

CAMOC MUSEUMS OF CITIES REVIEW

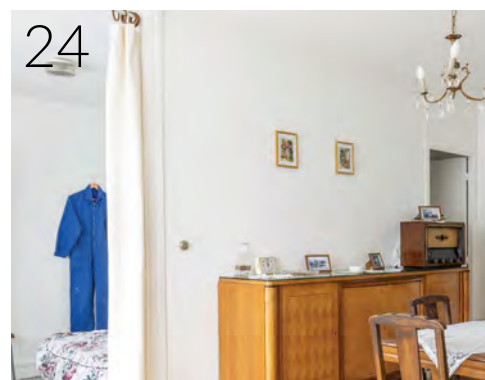
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CAMOC
ANNUAL CONFERENCE
NEW YORK CITY
2023

CHANGING CITIES /
CHANGING MUSEUMS

OCTOBER 16-19
Organized by CAMOC & The Museum of the City of New York

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From the Chair

Dear colleagues and friends,

It is an honor to be writing my first introduction for the *CAMOC Review*. I want to thank the leaders of our previous board, in particular Joana Sousa Monteiro and Jelena Savic, for helping shape our international committee into one of ICOM's fastest growing and most active. Our new (2022–2025) board – a team of ten talented individuals representing institutions and cities on five continents – is eager to build on those foundations.

One thing that makes CAMOC special is our focus on the experiences, histories and futures of people living in cities. Migration and movement of people into cities has been a key focus of the committee and many of our museums over the last decade. At my institution, the Greensboro History Museum in the United States, we are working to highlight stories of immigration and arrival across centuries, from the pathways of Indigenous Keyauwee and Saura people, to the settlement of English Quakers and others seeking religious freedom, the the arrival of people seeking work in textile mills or seeking education at one of the city's universities, to more recent immigrants in search of refuge from conflict or threats in other parts of the world. And whether a city has 300,000 people, like Greensboro, or 3 million or 13 million, arrival brings difference, transformation, change.

City museums represent those changes, and employ many different approaches to interact with and represent the people of their cities. The new museum definition passed at the 2022 ICOM General Conference in Prague acknowledges that museums operate “with the participation of communities.” Communities are at the heart of CAMOC, and our City Museums Global Mapping special project, which is collecting data on commonalities and differences among city museums. At the start of 2023 we had collected detailed survey responses from more than 150 museums in 10



Glenn Perkins, CAMOC Chair, speaking at the joint CAMOC/ CIMUSET/ WORKLAB session at ICOM Prague 2022. © Yvonne A. Mazurek

languages. And we are excited to explore the initial findings with colleagues in the Asia Pacific region at a Taipei workshop happening both online and in person in late April.

Change is also the topic of CAMOC's 2023 conference in New York City, 16–18 October. I hope many of you will be able to join us in North America as we explore different kinds of change cities have faced and continued to face. There will be inspiring people to meet and fascinating places to explore.

CAMOC is your committee, and I invite you to find ways you can contribute to our activities. Maybe that's helping add museums to the City Museums Global Map. Maybe it's shaping a new sustainability action plan for the committee. Maybe it's contributing to this publication – and haven't our new editors Andréa Delaplace and Yvonne A. Mazurek done an amazing job with this issue! I welcome your involvement and your insights. Get in touch with me at chair.camoc@icom.museums. And thank you for being part of our exciting new year of change and discovery.

*Glenn Perkins
CAMOC Chair*

Passing the torch - New editorial board

Dear readers,

It is a great pleasure to present to you the first issue of 2023. On the 25th of August 2022, the former editor of the *CAMOC Review*, Jelena Savic (editor since 2015), stepped down from her role after seven years as editor and CAMOC Secretary.

She invited Andréa Delaplace (also board member 2022-2025) and Yvonne A. Mazurek to be co-editors of this new cycle of the *CAMOC Review*. It is with great honour that we accepted this role. We are looking forward to bringing to you interesting articles about city museums but also about the reality – or, even better, the different realities – that museums professionals face around the world.

In this edition, you will find articles ranging from France to Brazil, the Netherlands to Estonia. The primary focus of these articles is to show the diversity of practices put in place, as well as the challenges faced by museums as they reach out to their respective communities. When museums become safe spaces for a diversity of stakeholders, they become capable of hosting dialogues and social debates. In doing so, we build a common ground from which to understand each other in an increasingly polarized world.

We chose our cover photo because it conveys how listening to people’s stories lies at the heart of every city museum. In fact, our Estonian colleagues champion this message quite literally. They collected both stories and objects through a convergence of forces that informed their curatorial practices and narrative strategies, allowing them to record and recount local memories and the district’s history. In the following pages, they share about ways in which the Kalamaja Museum in Tallin put its community at the center of their exhibition narratives.

Along these lines, it is worth recalling the eloquent mission of the Museum of Kraków: “Keeping our ears to the ground, we listen to Kraków documenting the city and telling its story.” As co-editors, our main goal is to listen to your stories and to circulate articles that talk not only about museums but also about the communities and the cities in which these museums take shape. In line with the principles of social museology: a museum is nothing without its community. With time, we aspire to represent a greater diversity of countries contributing to the *Review* while promoting a variety of perspectives in this expanding field.



Yvonne and Andréa

The next issue is due out in next Fall (October 2023) right in time for CAMOC’s Annual Conference in New York City. It will include a special dossier on the different museums that compose the NYC museum landscape, as well as an article from our colleagues and hosts at the Museum of the City of New York.

Last but not least, we would like to thank all the colleagues from the editorial board of the *Review* (especially Marlen Moliou and Catherine Cole) for their collaboration on this issue. We extend a special thanks to Chet Orloff and Ian Jones, founders of CAMOC, for their continual exchange ideas and for their precious advice.

We look forward to bringing you more articles from our worldwide network of city museums. If you would like to contribute an article or news about upcoming exhibitions or conferences, we encourage you to reach out to us at camoc.review@gmail.com.

Kindest regards,

Andréa and Yvonne
Co-editors of the *CAMOC Review*



Imprints of the ears of Kalamaja’s residents. © Regina Hirata and Tallinn City Museum

The power of the museum, the Golden Coach at the Amsterdam Museum

ANNEMARIE DE WILDT*



Fig. 1. Opening of the exhibition *The Golden Coach, King Willem-Alexander* with the director of the Amsterdam Museum. © Jan-Kees Steenman, Amsterdam Museum

In June 2021 King Willem-Alexander opened a major exhibition about his Golden Coach at the Amsterdam Museum (fig. 1). The coach is one of the most iconic Dutch objects but has in recent years also become one of the most contested objects related to Dutch colonialism. The painting on its left side ‘Tribute of the Colonies’ depicts a seated white woman surrounded by people of colour, some of whom are kneeling, giving her presents (fig. 2). The allegory expresses the former relationship between the Netherlands and the colonial empire in ‘the East’ (Indonesia), and ‘the West’ (Suriname and the former Dutch Antilles). It was evident that the exhibition might influence the way the Golden Coach would be used – or not – in the future (fig. 3). This made it a very exciting, relevant, and adventurous project.

Balancing act

The theme of the triannual ICOM conference in Prague (August 2022) was: ‘the power of museums’. In this

* Annemarie de Wildt, Curator Amsterdam Museum, Vice Chair CAMOC board

article, I will analyse in what ways the Amsterdam Museum has operated in setting up an exhibition aimed at encouraging the debate on the Golden Coach and reframing the coach as not just a national icon, but also a colonial object. How did we deal with King Willem-Alexander, the owner of the coach, and his advisors as well as with the protesters, the monarchists and the advocates of a republic, the activists, and the general public? The power balance between these very different stakeholders, including the role of the museum in this balancing act, is an important aspect of including different voices in an exhibition. How can museums exercise their power to contribute to social change?

In the Netherlands museums are involved in the ongoing debate about decolonization in different ways: as places where the dominant narrative often concealed colonialism and racism, and as places that have been collecting and presenting objects that can be characterized as colonial or even looted art. Initiatives like “Decolonize the Museum” and the publication *Words Matter* have increased awareness. Museums



Fig. 2. Design drawings by Nicolaas van der Waay for the painting of the sides of the Golden Coach. © Amsterdam City Archives Collection



Fig. 3. The Golden Coach in use during Prinsjesdag, the opening of Parliament, 2014. © Amsterdam City Archives Collection

have also become places where different perspectives are shown and where decolonial presentations are sought out through the choice of perspectives, objects and words, but also in the ways in which exhibitions are created. More ('outside') voices take part in the creation of exhibitions, especially of those who were previously unheard. The exhibition on the Golden Coach was in line with and aimed to contribute to new, decolonial museum practice.

A golden opportunity

In 2015 a major restoration of the Golden Coach was started, which was aimed at continuing its use as a state coach. There was no debate about its future use, despite the public protests that had started around 2010. When the restoration was almost finished, the Royal Collections offered the possibility for a museum to temporarily put it on display. The

Amsterdam Museum was keen to make this exhibition. In our proposal to the King, the owner of the coach, we said we would zoom in on the historical context as well as on the current debate. We expressed the intention to make an exhibition that would facilitate multivocal perspectives on the Golden Coach, such as the perspectives of the initiators, of the royal receivers of the gift, of the coachbuilders and the painter, of the people cheering the coach and the ones that, from the beginning, contested it for various reasons. In the proposal we also announced we would commission artists to give their artistic interpretation and ask visitors to give their opinion on the current debate about the royal carriage.

An exhibition that intended putting a strong focus on the coloniality of the Golden Coach would certainly provoke debate. Therefore museum director Judikje Kiers at the opening of the exhibition, thanked the King for “having the guts” to lend the Golden Coach to the Amsterdam Museum. It had been agreed with the King’s advisors that the museum would be solely responsible for the content and that we would not submit for permission the design or texts of the exhibition.

Exhibiting and deconstructing the Golden Coach

The royal golden vehicle is best known in the Netherlands for the yearly opening of parliament.¹² (fig. 1) The King and Queen ride to the Ridderzaal in the centre of The Hague, for the opening of Parliament. But

¹ Nancy Jouwe, ‘Sites for Unlearning in the museum’, in MisterMotley, 2018 <https://www.mistermotley.nl/sites-unlearning-museum/> and Modest, Wayne & Lelijveld, Robin (eds), Words Matter, work in progress, National Museum of World Cultures, 2018 <https://www.materialculture.nl/en/publications/words-matter>

² The Golden Coach, E.Schoutens, P. Reeser, A. de Wildt, M.Schavemaker (eds), W Books, 2020

it is also used during royal weddings and inaugurations. The Golden Coach was a gift from the people of Amsterdam to the first female monarch of the Netherlands, Queen Wilhelmina, and was inaugurated in the capital Amsterdam in 1898. The genesis of the Golden Coach includes stories about the initiative taken by the royalist people of the Jordaan quarter, a working-class neighbourhood. The coach was financed through crowdsourcing which included people from the working classes and the elite of the Dutch capital.

The architecture of the Amsterdam Museum provided us with a unique narrative space that first offered the visitors many different stories and perspectives on the Golden Coach before they could see it from nearby. The coach was placed in the middle of the big courtyard of the museum (fig. 4). It had to be hoisted over the roof as the entrances of this former orphanage were only built for pedestrians (fig. 5, located at the end for the article). With the designers of the exhibition, Bureau Caspar Conijn, we created the rooms around the courtyard that chronologically explored the history of the coach. Each room provided a different angle and a different perspective.

The exhibition started in a room wallpapered with quotes of contrasting opinions on the coach and the rituals of the monarchy, from the end of the 19th century to the present.

The second room showed Amsterdam in the period when the idea for the Golden Coach was born and the occasion: the inauguration of Queen Wilhelmina (fig 6). It also showed the deep opposition in the capital between the supporters of the House of Orange and the socialists and anarchists who opposed the monarchy and the initiative to make the poor Amsterdammers donate their quarters for a Golden



Fig. 4. The Golden Coach at the courtyard of the Amsterdam Museum. © Amsterdam Museum



Fig. 5. Heritage in limbo. The Golden Coach is hoisted onto the museum courtyard a week before the opening. © Monique Vermeulen, Amsterdam Museum. Fig. 6. The exhibition's second room titled "Amsterdam, capital of oppositions". © Photo Bureau Caspar Conijn. Fig. 7. Third exhibition room about Dutch colonialism, in the back the work of Nelson Carrilho. © Buerau Caspar Conijn

Coach for someone who already had some hundred carriages.

In the third room we stepped even further back in time to the International Trade Fair of 1883, when products and people from the colonies were exhibited in Amsterdam (fig 7). We had discovered that Nicolaas van der Waay, who would later paint the panels, contributed paintings for a pavilion. The Amsterdam coach-factory Spyker, that would later build the coach, was one of the companies exhibiting at the fair.

Here, as well as in other rooms, we also included contemporary art works. Curaçao-born artist Nelson Carrilho honoured his great grandmother, brought from Surinam for the 'human zoo', with an altar for his ancestor. In the audio tour, Carillho reflected on the people in the human zoo who might have inspired Nicolaas van der Waay in his 'Tribute of the Colonies'.

The fourth room showed the men who built the coach, and the women who embroidered the interior. There was information on the origins of the raw materials and the symbolism of the paintings and the woodcarvings. For a contemporary, postcolonial point of view we interviewed three of the artists, all with roots in the Caribbean colonies

about their opinion and feelings about the 'colonial panel'.

On another wall the work of Indonesian artist Iswanto Hartono showed the shadows of the colonial past, still haunting us today (fig 8).

The next room displayed ways in which Wilhelmina's inauguration was celebrated, including a procession with people in blackface representing the colonies. The last room, before stepping out into the courtyard to see the coach showed the pomp and circumstance, dedicated to royal rituals with the clothes that members of the royal family have worn while riding in the Golden Coach, the uniforms of the footmen, the rigging of the horses and a giant audiovisual backdrop the cheering crowds (fig 9). But in this room, we also showed the protests, the smoke bombs during the royal wedding of 1966, the squatters' protests of 1980, the paint bomb during the 2002 wedding of Willem-Alexander and Máxima and the recent anti-colonial protests. In fact, the people that initiated these protests told their stories in videos.

Then – at the end of the exhibition – visitors stepped outside and saw the coach from nearby. As the mayor of Amsterdam told me at the opening of the exhibition: "After all these stories, this felt like a cliffhanger. What

is going to happen with this coach?" I often stood there, observing the visitors walking around the coach, vigorously debating about the panel in relation to what they had seen, read, and heard in the museum.

Multi perspectivity

Showing multiple perspectives was a leading principle of the exhibition. Therefore, we worked with a large and diverse research team comprising people from inside and outside the museum. Despite Covid-19 we also managed to bring together a varied sounding board group. For a year the 25 members met in monthly online meetings: historians, sociologists, linguists, Black Lives Matter activists, artists, a member of the association of republicans and the chairman of the Dutch association that unites all the local support groups for the House of Orange. The research team presented the storylines, questions, and (design) proposals. We had in-depth debates on which objects should be highlighted and which words should be used. This way of working sometimes slowed things down, but it also deepened the debate and strengthened our awareness of perspectives we might have otherwise forgotten.

The various artistic perspectives on the Golden Coach were important. We were able to commission art works for the exhibition thanks to the Mondrian Fund. Some examples: Zimbabwean born artist Sithabile Mlotshwa created an installation with collages of images and symbols of the Dutch empire and the monarchy. Photographer Erwin Olaf made a series that investigated the people and rituals around the Golden Coach. Airich, who has roots in Surinam, created her

interpretation of the panel, which she considers a misleading version of history, with the coercion and inhumanity missing (fig. 10).

In one of the museum period rooms, Bernard Akoi Jackson from Ghana created an installation investigating gold and colonialism and he did a performance in public space walking from the Royal Palace to the museum (fig. 11). And Naomi Pieter performed around the Golden Coach during the yearly Museum night (fig.12).

Not only the variety of artworks, objects and images provided multiple perspectives, but also the audio tour. Artists talked about their work. Other voices were those of antimonarchists and orange lovers, historians and activists, the stable master of the Royal Stables and the man who threw a paint bomb at the coach. Apart from the explanatory panels in the rooms, we had separate texts to share with the visitors, the dilemmas faced by the research group and the sounding board group to make the process even more transparent.

Collecting opinions

At the end of the exhibition, we asked visitors to write their opinion on a card. As we did not want to limit ourselves to the museum audience, we continued our research outside. With a mobile installation we toured all the provincial capitals (fig. 13). We gave information on the coach and invited people to leave their 'advice to the king', on paper, in audio or video.

Public and political discussions around the Golden Coach usually focus on the conflict and the division between people. Most of the people who filled in the



Fig. 8. Exhibition room with the work Colonies by Iswanto Hartono. © Amsterdam Museum

AMSTERDAM MUSEUM

cards expressed that the best place for it would be in a museum. A minority said the coach should continue to ride, although some people first wanted to remove or repaint the panel Tribute of the Colonies.

We were very pleased with the general tone of voice of the opinions: interested, eager to keep this heritage and contextualize it so it would contribute to a better understanding of the past, including the colonial past.³

Although as a museum we did not give our opinion on the future use of the coach, we were not neutral. The exhibition aimed to make people realize that the Golden Coach is not only an object of national pride, a symbol of parliamentary democracy, but also a colonial object and therefore an object of pain. We hoped that looking at the Golden Coach from another perspective might change the way you see it. For most visitors this was the case, although some people blamed us for 'banishing the coach to a museum'.

³ Report on the results of the audience research: <https://assets.amsterdammuseum.nl/downloads/Onderzoeksverslag-De-Gouden-Koets-1.pdf>

In January 2021, a few weeks before the end of the exhibition, the King appeared on television, announcing that 'for the time being' the Golden Coach will not be used. "Only when the Dutch society is ready for it, it can be used again". He stressed the necessity 'to try together to come to terms with the past'. The reactions to the message were mixed. The King's message is conflicted, some argued, trying to please both pros and cons. Supporters of the carriage said on social media that the king had succumbed to left-wing activists.

Many people, especially the descendants of the people depicted on the 'colonial panel', were relieved that the carriage would no longer be used, but expressed incomprehension as to why it was a temporary and not a principal decision.

Museums can play an important role in analyzing and reckoning with the colonial past. For Dutch society as a whole, this process is accelerating. In December 2022 Prime Minister Rutte apologised for slavery instituted on behalf of the Dutch state. Later that month King Willem-Alexander commissioned independent research



Fig. 9. Room showing the royal rituals around the Golden Coach. © Monique Vermeulen, Amsterdam Museum. Fig. 10. Airich, Bloody Gold, 2021, courtesy of the artist. © Amsterdam Museum. Fig. 11. Performance of Bernard Akoi-Jackson in front of the Royal Palace, June 2022. © Lard Buurman

into the role of the House of Orange-Nassau in colonial history.

With the Golden Coach exhibition, the (international) press coverage, the public programs, and the audience research, the Amsterdam Museum has managed to

inspire a nuanced debate around the hotly debated subject of how the Netherlands deals with its colonial past and the material remains of that past. As a museum we have learned a great deal about how to organize the process of creating the setting of that debate in dialogue with the stakeholders.



Fig. 12. Performance of Naomie Pieter during Museumnacht, November 2021. © Henk Rougoor, Amsterdam Museum.
Fig. 13. The mobile research exhibition. © Iris Duvekot, Amsterdam Museum

Creating a Museum with and for the Community in Tallinn. The Inclusive Journey of the Kalamaja Museum

LAURA JAMSJA*

Embraced by Tallinn Bay and the Old Town, the Kalamaja district is one of the liveliest and most unique areas in all of Estonia's capital city. Kalamaja's roots stretch out into the sea. During the Middle Ages it formed one of Tallinn's earliest suburbs, providing a home to fishermen, boatmen, and rope makers. Great changes in the lives of locals were brought about when the railway connection to St Petersburg opened in 1870; this event boosted the construction of various industries in Tallinn. Anything you can imagine was manufactured in Kalamaja, including submarines, bicycles, socks and stockings, sweets, toys, matches, and much else. Although many of the industries have since ceased operations, some have remained like the manufacture of the famous Estonia pianos.

Kalamaja recalls and somewhat embodies the nature of the phoenix, managing to rise from hardship ever more powerful. The area has not been broken by plundering campaigns, plague epidemics, the March 1944 bombings, its slum reputation in the 1980s, or when property prices began costing an arm and a leg. The noble, wooden buildings there and also one of the many new developments which are popping up, all of which form a desirable place to live for people of different walks of life. Over 12,000 people call Kalamaja their home. On local streets you can hear Estonian, Russian, Finnish, English, and other languages being spoken. The area is very charming thanks to its old wooden houses, its greenery, a generally creative atmosphere, and a sense of community. Kalamaja is like a separate village in the middle of the capital city.

* Laura Jamsja, Co-curator at Kalamaja Museum (2019-2022) and anthropologist.



Fig. 1. Voting! People could cast their vote for their favourite design, with voting taking place on the yard in front of the museum building. © Meeli Küttim, Tallinn City Museum

Next step: the community museum

In 2018, the work of establishing the Kalamaja Museum began upon the initiative of the then-director of the Tallinn City Museum, Triin Siiner. Many others were involved right from the start, including the current and former residents of Kalamaja, people from the Põhja-Tallinn district, and other interested parties. The area's colourful history, which dates back to the late Middle Ages, along with its active community inform the process of museum-building in Kalamaja, providing the main components and necessary encouragement it takes to embark on the adventure of creating a 'Community Museum'.

One of the entertaining plot twists was the designated building: the Kalamaja Museum is located in a building which is not too typically characteristic of Kalamaja. It is a villa built in 1934 in the functionalistic style for the family of Hans Einberg, a mechanics professor at the Tallinn University of Technology. After the war the house was rebuilt into a residential building with one-room studios with kitchens. Since 1985, various museums have worked in the building, the first of which was the Tallinn City Museum affiliate known as 'M. I. Kalinin in Tallinn'. It was followed by the Kalamaja Gallery, the Doll Museum, Tallinn City Museum's Children's Museum, and the Miiamilla Kalamaja Children's Museum. As there was a desire to repurpose the space with an inclusive project, the museum building in Kalamaja required repair work. The idea and the requirements matched up, and so the journey began with the worksite which lasted from 2018 to 2021.

The courage to ask

The key to including Kalamaja and its people was the courage to ask. Asking in various ways is a process which has been supported by the use of different ethnographic methods, such as in-depth interviews, focus group interviews, and creative research methods. This creative process lasted for over three years and can be seen as a form of long-term fieldwork. Each day in the field meant head-spinning meetings and opportunities to discover Kalamaja from all sorts of angles.

Locals and interested parties had the opportunity to respond to the most important question, which was 'Do we need the Kalamaja Museum?'. This opportunity took up the first half of 2018, when a survey was conducted on paper during the neighborhood event 'Kalamaja Days', as well as online. We created a survey whose open-ended questions aimed to find out what the community thought about the idea of creating a new museum, whether the topic was of any interest, and what kind of museum people would like to see in the area. The survey revealed that they would like a cosy space in which they could have the chance to acquaint themselves with the area's past and present,

and that space would be ideal if it were a family-friendly place to which people could come in order to spend time together. Having received the green light from the residents, the journey continued. The ideas which were collected during the survey formed the basis of the permanent exhibition and museum concept.

The snowball effect

Brainstorming sessions were organised during the first phases of the Kalamaja Museum's creation process which, in essence, recalled focus group interviews. They possessed a defined focus, while the course of the discussion was moderated. As the participants in these sessions included young people and seniors, along with new residents in Kalamaja, as well as people who had lived in the area during the 1930s and 1940s, it became possible to map out the experiences and expectations of different target groups. The activities included inclusive exercises, various summaries and mind maps. These form the basis of the ideas behind the permanent exhibition. Relationships formed during the brainstorming sessions, creating a snowball effect. People who were engaged or interested in the project spoke to their family members, colleagues, and peers about it. It was much easier to include people in the next round of activities since they were already aware of what was happening.

The selection of the museum's visual identity was a large-scale inclusive undertaking. The Refleks design agency received input from the evening meetings which included the drawings of children and pre-prepared design ideas. Four versions were put to a public vote (fig. 1). In total, 555 people participated in the voting process, with the visual identity and logo which depicted the museum's name through a "fish-eye perspective" receiving the most votes. In fact, this fish-like way of seeing was already integrated into Kalamaja's very name, in that the name means 'fish house' in English and 'fischermay' in German.

A question which conceals the entire world

Work began in early 2019, first through interviewing community members and then by collecting photos and objects for the new museum (which included efforts to update the collections in the Tallinn City Museum). More than sixty interviews have already been conducted in Estonian and Russian. These include individual and group interviews which were recorded as audio files and are currently being transcribed for the museum archives. The majority are semi-structured interviews in which the central topics included home, city space, the sense and perception of Kalamaja, everyday life, and holidays. As the same question plan was intended for everyone, regardless of whether they had been born in 1992 or 1932, the plan was general



fig. 2. Kalamaja Museum's director, Kristi Paatsi, and the artist Flo Kasearu making imprints of the ears of Kalamaja's residents. © Meeli Küttim, Tallinn City Museum

in nature even though additional questions were added according to the respondent's age. It was heart-warming to see how the attitude of Kalamaja's older residents changed when it came to their memories. At the beginning of the process there were several older people who said 'Oh, what do I have to talk about?', but after several meetings and explanations regarding why their knowledge and life experiences were valuable, we observed an increase in their self-awareness and confidence. After the interview, we introduced plans for the permanent exhibition which had been prepared by the interior architecture office, Ruumilabor, and asked for feedback in order to be able to include the community in the next phases of the creative process.

Sometimes an accurately posed question reveals a whole new world. One of these tell-tale questions was: 'What sounds are most characteristic of Kalamaja?'. For Helle (who was born in 1947) and many others, a characteristic feature of Kalamaja's soundscape is noise pollution: thanks to thin walls, people have been forced to take part in the lives of their neighbours without even intending to do so. That motive inspired the exhibition, 'The ears of Kalamaja', which was the museum building's farewell before it underwent its long-awaited repairs in September 2020. In order to attract interest, some remarkable opportunities for participation were invented. Flo Kasearu, an artist from Pelgulinn, took plaster imprints of the ears of Kalamaja people during a collection campaign (fig. 2). Later these ears were installed on the museum walls. This unique initiative resulted in a total of thirty-eight ears which ranged in terms of age from three to eighty-two. Additionally, the empty museum building played audio memoirs from the people of Kalamaja along with the area's characteristic city sounds. Visitors to

the exhibition were able to draw and write on the museum walls about the interesting things they had heard through their walls. This exhibition lives on in the form of a digital exhibition on Wikipedia, while the ears and the memory clips are now part of the permanent exhibition, 'A village in the middle of the city. Stories from Kalamaja'.

Urban space as an exhibition hall

When creating the Kalamaja Museum we tried to give the materials which were entrusted to the museum back to the community as quickly as possible and made efforts to disseminate materials with the public. As the museum building was being repaired, we turned the city into a museum space. Since 2019, Kalamaja Museum has organised twelve different outdoor exhibitions which, in addition to appearing in Kalamaja, have also appeared in other parts of the Põhja-Tallinn district. During the preparations for these exhibitions, locals were consulted, photo captions were updated together with them, and discussions were held over the intended locations of the photo stands. The outdoor exhibitions came together through free-of-charge urban hikes in order to introduce the collected materials to anyone who was interested and to spread the word about the forthcoming new Kalamaja Museum.

The community was most extensively involved in the creation of the 2021 outdoor exhibition, 'The lost pieces of Kalamaja. Pictures from family albums' (fig. 3). Photo stands were placed on Kalamaja's streets which focused on memories which had been collected through interviews and photos from the family albums of the locals. The photo stands were located by buildings featured in the photos themselves. When writing the captions for the exhibition the curator, Tuuli Silber,

constantly talked to people who were happy to share their memories, which helped to deepen established relations. The process of asking for permission from apartment associations to be able to place the photo stands benefited us with many new friends and acquaintances who have since become repeat visitors to the museum. They were proud that their home had been selected, with some residents in neighbouring buildings also became interested in the history of their own building as a result. Walk-along interviews were conducted during the outdoor exhibition. Mati (who was born in 1938) and Heda Ursula (born in 1938) who had moved from Kalamaja to Mustamäe, came to see those photo stands which pictured elements of their family history and their own neighbourhood. Walking around their childhood streets and answering related questions brought back memories which would have remained unattainable if the interviews had been conducted when sitting at a table. The walk-along interviews were of great help in collecting memories which were related to the city space.

Playful calls to action

Half of the staff at the Kalamaja Museum lived in Kalamaja during the creation process, which meant that at all times there was a museum representative in the field. There was a never-ending process of participant observation on the neighbourhood's streets, but the same effect could also be seen on social media. In addition to already-created contacts, being physically present provided a great deal of advantage during the collection campaigns if a quick response was needed. There were many times in which calls were made asking for an item to be picked up which otherwise would have been thrown away. People were eager to go along with calls to action which had unexpected messages. The Kalamaja toilet seat collection campaign caused a good deal of excitement (fig. 4). Such items and the stories behind them instigated a bit of a hunt so that they could be added to the museum's



Fig. 3. Former and current Kalamaja residents who contributed to the outdoor exhibition, 'The lost pieces of Kalamaja. Pictures from family albums', on an urban hike with curator Tuuli Silber. © Meeli Küttim, Tallinn City Museum



Fig. 4. Collection work in the basement of Kotzebue St 8 was a big success. Amongst other things, we found a mummified rat and a toilet seat. © Meeli Küttim, Tallinn City Museum

permanent exhibition. The role of this object was to highlight the specific period in the museum's history in which seven families who lived there at that time were forced to share a single common toilet.

Being present in the field, at all times, made the collection process much faster. During the creation of the new Kalamaja Museum, many items which were connected to stories which related directly to specific individuals and addresses and were intentionally included in the main and circulating collections for Tallinn City Museum. When talking to people, they were asked to share their photos with the museum. During the period between 2019 and 2021, over 3,100 papers and photos which were related to Kalamaja were scanned. This multifaceted collection continues even after the opening of Kalamaja Museum on 24 September 2021.

Daily life and inclusion

Although Kalamaja Museum was opened one year ago, the inclusion of local and versatile collections work is ongoing. Anyone who wishes to do so can make a contribution, share their memories, or share their talents. However, what have the locals themselves found in the museum? Niina from Kungla Street, for example, visits twice a week to play the piano in the museum. Kalamaja's children enjoy playing in the museum building and its outdoor yard area. Seniors participate in creating exhibitions and sharing the wisdom of the elders. Inclusive activities and the opportunity to be in the role of a specialist gives people a lot of confidence. The museum is working daily to maintain its established relationships, and continues to ask playful questions in order to involve new people who may be interested. Although, at the moment, Kalamaja is playing a central role in the museum's current exhibitions, there is a plan to extend out towards Tallinn's other suburbs. One thing is certain: Kalamaja's exhibitions stem from a variety of methods that included the entire community, and they come from the heart.

Museu do Café: a thematic institution that looks out for the city of Santos (Brazil)

BRUNO BORTOLOTO*

Museu do Café may be considered a relatively young institution. It was founded in 1998 and opened at the site of the former coffee exchange called the Bolsa Oficial de Café. Built in 1922, it was inaugurated as part of the celebrations for the Brazilian Independence Centenary. Due to its highly representative style, the National Historical and Artistic Heritage Institute (Iphan) recognized the structure as part of Brazil's architectural heritage in 2009.

The Museu do Café's mission is to preserve, research and disseminate the history and memory of coffee at regional, national, and even global levels. Since the headquarters building and its surroundings, like the port, are at the heart of the museum's efforts to safeguard the many strata of local history. This means that the city of Santos and the surrounding region are the focal points of our museum.

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This article intends to outline the museum's research, preservation, and dissemination actions which, in turn, engage in dialogue with the city and its residents. It will focus on the Oral History project "Memories of the Coffee Trade in Santos", launched in 2011, and on its curatorial developments. The piece will go on to introduce the historical importance of coffee for the city of Santos, illustrating links between this project, the city and the area surrounding the Museu do Café.

Santos: a coffee port

Since the 1890s, the port of Santos has been Brazil's largest coffee exporter, and still functions as a major port. Located in the state of São Paulo, it exports more than 85% of the country's coffee. For more than a century, the coffee trade has been its most significant industry and has influenced the city of Santos as a whole.

Since the 16th century, goods produced in the countryside have been traded in Praça de Santos, the city's commercial and financial quarter. The area belonged to the Captaincy of São Paulo which suffered from the consequences of abandonment for most of the colonial period. In fact, Praça de Santos became more dynamic only at the end of the 18th century. This was thanks to the notable increase in sugar production in the regions of Campinas and Itu. This development had an evident impact on the city's constitution. At the time, it was a small colonial village that had gained its livelihood exclusively from its port, cultivating stronger ties with the maritime Court of Rio de Janeiro than to the Paulista plateau, despite the greater proximity of the latter.

The urban centre of Santos first experienced systematic growth between 1870 and 1890, a period that included the arrival of several enterprises and developments in the city. Two transformations particularly improved the city's relationship with the interior and with the exterior. These impacted the transport of goods and people through innovations in the water and sewage systems, namely the canalization of streams and rivers, and the construction of the stone quay and the Sao Paulo Railway station.

The historic architecture aligned with the city's colonial plan, as well as with its economic relations. For



Fig 1. Museu do Café building, c. 2018. © Author unknown, Museu do Café Collection



Fig 2. Coffee brokers at XV de Novembro Street, c. 1940.
© Theodor Preising, Museu do Café Collection

example, at the time, the commercial square of Santos was still dominated by sugar. It was only in the 1850s that coffee became the port's most important export commodity. By the end of the 19th century, Santos became the 'port of coffee', concentrating the nation's outbound coffee production.

It is clear that coffee was the keynote of the city at the turn of the 19th century and throughout the 20th century. Willian Uckers, when comparing Rio de Janeiro — formerly the country's capital and its largest coffee exporter — with the city of Santos in 1934, stated that:

As the capital of the nation, Rio is a metropolitan city of statecraft, diplomacy, wealth, and fashion first, while Santos, on the other hand, is a coffee city first, last, and all the time. In Rio it is possible to move about for days and never be reminded of coffee; in Santos at no hour of the day or night is it possible to escape from the coffee atmosphere. In the daytime some form of coffee activity is always in the picture; at night coffee is so much a part of the social life of the city that no social function is free from some suggestion of coffee's supremacy.¹

For this reason, outreach and research projects that focus on the city and port of Santos are often planned by the museum team. The presence of the coffee trade

¹ The author published the first edition of the book in 1922, this passage was taken from being the second edition. UCKERS, Willian H. *The Tea and Coffee Trade Journal*. New York, United States of America: Burr Printing House, 1934, 315–329.

in the city was so strong during the 20th century that the museum was compelled to explore and document memories of coffee workers. On the one hand, this sort of project would strengthen preservation efforts and, on the other, it would establish a link between this group of workers and the museum environment.

Memories of the coffee trade: exhibitions on the city

With coffee's permeating presence in the city, the Coffee Museum has focused on a research project entitled "Memories of the Coffee Trade in Santos," an oral history project that began in 2011. Most publications about coffee in Santos explore a moment of euphoria that swept through the city in the 1910s and 1920s, but do not follow the transformations of the sector and its related occupations throughout the 20th century. As the bibliography did not answer these questions, it was necessary to create a dialogue with people and companies that negotiate and handle coffee today: brokers, baggers, exporters, stevedores, sorters, and warehouse owners.

This research yielded a plethora of material for curators and led to several exhibitions. In 2014, when the Museu do Café team was discussing the renovation of its long-term exhibition spaces, the importance of having an exhibition module dedicated to the city entitled "Praça de Santos" was defined. In particular, a room was designed for each of the occupations mapped in the "Memories of the Coffee Trade" project. This display includes an area that illustrates the urban growth that was driven by the coffee industry throughout the 19th and 20th centuries.

In the room at "Praça de Santos", there is an object linked to a given trade sector and excerpts from significant testimonials that explain the given occupation. In addition to pragmatic aspects of the work, the room seeks to evoke the visitors' emotions.

Fig. 3. City of Santos, 1939. © Theodor Preising, Museu do Café Collection





Fig. 4. Warehouse Pianists Exhibition, 2018. © Ian Lopes, Museu do Café Collection

Since some are residents of the city, and many of them have family members working in the coffee trade, oral history reinforces the visitors' subjective ties with the objects and memories on display, making this method an important vehicle of transmission and preservation.

In addition, the museum has hosted two temporary exhibitions that employed similar curatorial strategies. The first was entitled "Warehouse Pianists: female work in coffee picking" and was on display from November 2018 to September 2019. Women were often employed in manual coffee picking which removed defective beans and impurities from the coffee earmarked for export. This task was very important for the city of Santos until the 1970s.

Manual coffee picking was an entirely feminine occupation that bore a great stigma. These workers were for many years made invisible and were rarely represented. By recounting parts of these women's trajectories, the curators sought to highlight the stories hidden behind the stereotypes. For example, these women were sometimes nicknamed 'pianists' due to their dexterity and craftsmanship. Anecdotes like these can foster potential connections with visitors whose family members were connected to this craft. In addition, the show spurred debates about gender issues in the coffee trade, a topic that is dear to the museum's agenda as discussed below.

The second temporary exhibition that emerged from the interviews carried out as part of the oral history project opened in December 2020 and is still on display. It is titled "World in Link: telecommunications and coffee", the curators focused on how the transformation of telecommunication technology impacted this trade and how these dynamics are, in turn, reflected in the museum's collection (figs. 5-6). The holdings include teleprinters, telephones, radios, faxes, and telegraphic code books: all objects that were important tools for brokers and exporters. The exhibition highlights ways in which communication networks were strengthened in the 19th and 20th

centuries as the main port of São Paulo increasingly connected Brazil to the rest of the world.

Future actions and challenges

In parallel to the museum's work around physical exhibitions, the Coffee Museum is determined to understand and to connect with the city dwellers and with people in outlying areas through public outreach. We engage in activities that target specific audiences like elderly visitors living in Santos. These initiatives have proved to be important points of contact and sources for gathering and preserving the memories that inform our exhibitions. The museum also works with young people from socially vulnerable backgrounds, as well as with school groups so as to build connections with the past while teaching the need for preservation to future generations.

Studying the very port of Santos itself is another fundamental element for reinforcing the connection between the city and the coffee trade. As it continues to be the main exporter of Brazilian coffee, the marks of this trade remain visible in the urban environment. This is evident through the workers who act as commercial intermediaries or through the port activity in and of itself. The museum's team is committed to understanding this constant metamorphosis, so that the museum's narrative can stay connected to the city and to the present.



Fig. 5



Fig. 6

Fig. 5. Praça de Santos module, from long-term exhibition, 2014 © Gino Pasquato, Museu do Café Collection. Fig.6. World in link exhibition, 2020. © Mariana Faro, Museu do Café Collection.

In and around the streets of Catania: new choices for Sicilian heritage

GIUSY PAPPALARDO*



Fig. 1. Ferdinanea/Garibaldi Gate of Catania, hosting the inscription “Melior de cinere surgo”. © Giusy Pappalardo

Introduction

Melior de cinere surgo in Latin means “I rise out of my ashes better than before”. This phrase is inscribed in an 18th century gate called the Ferdinanea/Garibaldi Gate (fig. 1) of the City of Catania, a municipality where about 313,400 people live (up to one million, if considering its metropolitan region), on the slopes of Mount Etna, the tallest active volcano of Europe (Eastern City, South Italy) that in 2013 was recognized as a UNESCO World Heritage Site¹. The motto refers to the many destructions Catania has suffered over time, as well as its people’s capacity of rising and rebuilding time and again, producing unique artifacts like the Baroque architecture built after the 17th century

earthquake and lava flow which are today considered World Heritage Sites.

Beyond disasters and reconstructions, Catania still faces several challenges, not only from a geological standpoint but, above all, from a socio-economic standpoint: in fact, according to ISTAT (the Italian National Institute of statistics), the city suffers from one of the highest levels of social vulnerability in Italy.² In these kinds of contexts, how can museums fulfill their role in the light of the new ICOM definition, not only focusing on the beautiful heritage that Catania holds, but also reflecting on the current social challenges it faces?

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¹ <https://whc.unesco.org/en/list/1427/>. Last Access: 16 October, 2022.

² ISTAT: Italian Institute of Statistics. Specifically, in 2018 data showed that Catania had the 7,8% of families with potential social problems, being the second in Italy after Naples (with 9,5%). Cfr: <https://gds.it/articoli/economia/2018/11/13/poverta-catania-palermo-e-messina-tra-le-quattro-citta-italiane-con-piu-famiglie-disagiate-1e0e20ef-b9d7-4680-9eb0-baa70c4b94f7/>. Last Access: 16 October, 2022.

This article briefly presents and discusses some examples in Catania and the surrounding area that could be intended as practices within the framework of New Museology, and the social function of museums (de Varine; 1976³; Desvallés, 1992⁴; Chagas, 2007⁵; Primo & Moutinho, 2021)⁶, in a Southern European city that suffers a considerable gap compared with other cities in the so-called Global North. The following cases are very diverse from each other, and they are exemplary of three more general categories, namely they are examples of (i) storytelling and street art, (ii) public art, and (iii) ecomusems. They represent means and practices that can link multiple reflections upon the past (both ancient and recent past), with the tensions of present and future transformation. I write from the perspective of an urban planner who is conducting transdisciplinary research at the intersection with museology — moving from the assumption that the latter has a potential role to catalyse social changes, in the search for the *just city* (Marcuse *et al.*, 2009)⁷.

An urban planner encounters insurgent forms of museologies: a note about the research background

I encountered New Museology as a visiting scholar (albeit virtually, due to the Covid-19 pandemic crisis) to the research project “Les muséologie insurgées: échanges transnationaux” conducted by Manuelina Duarte Cândido at the University of Liege, aimed at exploring various forms of insurgent museologies in different geographic contexts (Duarte Cândido, 2020⁸; Duarte Cândido & Pappalardo, 2022)⁹. I have a background in engineering, architecture, and urban planning, and I have developed a PhD in ecological and landscape planning. I started exploring museology when I was engaged in a long-term university-community partnership through action research; this process generated an ecomuseum in the Simeto River Valley (Pappalardo, 2021)¹⁰, a marginal area in the surroundings of Catania.

As such, I discovered the potential of New Museology and social museology, deepening my knowledge through another opportunity, as visiting scholar at

³ de Varine, H. (1976). The modern museum: requirements and problems of a new approach. *Museum International*, 28(3), 131-144.

⁴ Desvallées, A. (1992). *Vagues. Une anthologie de la nouvelle muséologie*. Éditions W., M. N. E. S.

⁵ Chagas, M. (2007). Memory and patrimony houses and doors. *Em Questão*; v. 13, n. 2; 207-224, 24(2).

⁶ Primo, J., & Moutinho, M. (2021). *Teoria e Prática da Sociomuseologia*, Edições Universitárias Lusófonas

⁷ Marcuse, P., Connolly, J., Novy, J., Olivo, I., Potter, C., & Steil, J. (Eds.). (2009). *Searching for the just city: debates in urban theory and practice*. Routledge.

⁸ Duarte Cândido, M. M. (2020). As museologias insurgentes: pesquisa e reflexões para transformar a Museologia na Bélgica. *Revista Museologia & Interdisciplinaridade: publicação eletrônica do Programa de Pós-graduação em Ciência da Informação*, 9(17).

⁹ Duarte Cândido, M. M., & Pappalardo, G. (2022). *Babel Tower, Museum People in Dialogue*. ICOFOM

¹⁰ Pappalardo, G. (2021). *Paesaggi tenaci. Il processo ecomuseale del Simeto*, FrancoAngeli.

Lusófona University of Humanities and Technologies in Lisbon, Department of Museology, and the program of UNESCO Chair of “Education, Citizenship and Cultural Diversity”. Based on the fieldwork conducted in my home country as an engaged scholar, and the international exchanges, I developed an interest focused on the intersection between urban planning and insurgent forms of museology.

From my perspective, this intersection could be a promising ‘marriage’: as urban planning is concerned with the future assets of societies, museology can give key inputs to produce transformations that are rooted in the awareness of the past. Moreover, ‘planning for a just city’ (Marcuse *et al.*, 2009)¹¹ requires specific attention to all those forms of practices and struggles aimed at ‘making the invisible visible’ (Sandercock, 1998)¹²: in this sense, my focus here is on those forms of social museology that surge from the ground and shade light on criticalities. The next paragraphs will give an example of how such practices are currently shaped in Catania and its surroundings, considering three very diverse experiences.

A methodological note

Based on participant observation, archival research, press review focused on storytelling, street art and public art (examples 1 and 2), and direct engagement in the making of an ecomuseum (example 3), I present here three cases of how museology can be developed beyond museums’ walls, being immersed in cities, streets, and landscapes, as an opportunity for shedding light on some critical aspects related to heritage and contemporary challenges.

As such, I decided to present here not the museums of Catania, but some practices that have the same tension of museums for generating reflections upon tangible and intangible heritage, while catalysing the public debate for tackling pressing social issues. Considering the diversity of the presented cases, I argue that, in socially vulnerable contexts like Catania, these practices play an important role and should be valued as experiences of New Museology.

Catania and the surrounding area as a dynamic laboratory for museology in South-European cities

Case 1. Unveiling history in the streets – ‘Gammazita’ as storytelling and street art

The historical neighbourhood of San Cristoforo is located in the core of Catania, where most low-income families live. Here, crumbling buildings host people

¹¹ Marcuse, P., Connolly, J., Novy, J., Olivo, I., Potter, C., & Steil, J. (Eds.). (2009). *Searching for the just city: debates in urban theory and practice*. Routledge.

¹² Sandercock, L. (Ed.). (1998). *Making the invisible visible: A multicultural planning history*. University of California Press.



Fig. 2. Castello Ursino within the neighborhood of San Cristoforo. © Author's elaboration of Google Earth

in a multicultural yet marginalised environment. San Cristoforo is in the city centre. However, it is perceived as far from the places that represent Catania in most guided tours. In recent decades, a few spots in San Cristoforo were put on tourist maps due to the presence of some iconic elements, including the City Museum housed in an astonishing Castle built in the 13th century, by Frederick II (Castello Ursino, fig. 2). However, the rest of the neighbourhood and public spaces generally stand in a state of neglect.

In such a contradictory context, since 2013 the cultural association Gammazita has 'adopted' a small square close to the museum to transform it into a space for residents, hosting artistic, cultural, and social initiatives. Gammazita is aimed at promoting social inclusion, self-organization, active citizenship, practices of commoning, and care for public spaces in the neighbourhood.

The name Gammazita, recalls the legend of a girl who, during the Angevin domination of Sicily, was harassed by a soldier on the day of her wedding; she preferred to throw herself into a well than to surrender to his 'vexation', bestowing "Gammazita's well" with its name. In this sense, this well represents a reaction against oppression. Moreover, it is a symbol of the symbiotic relationship that the City of Catania has with the volcano, having been well buried under 14 metres of the lava flow in the 17th century, and then dug up again as people recognized its historic and cultural value. Also, the well shows the symbiotic relationship of the

City of Catania with the water that flows underground, thanks to the volcanic configuration of the soil. The association decided to unveil this place, to bring people there (not only tourists but mostly residents from the different neighbourhoods of Catania), conducting community walks and artistic performances as an opportunity to discover the entire neighbourhood



Fig. 3. Debating about the historical roots and current challenges of the neighbourhood of San Cristoforo. © Association Gammazita.

SICILIAN HERITAGE

of San Cristoforo and to shed a light on its beauties and challenges (fig. 3).

Case 2. Reinterpreting landscapes in a satellite city – ‘Librino is beautiful’ as public art

In the southwestern part of Catania, a satellite city for public housing – whose project was in line with modernist principles – was born in the 1980s: this peripheral neighbourhood is called Librino, and it hosts roughly 70,000 residents. While Librino was intended to have an adequate number of services and activities, it soon became a bedroom community: the houses were built quickly, while the streets, drainage systems, and, above all, public spaces have remained unfinished for years, becoming derelict areas. This has generated a lack of aggregation, social interaction, and vibrant life for people living there, while the controversial presence of groups connected with organized crime – the mafia that controls many of the local dynamics of power – has generated an extended misconception toward the whole citizenry living in Librino, by other citizens living in the rest of Catania.

In this context, public art plays a significant role in empowering people who live in this huge ghetto, under the stigma of being part of a meaningless, ugly, and uncontrolled portion of the city, in the absence of public institutions, yet wants to rise against mafia dynamics and institutional indifference. Here, since the 1990s, an artistic foundation has developed a project, “Librino is beautiful”, involving residents, mostly children of the local schools and their families. In 2009, the ‘Gate of Beauty’ was built out

of thousands of pieces of terracotta pieces, artworks made by thousands of hands, and today constitutes the largest terracotta sculpture in the world. It marks the first piece of a museum that will be created along the streets of this peripheral area (fig. 4).

Experience 3. Inner lands and the urban-rural tension – The Simeto River Ecomuseum

The Simeto River runs for 113 km in Eastern Sicily, in the widest watershed of the Island (4,029 km²), from the Nebrodi Mountains to the Catania’s coastal area, nurtured with the waters that come from Mount Etna. Here, 11 municipalities (more than 1,000 km², with a population of about 180,000) – along the middle stretch of the Simeto River – have formed the Simeto River Agreement, a voluntary effort of shared territorial governance aimed at preserving and valuing the natural-cultural heritage of the valley and promoting local development. The Agreement has been pushed by a coalition of community-based organisations called the Participatory Presidium of the Simeto River Agreement, together with some researchers from the University of Catania, engaged in a long-term community-university partnership that started more than a decade ago (fig. 5). In this framework, the process led to the formation of the Ecomuseum of the Simeto River. This structure experiments with polycentric practices of care thanks to “antennas”, or organizational nodes divided into sub-regions, and explores ways of enhancing the territory’s heritage (Magnaghi, 2021)¹³ along a common – physical and symbolic – thread: the Simeto River itself.

¹³ Magnaghi, A. (2020). *Il principio territoriale*. Bollati Boringhieri.



Fig. 4. The inauguration of the Gate of Beauty in the neighborhood of Librino. © Antonio Presti Foundation



Fig. 5. People from the Simeto River Ecomuseum debating in the main square of the City of Catania (Piazza Duomo), in front of the Statue of the Elephant (symbol of the city), pointing out the representation of the Simeto River God, showing the connection between rural and urban landscapes around Catania. © Participatory Presidium of the Simeto River Agreement, and the Simeto Ecomuseum community.

This experiment has granted the opportunity to reconsider the nexus between the city of Catania and the rural, inner areas that are connected to it. For years, the Simeto area hosted mainly citrus, agricultural production that fed Catania and allowed commercial, mainly export activities. After the crisis of the citrus market in the 1980s, the Simeto River and its territory were considered a wasted landscape (Armiero, 2021)¹⁴, and the City of Catania apparently forgot about this area. It became a physical and symbolic dumping ground. Among its goals, the Simeto River Ecomuseum aims to reposition this neglected landscape and place it at the centre of the Catania's urban planning debates, stressing the importance of the connection between the city and its inner territory.

¹⁴ Armiero, M. (2021). *Wasteocene: Stories from the Global Dump*. Cambridge University Press.

Concluding remarks

These very diverse examples of storytelling and street art (i), public art (ii), and the ecomuseum (iii), give a glimpse of how several practices could be intended as a way to translate the social function of museums (intended as common reflections upon the past, for the benefits of present and future generations), into experiences that play out beyond the wall of museums and into the city: unveiling the history and stories that have been forgotten (i), nurturing the public debate about “the beauty” (ii), reconnecting urban and rural landscapes (iii).

From an urban planning perspective, such practices represent an interesting link with museology and are even more valuable in those regions that suffer socio-economic gaps compared with other regions in the so-called Global North (such as Sicily is), if they can represent a way to nurture a public debate as a precondition for emancipatory processes that can lead to creating a *just city*.

The project of a history museum on working-class housing in Paris

FABRICE LANGROGNET*

In recent years, working-class and subaltern experiences have been increasingly featured in the heritage world, both within established museums and as part of new, specific institutions. While still limited compared to collections and displays steeped in dominant cultures, more and more initiatives set out to address people who have been historically marginalized, including migrants, minorities, and working-class families.

The France-based organization called ‘Association pour un Musée du Logement Populaire’ (AMULOP) is working towards a museum, located in the Paris suburbs, centered on the history of French working-class neighborhoods. Through the prism of housing, this original landmark will display the story of the daily life of past inhabitants. This approach has been tested by AMULOP in a successful exhibition, entitled ‘La Vie HLM’ (lit. ‘life in working-class housing’) which ran in Aubervilliers, France, from October 2021 to June 2022. Here are more details on the museum project (1) and the ‘La Vie HLM’ exhibition (2).

1. AMULOP’s museum project

Objectives

The advent of the ‘Greater Paris’ (*Grand Paris*), that is the integration of the broad Paris area into a common administrative and infrastructure framework, is currently underway, redrawing the socio-spatial maps of the French capital. In this context, the non-governmental organization AMULOP strives to include the history of the working-class and of the urban periphery in the heritage landscape of the Parisian metropolis, through a museum on the suburbs, in the suburbs, for the suburbs. The valorization of the oft-unknown past of the ‘*banlieues*’ (working-class suburbs) is an important step towards ensuring that their denizens take their full part in the new development of the French capital and debunking stereotypes which so often skew representations about them and where they live.

By offering a narrative that is both embodied and supported by scientific research, the new museum will seek to deconstruct stigmatizing images in favor of shared knowledge of a common heritage. The aim is to enhance the value of a history that is too often discredited, and thereby to open up areas for reflection on momentous urban changes currently happening in Paris, as well as in other comparable cities. Discussions are presently ongoing with several French public institutions to identify the place of the future museum and set up the financial structure of the project, with a view to an opening during the 2024 Olympic and Paralympic Games in Paris.

AMULOP’s ‘decentered’ city museum will tell stories of people who lived in the working-class *banlieues* starting at the end of 19th century. Its approach will be microhistorical and immersive. Microhistorical, in the sense that a chunk of modern French, European and global history will be grasped from and through the life stories of a few well-identified families, whose paths will be reconstructed thanks to a proper historical investigation based on archival work and oral history interviews. Immersive, because these stories will be unfolded *in situ*, in the very homes that these families occupied and which will be subject, at least in part, to period re-creation. Far from the curiosity-oriented display of ethnographic museums, this tactic of reconstructed historical settings will allow the exhibition design to anchor the narrative to certain items, as key markers of both singular stories and broader histories.

Inspirations

Narrating the lives of the former occupants of the very building where the exhibition takes place has been tried before, in several institutions around the globe. Examples include the Lower East Side Tenement Museum in New York, the Susannah Place Museum in Sydney, the Back to Backs Museum in Birmingham, the Tenement House in Glasgow, and the Museum of Workers’ Housing in Helsinki, as well as the National Public Housing Museum, which is due to open in Chicago in 2023.

Founded in 1988 as a result of a grassroots initiative, the Tenement Museum in New York is the oldest and most successful of these institutions. Located in a building erected in 1863 which was originally

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comprised of 22 apartments, the museum offers guided tours that reconstruct the authentic stories of the building's former occupants in the actual, unassuming dwellings they inhabited. In the words of the museum's co-founder Ruth Abram:

the most important thing in terms of authenticity is that the museum is telling actual stories of people who actually lived in the building... We're not talking about this room and that table and this vase; you can't do that with poor people. They had to be measured by the content of their dreams, not the content of their apartment.¹

Pre-pandemic, the Tenement Museum was attracting an average of 250,000 visitors per annum from approximately 50 countries. Running on a \$12 million budget, the museum employs 68 full-time and 87 part-time employees.

In France, no such museum exists. City museums like the Musée Carnavalet in Paris barely mention the suburbs, which they regard as falling outside their geographic purview. For its part, the National Museum for Immigration History is regularly criticized for its inability to stay away from nation-centered narratives and for preferring blockbuster exhibitions over complex migration stories. As for the few museums in and about working-class neighbourhoods, they typically centre on urbanist choices, demographic archetypes, and typical interiors, not histories of specific families. Such cultural institutions, of which six display at least one reconstituted apartment (*appartement-témoin*), are mainly aimed at promoting the work of renowned architects (Auguste Perret, Tony Garnier), innovative municipal policies (like at the Musée urbain de Suresnes, near Paris) or remarkable sites of industrial history (as in the museums of Guise or Bruay-la-Buissière, in the north of France). In other words, when these institutions deal with the history of housing, it is more to document the history of the lodgings themselves than of the inhabitants who occupied them. For this reason, they do little to fend off some of the stereotypes and stigma associated with the sprawling, lower-class *banlieues*. The objective of AMULOP is precisely to counter those prejudices by offering a closer, more human glimpse into the complex realities of these diverse neighborhoods.

The project's multiple dimensions

AMULOP's approach to history 'from below' broadens the notion of heritage by valuing ordinary interiors, everyday objects and the memory of the inhabitants².

¹ Quoted in Gabrielle A. Berlinger, "Balancing memory and material at the Lower East Side Tenement Museum," *Museum Anthropology Review*, vol. 12 (2018), no. 1, 24.

² The project was already presented at a CAMOC-affiliated institution in 2022, as part of a workshop entitled *Immigration, housing and right to the city: life in the Paris HLMs and the Barcelona poligons and its presentation in a museum context*, the History Museum of Barcelona (MUHBA), Oliva Artés, Barcelona, Spain, 12.05.2022 (link to the video recording).

But AMULOP's museum will also be a living institution anchored in its territory and its contents will be co-produced by the local community. Accessible to residents, associations, schoolchildren and students, the museum will closely associate the neighborhood population with the research, the writing of the tours, and the exhibition design. In addition, the museum will serve as a place of innovation in the field of education. The AMULOP team includes a large number of teachers who will work with the organizations' guides to develop innovative educational projects for disadvantaged neighborhoods and schools in the museum's area. Moreover, many of the jobs necessary for the daily operation of the museum will be filled by locals from disadvantaged backgrounds.

The goal is for the museum to become a magnet for both tourism and research. It will complete the cultural offer in north-east Paris, by attracting regional, national, and international visitors. The department of Seine-Saint-Denis currently gets a mere 5% of the Île-de-France (Paris region) tourists, mainly because of its limited tourism offer, essentially revolving around the Saint-Denis royal basilica, the Stade de France and the Air and Space Museum. AMULOP's ambition is also to establish its museum as a multidisciplinary research center on housing, by drawing on a network of housing museums and by bringing together several research laboratories in history, architectural history, sociology, anthropology and didactics, from France and beyond.

II. The exhibition

Main features

Meant as a proof of concept for the future museum, *La Vie HLM: Histoires d'habitant-e-s de logements populaires (Aubervilliers, 1950-2000)* ran from 16 October 2021 to 30 June 2022 in the Émile-Dubois project, in the town of Aubervilliers. The housing complex in question lies about 1.4 miles to the north-east of Paris and less than a two-minute walk from the nearest metro stop. The exhibition was seen by 5,650 visitors: 35% from Paris, 23% from Aubervilliers, 37% from other towns in the Paris area and 16% from the rest of France and abroad. Of all visitors, 45% were groups of schoolchildren and students, ranging from elementary school to university. The event was a critical success, with favorable mentions in more than two dozen media outlets, mostly based in France but also in Belgium, Switzerland, and Germany. The overall budget of the exhibition stood at 278,000 euros. 52% of the funding came from public subsidies, 37% from corporate patronage and 11% from the event's revenue.

The exhibition was organized around two distinct, 45-minute guided tours, conducted in two apartments, for which visitors could purchase separate tickets. They offered an immersive dive into

MUSEUM PROJECT

the lives of four families who had lived in the building from the 1950s to the 2000s.

The contents

The first tour was entitled ‘History of a working-class family’ (figs. 1, 2 and 3). The Croisille family’s home was reconstituted as it looked like in the late 1960s. It allowed visitors to become familiar with the Croisilles’ trajectory and to discover the day-to-day life of Jacqueline, a housewife of Polish origin; Jacques, the father, a bronze-caster at the crystal factory Baccarat in Paris; Sylvie, their eldest daughter, an employee at the Social Security; Gérard, a plumber’s apprentice; and Béatrice, a schoolgirl in Aubervilliers. The scenographic concept was the following: visitors were invited to travel back in time to a day in March 1967, and spend that day in the company of one of the five members of the household. The story immediately flashes back to 1957, when the Croisilles received the keys to their apartment in the brand-new Émile-Dubois housing project, and from there presents the origins of the family and the way they managed to obtain the apartment. Then, through the actual episodes of the family members’ lives, visitors would engage with a half-century of social, political and economic upheaval. Their itinerary, from the slums of the post-war period to the decay of the project and the economic crisis of the 1980s, opened a window into the evolution of representations attached to the housing estate, its inhabitants, and to working-class neighbourhoods more broadly.

The second tour: ‘Three families, a history of working-class neighborhoods’ worked quite differently from the first one in the sense that the public would hop in and out of several historical eras, each one depicted through the story of one family, from 1957 to the early 2000s. The setting was also different – it was designed around light-touch suggestion, rather than

full-on recreation. In addition, a ‘meta’ dimension was included in the narrative, so that the audience could confront some of the questions that emerged from the historical investigation, and access archival documents hidden behind the wallpaper of the apartment.

The tour started in the living room, in 1957, with the Marie family. The father, originally from Normandy, worked at the mammoth Babcock factory in the nearby suburb of La Courneuve, and visitors are invited to ponder over the discursive tactics he and his wife mobilized to obtain the flat. Visitors then followed the guide into the Di Meo children’s room in 1968. That family was of Italian origin, and some of its members had settled in the north-eastern suburbs at the beginning of the 20th century. Issues around gender, material culture and consumption are particularly at stake in that section, against the backdrop of May 1968. The story then returns to the Marie family, more than 20 years after their arrival. The Maries were directly affected by the context of deindustrialization and economic crisis that hit the working-class *banlieue* and the rest of France and beyond. The tour ends in 2005 with the Soukounas, a family of Malian origin (fig. 4). After a complex and sometimes counter-intuitive housing itinerary, this family was granted an apartment in the Émile-Dubois project after their previous lodging was deemed unfit for habitation –thereby illustrating the ongoing difficulties of access to housing, especially for postcolonial migrants.

AMULOP’s translation of scientific research into a concrete and sensitive experience for the general public was based, in the La Vie HLM exhibition, on a co-production effort between the researchers, the inhabitants and other local stakeholders. Written and iconographic sources were completed by a campaign to collect testimonies and interviews from former residents, their descendants and current occupants of the building and the neighborhood. In addition, tour guides were themselves from underprivileged



Fig. 1. Details of the first tour’s setting, ‘History of a working-class family’. © Amulop/Delphine Queme



Fig.2



Fig. 3



Fig. 4

Fig. 2. Details of the first tour's setting, 'History of a working-class family'. © Béatrice Campo/Amulop/Delphine Queme. Fig. 3. Details of the first tour's setting, 'History of a working-class family'. © Amulop/ Delphine Queme. 4. A detail of the second tour, 'Three families, a history of working-class neighborhoods'. © Coumba Soukouna/Amulop/ Delphine Queme

backgrounds in working-class suburbs and were empowered to insert parts of their own stories in the screenplays. A great variety of weekly workshops in partnership with local schools, libraries and art centers also led to various children's productions (drawings, podcasts, models, etc.), which were also displayed in the exhibition.

All of these dimensions will be adapted and enhanced in the future Musée du logement populaire in order to create a new form of city museum in Paris: one that can appeal to the audience's emotions and own memories to address some of the questions that historians and social scientists are dealing with when it comes to the *banlieues'* evolutions – and even more importantly, one that can directly serve the people it intends to speak about.



Fig 5. MUHBA opened a new Bon Pastor branch in Barcelona exhibiting social housing across different decades. © Andréa Deplace

SOCIAL HOUSING, COMMUNITY AND MUSEUM WORKSHOPS

CAMOC will be putting together the Migration and Social Housing Workshop on October 19, 2023 (as part of our annual Conference in NYC). The intent is to offer an open discussion about public housing in New York city through visits of neighborhoods like the Lower East Side and the Tenement Museum, as well as to other areas of the city. We will discuss ways in which city museums are exhibiting the theme of social housing, as well as the processes used to create these exhibitions: research methods, participative processes, co-curating with local communities and strategies used to revitalise certain buildings and urban areas.

In May 2022, the Museo d'història de Barcelona (MUHBA) organized a one-day workshop dedicated to this theme. Andréa Delaplace, Fabrice Langronet and Muriel Cohen presented about the importance of the project for a Social Housing Museum in Aubervilliers (northern suburb of Paris). You can read a review about this workshop in our previous issue of 2022. For the full workshop presentations you can see the video on MUHBA's YouTube channel: <https://www.youtube.com/watch?app=desktop&v=Vrfydtkyw6M&list=LL&index=7&t=6s>

On 11 March 2023, MUHBA inaugurated the new Bon Pastor branch with an exhibition dedicated to social housing in Barcelona across different decades (Fig. 5). We will be preparing an article on this subject in the next issue of the CAMOC Review (Fall 2023).

Museums, Citizens and Urban Sustainability: Impressions from the CAMOC Prague Annual Conference 2022

JELENA SAVIC*



A casual encounter at ICOM Prague at the entrance to the city's convention center. © Yvonne A. Mazurek

Introduction

This past August, I headed to Prague for my third trip to this inspiring city, to take part in the ICOM General Conference on *Power of Museums* and our CAMOC annual gathering dedicated to *Museums, Citizens and Urban Sustainability* (fig. 1).

My first visit to Prague was exactly a decade ago, also to participate in a conference about cities (the *Cities and Societies in a Comparative Perspective*, organized by EAUH, the European Association of Urban History). It was particularly exciting and memorable because it was one of my first opportunities to present research I was working on at the time as a PhD student in history and theory of architecture, the biggest event I took part in so far, and, last but not least, because of the fascinating urban context of Prague. Some years later, I returned as a visitor, to get to know more of the city and its urban

heritage, and left with the desire to come back one day and continue the discovery.

Prague is a city of culture and museums, a very suitable candidate to host a major museum conference. However, as CAMOC members may recall, it was not the first choice for the ICOM General Conference 2022: initially, in 2018, the city lost the bid to Alexandria, but months later the initial organizer had to withdraw.¹ Prague accepted the challenge to take over the organization, despite being left with less time to prepare and having to bear with uncertainties that the COVID-19 pandemic brought.

After such a long time of inability to travel and having to work remotely, I felt it was important to be present on site, despite the hybrid nature of the conference and the possibility to participate online. It was an overall feeling shared by many participants: only

* Jelena Savic, CAMOC Board member and Secretary (2016/2018-2022).

¹ <https://icom.museum/en/news/the-26th-icom-general-conference-will-be-held-in-prague/>

a small number of CAMOC speakers opted to take part remotely. Colleagues' encounters in person, networking, formal and informal exchange, have gained a new significance since the previous general conference in Kyoto.

CAMOC Annual Conference consisted of two afternoon sessions on 22 and 23 August 2022, organized in collaboration with CIMUSET, ICOM's committee for science and technology museums, and Worklab, the International Association of Labor Museums, and a full-day CAMOC-only meeting on 25 August.² Our conference was just one of dozens of committees' annual meetings and other events within the ICOM Prague General Conference.

Joint sessions with CIMUSET and Worklab

The joint sessions with CIMUSET and Worklab took place at the main conference venue, the Prague Congress Center, following the mornings dedicated to the ICOM General Conference programme (fig. 2).

The interest of the museum professionals linked to all three organisations as well as other researchers was great: in response to the call for papers, launched back in February 2022, we received over 50 proposals just for the joint sessions. Thus, the 15-minute presentations were combined with "ignite" sessions, composed of blocks of short, dynamic 5-minute speeches: a successful formula which we have tested at previous CAMOC conferences and which enabled us to maximise the number of proposals we could accept for the session time allowed.

Speakers from four continents, from Canada to Iran, from Switzerland to Brazil, shared state-of-the-art projects and perspectives on how museums can work to promote social sustainability, together with citizens and with the aid of technology. Our conference room at the Prague Congress Center was full – in fact, for all three sessions, the number of attendees far exceeded the capacity of the room! As usual, the exciting debate, networking and exchange continued beyond the Q&A time and beyond the session days.

CAMOC off-site meeting

Our off-site meeting took place outside Prague, in Ctěnice Chateau (fig. 3), one of the branches of the Prague City Museum, which has 10 sites that include 24 buildings in total.³ The full-day programme encompassed three presentation sessions, the CAMOC

² The conference programme and the book of abstracts are available at: <https://camoc.mini.icom.museum/conferences/prague-2022/>. For more information about CIMUSET and Worklab, please refer to <https://cimuset.mini.icom.museum/> and <https://worklab.info/>

³ To find out more about the Prague City Museum, please refer to the text by Olga Šámalová, its Deputy Director, in the latest CAMOC Review: <https://camoc.mini.icom.museum/wp-content/uploads/sites/4/2022/09/CAMOCReview-No.2-2022-webF.pdf>



Fig. 1. Jelena Savic in her final address as CAMOC Secretary and CAMOC Review Editor. © Yvonne A. Mazurek

Assembly and a guided visit to the exhibitions currently on in Ctěnice.

The presentation sessions revolved around the theme of *City Museums and Urban Sustainability*, continuing the research thread from the previous conference

Fig. 2. Some of the attendees present for the joint CAMOC-CIMUSET-WORKLAB Meeting. © Yvonne A. Mazurek





Fig. 3. A general view of the grounds at Ctěnice Chateau. © Yvonne A. Mazurek

in Barcelona. The sessions were marked with the discussion on sustainable citizenship and urban sustainability at different scales, from small towns to metropolises.

The CAMOC Assembly was a moment of transition: we announced the results of the elections for the new CAMOC Board for the 2022-2025 term and welcomed six new members and four members who renewed their board mandates.⁴

It was also the time to look at the committee’s work and achievements since the previous meeting in Barcelona and further back since 2016: six annual meetings, two special projects, four workshops, many collaborations and partnerships within and outside ICOM, how all this has been documented in CAMOC publications and how our membership sharply increased – doubled! – and got more diversified in the past six years.

Several Board members, myself included, have now ended their renewed mandates, and a new, enthusiastic and competent group of “CAMOCKians” will continue the committee’s mission. Two new co-editors, Andréa Delaplace and Yvonne Mazurek, will be taking over the CAMOC publications.

One of the most exciting moments of the Assembly was the announcement of the next CAMOC conference host, the Museum of the City of New York, in October 2023, and the next theme: *Changing Cities, Changing Museums*.⁵

⁴ <https://camoc.mini.icom.museum/about/board-members/>

⁵ <https://www.mcny.org/>

The highlight of the General Conference: the new museum definition

The ICOM Prague General Conference will be remembered for its many remarkable moments: the keynote speeches and panel discussions on the key issues museums and societies are involved with today; debate on several themes that will define the future of ICOM, which include the Code of Ethics, the organization’s statutes and strategic planning; the opportunity to reunite in person in the aftermath of the pandemic; a chance to get to know the museum landscape of Prague and other Czech cities through special events, guided visits and tailor-made excursions (fig. 4).

There is one general conference session which stands out: the historic Extraordinary General Assembly on 24 August 2022, when the new museum definition was adopted.



Fig. 4. A printed CAMOC Review was prepared and distributed to our conference delegates at the Prague conference. © Jelena Savic

The definition reflects a major shift in the role of museums in recent decades and embraces new concepts such as inclusivity, sustainability and diversity. The definition is a result of a complex methodology developed by ICOM Define, Standing Committee for the Museum Definition, which enabled and encouraged

participation of each and every ICOM member through their national and international committees, over several rounds of consultations.

CAMOC members have also given their inputs and contributed to building the new definition:



A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing.

CALL FOR CONTRIBUTIONS

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

CAMOC Museums of Cities Review looks forward to receiving news about your city museums, new exhibitions, projects and initiatives! Selected texts will be published and also shared on our website, thus reaching the entire international network of city museums, our individual members and friends around the world.

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

- Fall - Winter, 10 June, 2023
- Spring-Summer, 10 January, 2024

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

For text proposals and submission, for questions or clarifications you might need, please write to the co-editors at:

camoc.review@gmail.com

Reflections from Prague on Society, Environment and Technology

YVONNE A. MAZUREK*

For many, the 2022 ICOM Prague conference will be remembered as the moment when the international community established a joint vision for 21st century museums. This consensus was made possible thanks to the innovative and participatory process used to co-create a definition rooted in established practices and shared aspirations. The keynote speakers, namely Margarita Reyes Suárez, Hilda Flavia Nakabuye and Seb Chan, offered insights into operation and communication strategies of these sorts by drawing from their respective work in South America, Africa, and Oceania. Their speeches demonstrate that the new definition of ‘museum’ has institutionalized the state of the art: when we question heritage through the lens of contemporary socio-cultural issues, museums help us reshape ourselves as individuals, as well as the roles we play in the ecosystems which host us.

Margarita Reyes Suárez (Colombia) on “Purpose: Museums and civil society”

Margarita Reyes Suárez is an anthropologist and a researcher at the Colombian Institute of Anthropology and History (ICANH) and former Curator of Archaeology and Ethnography at the National Museum of Colombia in Bogota (fig. 2). Her talk, which she subtitled “*Museos para pensar territorios*” or “Museums for reflecting on territories”, pondered experiences shared by many American countries and grappled with a sense of place from a multiplicity of perspectives.

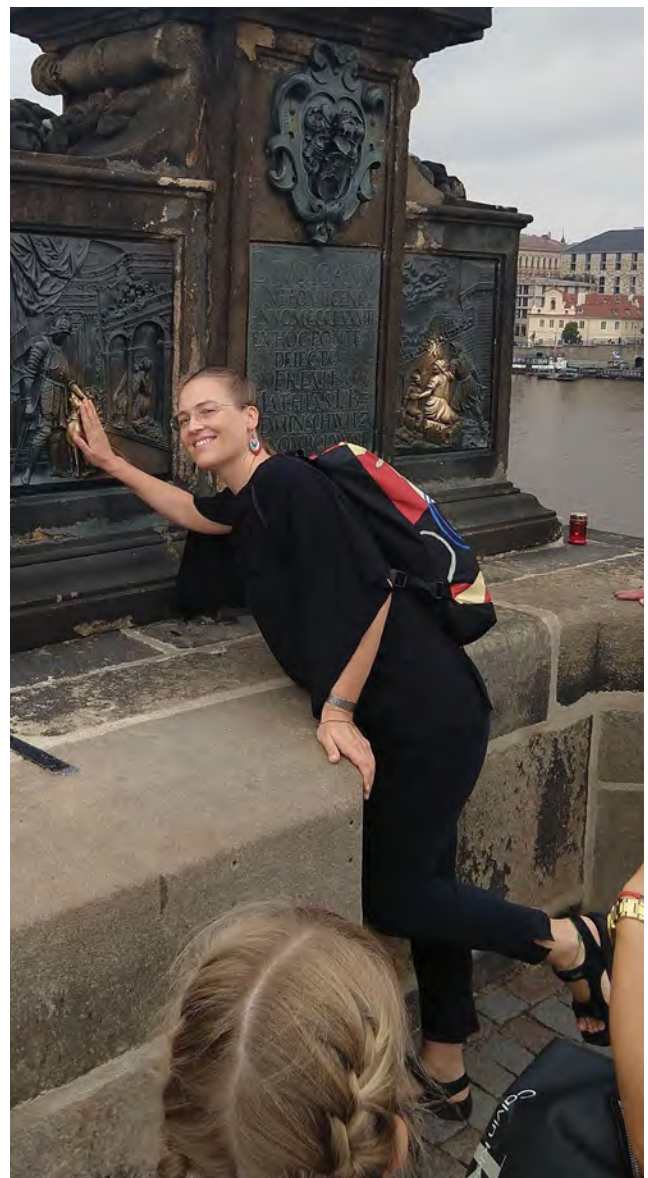
The first part of her talk discussed how tourism has merchandised cultural heritage, deviating museums’ attention away from the country’s past and its regional specificities in favor of mere profit. Like so many of their Latin American counterparts, Colombian museums are largely founded on European models and follow euro-centric cataloging and classification methods. Reyes Suárez argued:

Museums should not be elite spaces as they used to be in the colonial era; they should be closer to reality, not only showing the great cultures attractive to the rest of the

world, but we should also be able to show our diversity in terms of culture, geography, and natural wealth. We should put our populations first.

This conventional – and two-hundred year old – museum model offers little help in preserving the

Fig. 1. Yvonne A. Mazurek touching the statue of St. John of Nepomuk on the Charles Bridge, wishing for good fortune and a swift return to Prague. © Marco Giordano



* Yvonne A. Mazurek, Co-editor of the CAMOC Review, PhD in Museology and Director of the Non-Catholic Cemetery for Foreigners in Rome.



Fig. 2. Margarita Reyes Suárez delivering her keynote speech. © Yvonne A. Mazurek

unpreservable, in telling difficult heritage or in transmitting Colombia's intangible assets. The speaker asserted that Latin America should indeed continue to research and present heritage sites of universal value, yet she made clear that this task is hindered, if not defeated when local character has been suppressed. In many of the country's most telling places, traditional models of life have been ousted in favor of a "brand" or stereotype which serves tourist operators and not local culture. While including the young and the old, museums must respond to this situation and become spaces for reflection and catalysts for a socially sustainable future.

The second part of Reyes Suarez's talk discussed successful collaborations between anthropologists, museums and local populations which defy the dominant model of tourism and narrate the many stories embedded in Colombia's vast territory. First, she shared how the National Museum opened its doors to people from rural areas who had, in some cases, arrived in the capital half a century earlier. In the speaker's words, "the museum became their second home". For example, the museum was able to capture one group's tradition of body painting during gatherings hosted at the museum, occasions which led to creation of a traveling photography exhibit entitled "Yolanda. Shards of Pain and Resistance". This show helped sensitize city-dwellers to the stories of people who are all too often dismissed as a burden to society. In another project situated upstream from the capital along the Magdalena River, peoples living in inaccessible areas under Narcos control provided vital assistance to researchers by helping them locate ancient burials and then store and classify the findings. These combined efforts led to another innovative, traveling exhibit called "Navegando por una nación"

and then to the creation of a local museum called the Museo del Rio Magdalena at Honda (Tolimo), Colombia. Reyes Suárez used this 16th century harbor as a segue to another coeval site of great natural and geographic interest, namely the island of Tierra Bomba located in the bay of Cartagena. In contrast to the inland cultures influenced by the Amazon's cultural diversity, this last site testifies to the syncretism which stemmed from the customs of enslaved Africans, Spanish colonialism, Caribbean trade routes, and pirate raids. Here fishermen, farmers, craftsmen, and domestic workers were key partners in retelling local history, customs, and their own forms of worship. Hence it was the descendants of the enslaved people who built the island's fortress nearly five hundred years earlier whose stories informed the recently established Museo de Oficios en el Fuerte de San Fernando.

The speech concluded with an admonition. "Tourism turns [locals] into servants and slaves of foreign tourists, and it is unfortunately tourism in particular which strips these territories of their customs, their spirits and their lives." As museum professionals, we have an opportunity to bring back silenced truths. It is our turn to have the courage to address new topics through our ability to listen skillfully, to work creatively and to restore trust with our whole communities. Reyes Suárez successfully conveyed how museums can become increasingly public spaces that give a voice to those who have never been heard before (fig. 2).

Hilda Flavia Nakabuye (Uganda) on "Sustainability: Museums and resilience"

Hilda F. Nakabuye is not a museum professional, but a climate activist and founder of Uganda's Fridays for the

Future Movement. Her talk introduced the perspective of a young, engaged citizen living in a former British colony and a member of a generation that often dismisses museums – in her own words – as little more than “buildings of artifacts”. It can be difficult for museums to understand this point of view or to take it seriously. Yet this attitude poses a risk we cannot afford to take. If we remain ignorant of the way non-visitors perceive our institutions, we will not be able to meet our communities’ evolving needs nor communicate with a plurality of audiences.

Nakabuye focused on the importance of education in physical and digital museum environments. She shared that, for her, museums are “our roots, not just buildings” and that this knowledge needs to be conveyed to visitors starting from childhood. She argued that museums ought to be “creative, inspirational and motivational spaces” and encouraged the use of new technologies like online games and robots to reach younger audiences. Her overarching message can be understood as a plea to make museums generally more dynamic and more participatory.

The most important point the Ugandan speaker sought to convey was that museums have a new responsibility to spread awareness about the environment. She suggested that topics like extreme weather and floods be explored in exhibitions and public programming. Nakabuye encouraged museums to measure their own carbon footprints and to explore sustainable practices like those implemented by Carter O’Brien, the Sustainability Officer at Chicago’s Field Museum. After all, museums have a key role in changing mindsets and in inspiring people to act today.

In her concluding remarks, the recent university graduate assigned homework for the audience. It consists of a challenge: to lead an action in our community and invite people to join in. For example, one could host a dinner dedicated to natural history or launch a campaign in which youth can come to museums in the guise of climate change storytellers. Her speech thus advocated for intergenerational collaboration to reinforce our understanding of how culture, heritage, and ecology are intrinsically interwoven. Nakabuye ended her talk with a wise reminder, “We need love to heal the earth. We need to love our roots, to embrace our culture to sustainably protect them for generations to come.”

Seb Chan (Australia) on “Delivery: Museums and new technologies”

Seb Chan (Sebastian Robert Chan) is director and CEO of Australian Centre for the Moving Image in Melbourne and current President of Australian

Museums and Galleries Association. Chan presented about a daunting and sometimes foreign subject in a disarming fashion. While addressing technology, his talk remained rooted in the physical, in day-to-day operations, in visitors’ experiences, and in the mindsets which guide our museum work. For example, he opened his keynote speech by acknowledging his homeland as “the unceded lands of the Kulin Nations in Naarm/ Melbourne.” He continued, “The ideas within have come from many collaborators, many inspirations. All knowledge is the product of others’ generosity.” This speaker conveyed that digitization is just another phase of a technological evolution and that the internet can be seen as an expression of a profoundly human and timeless interconnectedness.

Before delving into ways in which Melbourne’s ACMI uses new technologies, Chan premised his talk by addressing issues we seldomly associate with technological innovation: social justice, digital preservation, and environmental impact. Firstly, he reminded the audience that we often take for granted the regular power service needed to run these tools when energy supplies and ICT infrastructure are unequally distributed around the world. Then he warned that digital assets are more fragile and at greater risk than the more stable, analog counterparts which museums are more used to. In fact, technology implicates obsolescence, meaning that new technologies rarely contemplate their own long-term conservation. Chan further recalled even the simplest online inquiry put into motion a global mechanism that relies on extracted natural resources, distant server farms and energy consumption.

ACMI’s Director went on to talk about the new face of the Melbourne museum; once dedicated to exhibitions and arthouse cinema, it now upholds a new paradigm. As the city is a center of high quality, creative video game-making, the museum assumed an active role in the face of this powerful, local industry. Chan said:

My museum’s mission is to change the media we make and consume; we want to change the what, the how and the why of cinema, of television and of videogames. “The Lens” is a means to foreground the visitor’s role in that. [...] We work with the grain of the media and technologies to sow the seeds of a critical eye, a critical ear and a critical hand.

The example of “The Lens” is particularly telling. This free visitor’s tool has gained ACMI international attention. It consists of a recyclable cardboard disc which includes a short-range wireless technology (an NFC) allowing each visitor to ‘collect’ hundreds

of artworks and objects seen on exhibit. He or she can consult their personalized 'collections' online, deepening their knowledge about each piece and delving into its history and production. Meanwhile, they can discover new films, TV shows, video games, and art to enjoy beyond the museum building. So "The Lens" offers a people-centered experience which caters to "experiences for education, enjoyment, reflection and knowledge sharing", just as the newly approved definition of 'museum' entails.

While working at the edge of technological innovation in museums, the museum director clearly addressed the dark-side of a 'friendly' industry. Many companies seem to promote freedom and self-empowerment, but their ultimate objective is to increase their revenue and profit. He outlined fifty years of network-based technologies and reflected on his own hopes and disappointments:

As someone living in Australia [in] the early 1990's and early 2000's, this dream of planetary computation and a global network offered us (who are located very far away from the media power centers of Europe and North America) this mirage of hope, this mirage of destabilizing that power center. [...] The web became a shopping mall.

Now the web is awash with digital content and its use is entirely monetized. Working with new technologies implicates an economy which seeks to capture people's attention and data. Chan went on to argue that the

rhetoric around Web3 and blockchain "often hides the extractive and counter-democratic purpose and intent of many of the people and companies behind some of the technologies being promoted." Hence, like museums, network technologies are neither neutral nor inherently democratic. Bearing this in mind, museums must discern their priorities and mindfully choose what technologies are best placed to help them achieve their goals and reach the audiences of the future. By extension, Chan heeded that our museum spaces must be rethought and redesigned to complement our visitor's experiences. Our buildings and physical spaces ought to help visitors focus and sustain their attention on our displays. Lastly, he encouraged museums to view IT not as a means in and of itself, but as tools for exploring world-building, narrative-making, emotions, and imagination.

Seb Chan ended his talk with three, thundering questions. They take courage to answer, let alone actuate. In my opinion, these open-ended topics could act as the object of personal reflections, a workshop agenda, or a long-term and community-wide conversation (fig. 3). These prompts can help museum professionals adapt to an ever-changing world:

How might *your* museum *imagine* possibilities that were unimaginable half a century ago?

Who do you need to partner with to achieve this ethically, sustainably, and least extractive method possible?

Are you willing to change what you do in order to make that a reality?



Fig. 3. Board members Elena Perez Rubiales and Andréa Delaplace, together with James C.Horton who spoke at CAMOC's well-attended, off-site meeting. © Lucie Faltýnková, The City of Prague Museum

My experience at the 26th ICOM General Conference as a volunteer and a board member

ANDRÉA DELAPLACE*



Fig. 1. *Andréa Delaplace at the National Museum (Národní muzeum) in Prague. © Giusy Pappalardo*

During the 26th ICOM General Conference in Prague, I had the opportunity to work as a volunteer and board member, experiencing the conference from two very different points of view (fig. 1). The team of volunteers (eleven in total, coming from different countries and

backgrounds) were selected to help in a variety of tasks at the conference: from logistic support during different panels to helping with social media and communication (fig. 2).

The first day I followed the national committees meeting where I could see the different processes of decision-making regarding different issues that were brought up during the session (e.g., criteria for new ICOM members: should students be accepted? And how to bring back previous members that left the museum community due to changes in their careers?). It is interesting to note the ways in which different committees work and the division between National Committees and International Committees:

The 119 National Committees subdivide ICOM's members at a national level and ensure that ICOM speaks to the interests of museums and museum professionals in their respective countries. They represent their members within ICOM and contribute to the realisation of the association's multiple programmes.

The 32 International Committees bring together experts of museum specialties (Fine Arts museums, ethnographic museums, city museums, etc.). They are much like global think tanks dedicated to museums, and more generally, to heritage matters. They define standards, develop recommendations, and share professional experience and scientific information with ICOM members.

The official opening ceremony on the following day was very meaningful as it became obvious how much work the ICOM secretariat and the organising team in Prague had put into every aspect of the conference. The program ranged from Czech folk dance and music to panels about innovative practices put into practice at local museums. That included the new City of Prague Museum that is due to (re)open in 2023. The new project and building renovations for the city museum is part of an ambitious plan aimed at bringing more visitors to the City of Prague and boosting its tourism market after the pandemic crisis. This is why the director of Prague's city museum presented the new long-term exhibition and highlighted the importance of city museums in the local economy and cultural landscape during the opening ceremony.

* Andréa Delaplace is an anthropologist and art historian (PhD at Université Paris Panthéon-Sorbonne) and has been a CAMOC member since 2017. She is now part of the new CAMOC Board and also co-editor of the CAMOC Review with Yvonne Mazurek.



Fig. 2. The eleven volunteers at ICOM Prague. © Minamo Akiyama

The Prague city Museum is composed of several buildings: the main building, the customs building in Podskalí in Výtoň, the castle in Ctěnice (where we had the CAMOC off-site meeting on August 25th), the towers of Prague and the House of the Golden Ring (fig. 3). The Prague City Museum's Main Building is an architectural monument inscribed on the list of cultural monuments of the Czech Republic. It was built in the Neo-Renaissance style after the design of the architect Antonín Balšánek for the Museum of the Royal City of Prague during 1896–1898. The new long-term exhibition will present a bigger focus on contemporary topics like climate change, migration, and urban transformations in the city due to economic challenges.

Being a volunteer in Prague granted me the opportunity to observe different institutional structures that are the invisible pillars of such a huge conference. In Kyoto we had a conference marked by agitated discussions around the new museum definition that had been presented at the time but also other pressing issues concerning social inclusion and sustainability. The 2022 General Conference presented a more united view regarding the voting of the new definition.

This was a historic moment in the museum community when, on 24 August 2022, the Extraordinary General Assembly of ICOM approved the proposal for the new museum definition with 92,41% (For: 487, Against: 23,



Fig. 3. A projected graphic from Prague's city museum illustrating ways in which the mediaeval city plan was inspired by that of Jerusalem. © Yvonne. A. Mazurek

Abstention: 17). Following its adoption, the new ICOM museum definition is going to be adopted all over the world bringing to the front the new keywords for the museum field in the 21st century: inclusive (participation of communities), diversity and sustainability. These words are now at the core of the main discussions and workgroups of ICOM (e.g., the ICOM WGS Sustainability Action Plan) and reflect the decolonisation processes that many museums are leading to change the dominant paradigms in museology and the museum community. Helping the ICOM Secretariat in this voting process was a unique experience.

While the opportunity to see the inner workings of cultural diplomacy was insightful, the cost of the conference was the determining factor in my decision to apply to be a volunteer at ICOM Prague. Like many museum professionals, my doctoral work and professional habilitation have not yet been accompanied by job stability. Many of us struggle to find proper job positions, especially since the labour market in the museum field was deeply impacted by the pandemic (when many museums closed for months, and many members of their staff were let go).

There is a lot of talk about bringing more young people into the field or inviting younger students to participate in ICOM discussions but, in fact, many museum professionals (in their thirties and early forties) that are already strongly committed to the field face such hard conditions – conditions that are very different from those met by previous generations – that many are deciding to quit the museum field.

People that devoted 10 to 15 years of their professional lives to the museum field decide to quit because they are overworked, burnt out and underpaid for their professional and academic skills.¹ This is the unfortunate reality of many museum professionals around the world. It should raise questions about management and structural organisations that manage cultural institutions in the museum world.

Even though ICOM offered a less expensive, hybrid option – 150 euros for the online option instead of the 350 euros for the on-site meeting – that price still meant that many could not attend the conference, even remotely. I wish that, in the future, ICOM could consider the reality in which many museum professionals find themselves, regardless of where they live. Many of us are struggling to find long-term job positions that can offer greater professional and financial stability.

Volunteering also allowed me to step into my new role as a member of CAMOC’s board together with my fellow

¹ There’s a very interesting Instagram account that talks about the difficult reality (or realities) that many museum professionals encounter @changethemuseum.

colleagues, deepening conversations begun online and exchanging ideas face-to-face. I was delighted to attend the CAMOC off-site meeting at Ctěnice Chateau Complex (where the online option was not available) Here, I took part in a rite of passage for me with the old board composed of colleagues with whom I’ve been collaborating for the last six years (I joined CAMOC in 2017) and the new board members (fig. 4-5). It was important to participate in the transitional meetings with both boards as these allowed us to establish the first set of goals for the next three years. The new CAMOC Board as of 25 August 2022 is:

- Patrícia Brignole (Argentina)
- Andréa Delaplace (France), Communications Coordinator
- Sarah M. Henry (United States), Vice Chair
- Sawako Inaniwa (Japan), Treasurer
- Christian Nana Tchuisseu (Cameroon)
- Michał Niezabitowski (Poland)
- Elena Pérez Rubiales (Spain)
- Glenn Perkins (United States), Chair
- Johanna Vähäpesola (Finland), Secretary
- Annemarie de Wildt (The Netherlands), Vice Chair

For more information, check our website and media channels (Facebook, Instagram) to find out more information about volunteer opportunities, scholarships,

Fig. 4. Members of the old Board present at the off-site meeting. © Yvonne A. Mazurek. Fig. 5. Four members of CAMOC’s new board: Annemarie De Wildt, Johanna Vähäpesola, Elena Pérez Rubiales, and Andréa Delaplace. © Yvonne A. Mazurek





Fig. 6. CAMOC members after the offsite meeting in Prague. © Cristina Miedico

the committee’s activities, our board members, and more (fig. 6). We will soon be posting news about CAMOC’s next Annual Conference that will be hosted by the Museum of the City of New York. The theme for the next conference will be “Changing Cities, Changing Museums”, an apt theme for these uncertain times of the post-pandemic in a world that seems increasingly polarised.

Decolonial perspectives and multivocal approaches are at the heart of the contemporary discussions in the

museum community today, thus opening museums to transcultural dialogues.

Museums are deeply connected to the communities and the city they are part of. As social museology highlights: a museum is nothing without its community. Listening to this community through participatory practices builds relations between curators and different members stakeholders, creating a safe space in which we can discuss issues of social justice.

Join CAMOC

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

now!

**OVER FIFTEEN YEARS DEDICATED TO CITY MUSEUMS,
URBAN LIFE AND OUR COMMON FUTURE!**

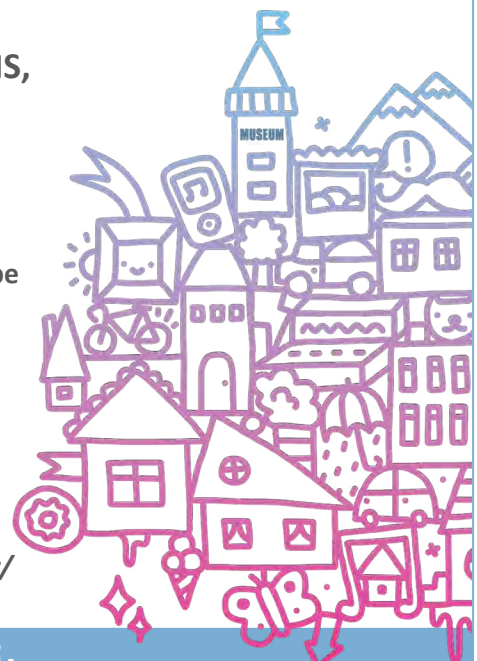
Your contribution is invaluable for our network!

Please stay connected with us, inform your friends and colleagues about what we are doing and invite more people to be a part of our community.

To become a member of ICOM and CAMOC please visit our web page.

It will have a bridge/link that will direct people to our membership page:

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



BECOME A MEMBER.

Reviews and Announcements

“Colonial deframing”, decolonizing the gaze

When: 7 November 2022 to 27 February 2023

Where: Paris, France at the Galerie des photographies, Center Pompidou

Info: <https://www.centrepompidou.fr/en/magazine/article/decadrage-colonial>

Based on the collection of the *Cabinet de la photographie* and the documents of the Kandinsky Library, the exhibition *Décadrage colonial/ Unframing Colonialism* explores the ambivalences that run through the production of the Parisian photographic scene of the 1930s – between fascination for the cultures known as “elsewhere”, eroticization of black bodies, participation in the renewal of ethnography or contribution to the development of a new image of the nation. The aim of the exhibition is to deconstruct some of the most emblematic images with the analysis of Damarice Amao¹, curator at the photography cabinet of the National Museum of Modern Art and curator of the exhibition.

As all the exhibitions at the *Galerie de Photographies*² du Centre Pompidou, it brings to focus elements of their collections but with a new perspective discussing contemporary themes such as decolonisation, gender, migration and much more (fig. 1). Like previous exhibitions at the Galerie de photographies (*Photographie, arme de classe*³, 7 November, 2018 – 4 February, 2019, or “*Calais — Témoigner de la « jungle »*”⁴ *Exposition collective (Photographie, vidéo, témoignages)*, 16 October, 2019 to 24 February, 2020), this exhibition is very well constructed and brings a rich selection of documents, photographs and videos that composes a great curatorial analysis of determined themes. This exhibition takes a deep look into the “colonial gaze” across the photographic and artistic scenes of the 1930’s. It grapples with how we can reassess these images today, while investigating the dynamics behind their creation (fig. 1). (Andréa Delaplace)



Fig. 1. A glimpse at the *Décadrage colonial* exhibition at the Centre Pompidou in Paris, France. © Andréa Delaplace

¹ For more information, read the article written by Damarice Amao in the centre pompidou’s online magazine: <https://www.centrepompidou.fr/fr/magazine/article/decadrage-colonial>

² This exhibition space opened in 2014 and is free of charge.

³ For more information and a deep analysis of this exhibition, we suggest the following article: <https://journals.openedition.org/marges/1891>

⁴ <https://www.centrepompidou.fr/fr/ressources/media/LcNM2zX>

Le chiavi della Città nei capolavori di Palazzo Madama / The Keys to the City in the Masterpieces of Palazzo Madama

When: 24 February - 10 April 2023

Where: Italy, Turin, Palazzo Madama - Museo Civico d'Arte Antica, Piazza Castello

Info: palazzomadatorino.it | t. +39 011 5211788 | Instagram@palazzomadama

Turin's Civic Museum opened in 1863 and, since 1878, its mission has been to represent the history of the city of Turin and its evolution over the millennia. In the exhibition *The Keys to the City*, the Museum proposes an original journey that draws from the civic collections and storage areas to highlight objects which are emblematic of the city's history. These works of art and every-day objects are displayed according to the keywords of the new definition of "museum" approved at ICOM Prague in August 2022. Through their stories, these pieces shed light on and interpret essential aspects of the definition. Overall, this exhibition activates the objects' potential to tell the history of the city while calling attention to the work carried out by museums and to the relevance of the words that back it all up (fig. 2). (Paola Boccalatte)



Fig. 2. The first room entitled "Esporre/ To exhibit" at *The Keys to the City* Exhibition at Palazzo Madama in Turin, Italy. © Giorgio Perottino

Thomas Boivin - Belleville

When: 10 March - June 4, 2023

Where: Maison de la Photographie Robert Doisneau, Gentilly, France

Info: <https://maisondoisneau.grandorlyseinebievre.fr/expositions/agenda>

The 19th arrondissement of Paris is "stuffed with details like a novel" wrote Léon Paul Fargue in 1951. The preface of the most illustrious post-war photographic works then claimed its attachment to this former suburb, surveyed and documented many times by famous authors, such as Robert Doisneau, Willy Ronis or even René-Jacques. Instead, Thomas Boivin drew inspiration from American photography to produce his "neighborhood portrait": it is the physiognomy of the city and its inhabitants that is at work here, a contemporary physiognomy renewed by an up-to-date look that knows how to dwell on the details. Thomas Boivin brings a genre back to life, that of street photography (fig. 3). (Andréa Delaplace)



Fig. 3. View from Belleville. © Thomas Boivin, care of Maison Doisneau

Modernas! São Paulo vista por elas

When: 8 November 2022 - 5 March 2023

Where: Brazil, São Paulo, Museu Judaico

Info: <https://museujudaicosp.org.br/exposicoes/modernas-sao-paulo-vista-por-elas/>

Alice Brill, Claudia Andujar, Gertrudes Altschul, Hildegard Rosenthal, Lily Sverner, Madalena Schwartz and Stefania Brill. To the profusion of names, origins, customs, languages and accents were added. Cologne, Neuchâtel, Berlin, Zurich, Antwerp, Budapest. German, French, Hungarian, Yiddish, and Polish. Stories and trajectories that, apparently, would configure a dispersed map, meet in a common destination: São Paulo.

Modern! São Paulo as seen by them narrates about fifty years of São Paulo's history through the pioneering spirit of female photographers whose lens, cosmopolitan and foreign, unavoidably contributed to the modernization of Brazilian photography and to the construction of another imaginary of the city and its population. Far from wanting to search for a supposed "feminine gaze", it is a question of highlighting each of these photographers through their singularities, connections, and differences. Thanks to them, women and foreigners, new and fruitful approaches to the vast iconography on the modernization of the capital of São Paulo were built. (fig. 4). (Andréa Delaplace)

Fig. 4. *Modernas! São Paulo vista por elas*
© Museu Judaico de São Paulo



Journal and Book Reviews

Culture & Musées

Every edition of the museology journal **Culture & Musées** delves into different themes and comes out biannually. From social museology and participative practices to the theme of power in museums, the journal brings an important set of articles in each issue that discusses in length contemporary challenges in museology.

The latest issue published in December 2022 (no. 40) focuses on the sacred nature of objects present in museum collections. It also brings articles on social museology practices in the migration museum in São Paulo, religious objects in ethnographic collections, a Byzantine mosaic and the production and reception of an exhibition on popular music.

What significance is lent to an object that is presented as being sacred, when it is exhibited? Is it taken over by its historical, aesthetic or patrimonial dimension, or does it maintain its religious, or even ritual, meaning? Whether the space in which it is shown is religious or not, the exhibition of such an object is not neutral: it is the result of interconnected histories, of diverging understandings that highlight certain types of heritage. What then of the “sacred” nature of objects presented in collections, and who or what endows them with it? How can institutions deal with this? How is it received by the public? To provide answers to these questions, this issue is organized around a multidisciplinary approach, combining art history, history, information and communication sciences and anthropology. By incorporating these different approaches, rarely called forth in one single movement, the goal of this issue is to think about the history and materiality of these objects, about the ways in which they are exhibited, the meanings attributed to them and their place in culturally and historically anchored configurations and apparatuses.

For more information, please check their website: <https://journals.openedition.org/culturemusees/7503>
(*Andréa Delaplace*)

Anais do Museu Paulista

The museology journal **Anais do Museu Paulista** has been published by the Museu do Ipiranga and the University of São Paulo-USP since 1922 (date of the museum’s opening). In every issue articles, it proposes articles ranging from new museology to conservation practices and the challenges of today’s museum landscape. Their mission is to publish theoretical and monographic articles that focus on social practices mediated by materiality and treated as historical, museological and conservation issues.

In the latest issue (December 2022), the editors choose to talk about the centennial of the Museu Paulista (also known as Museu do Ipiranga) that was recently renewed after having been closed for many years for renovations to the building and its long-term exhibition. It reopened last fall for the bicentennial celebrations of the independence of Brazil (1822-2022). Its “new exhibition” brings themes such as decolonization and migration to the forefront and wants to present the history of the city of São Paulo (and of Brazil) through perspectives emerging from contemporary discussions on renewing narratives in history museums. This special edition puts forth a set of very different articles stemming from contemporary debates (figs. 5-6).

For more information please check their website: <https://www.revistas.usp.br/anaismp>.
(*Andréa Delaplace*)

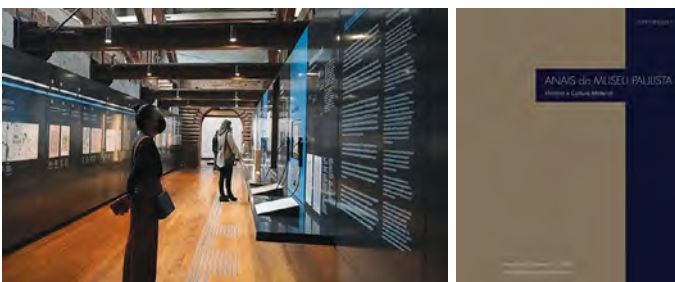


Fig. 5. Exhibition: 'Territories in Dispute'.

© Museu do Ipiranga

Fig. 6. *Anais do Museu Paulista*, from their website.

Upcoming Workshop in Taipei

In 2020, CAMOC launched the **City Museums Global Mapping Project**, a special project focused on understanding the evolution of city museums worldwide. Together with partners ASPAC, COMCOL and NTUE, we are collecting data about where city museums exist, what they are doing, and how they see their role.

We are pleased to announce that CAMOC is holding a workshop in Taipei as part of the project. **City Museums: Perspectives from the Asia Pacific** will explore both the physical and the conceptual territory of city museums. Participants will strengthen connections with fellow professionals in the region by contributing to an intellectual map of what city museums do.

Register now to participate online or in person in **Taipei, 28–30 April 2023**. The workshop is free of charge, but spots are limited. For more information, go to our website!



City Museums Global Mapping Project

Website: <https://citymuseums-mapping.com/news>

The project is promoted by CAMOC (the ICOM International Committee for the Collections and Activities of Museums of Cities), NTUE (National Taipei University of Education), COMCOL (International Committee for Collecting) and ASPAC (Asia-Pacific Alliance).

Since the turn of this century, city museums have rethought their missions, forms, and practices to become lively institutions, engaging with their cities and tackling contemporary urban issues. We are interested in learning about the different types of City Museums around the globe: where they are, what they do, and how they do it. We seek to discover how rich and diverse City Museums are and to show their role as key actors in contemporary urban socio-cultural scenarios.

What is a City Museum today? How many City Museums are there in the world? How old are City Museums? What are their approaches and tools? These are some of the questions that the City Museums Global Mapping Project will help us answer. The survey has been translated into ten different languages. Please participate and help us spread the word!


 CALL FOR PAPERS

Changing Cities, Changing Museums

CAMOC 2023 Annual Conference

New York City, 16–18 October 2023

Cities are famously generators and reflectors of social, economic, and political change and never more so than in our own times. Population changes, global and regional migrations, racial and social justice uprisings, wars and human rights crises, economic globalization, the pressures of real estate development, gentrification, the COVID-19 pandemic, and the climate crisis are just some of the forces that are causing cities to reckon with their futures, their identities, and what they represent.

As interpreters of history, city museums have always had the responsibility to contend with change, but existential shifts affecting cities in the 21st century present new levels of challenge. Simultaneously, new imperatives in museology and conversations around social justice are challenging city museums to examine their own practices around DEAL (diversity, equity, inclusion, and accessibility) and their relationship to their communities.

“Changing Cities, Changing Museums” invites presentations around the themes of:

- Changing museum practices and their impact on city museums
 - Decolonization; governance and representation; community co-curation; uses of history; digitization
- How city museums can and should respond to their changing communities
 - Community collecting; interpretive practices; racial, ethnic and religious diversity; generational differences; well-being; multilingual approaches; gender representation; contemporary art and culture
- How a city museum’s urban-scale perspectives can illuminate regional, national, and global changes
 - Housing; food; democracy; contemporary migrations; climate; transportation; political polarization
- Strategies for making the changes in more distant pasts accessible to a contemporary audience
 - Historical perspectives; geology and sciences; archival gaps; environment; migration patterns; archaeology; intangible heritages

Learn more about our host, the **Museum of the City of New York** at <https://www.mcny.org>.

PRELIMINARY PROGRAMME OVERVIEW

Monday 16 October – NYC excursions, opening reception (*more information coming soon!*)

Tuesday 17 October – Sessions day 1, Museum of the City of New York

Wednesday 18 October – Sessions day 2, Museum of the City of New York

Thursday 19 October – Workshop on Social Housing & Migration (*more information coming soon!*)

IMPORTANT DATES

15 April – Abstract submissions due

30 May – Presenters notified; travel grant opportunities issued

15 June – Travel grant applications due

29 July – Updated programme published and registration open



ABSTRACT SUBMISSION GUIDELINES

Please prepare an abstract of your proposal in English (up to 350 words), together with a brief biographical note (up to 75 words), and either fill out the form at <https://forms.office.com/e/ay2zjBTgpH> or email materials to secretary.camoc@icom.museum. The deadline for submissions is **15 April 2023**. We welcome different presentation modes and formats that differ from traditional paper presentations, such as interactive activities (discussions, games), posters, videos, 5-minute ignite sessions, etc.

Please provide the following information:

- Author(s)
- Your place of work, if applicable
- ICOM membership number, if applicable
- E-mail address
- The session theme your proposal fits best
- Title of the proposal
- Presentation format (paper, video, interactive session, poster, etc.)
- Attendance (online, in person)
- Abstract (max. 350 words)
- Keywords (max. 5)
- Short biography (max. 75 words)

The selection committee may choose to organize accepted submissions into different models for presentations (standard oral presentations, ignite sessions, round tables). Further guidance will be provided upon completion of the evaluation process, depending on the number and profile of the successful applicants and recommendations of the selection committee.

For any questions, email secretary.camoc@icom.museum.



From "New York Now: Home". A Photography Triennial Exhibition. © Museum of the City of New York

CAMOC
ANNUAL CONFERENCE
NEW YORK CITY
2023

CHANGING CITIES /
CHANGING MUSEUMS

OCTOBER 16-19

Organized by CAMOC & The Museum of the City of New York

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RAIGO, 73



KRISTI, 35



ANNA, 13



REIN, 82



MARION, 3



AILI, 65



TUULI, 43



MARKO, 28



JOHANNA, 18