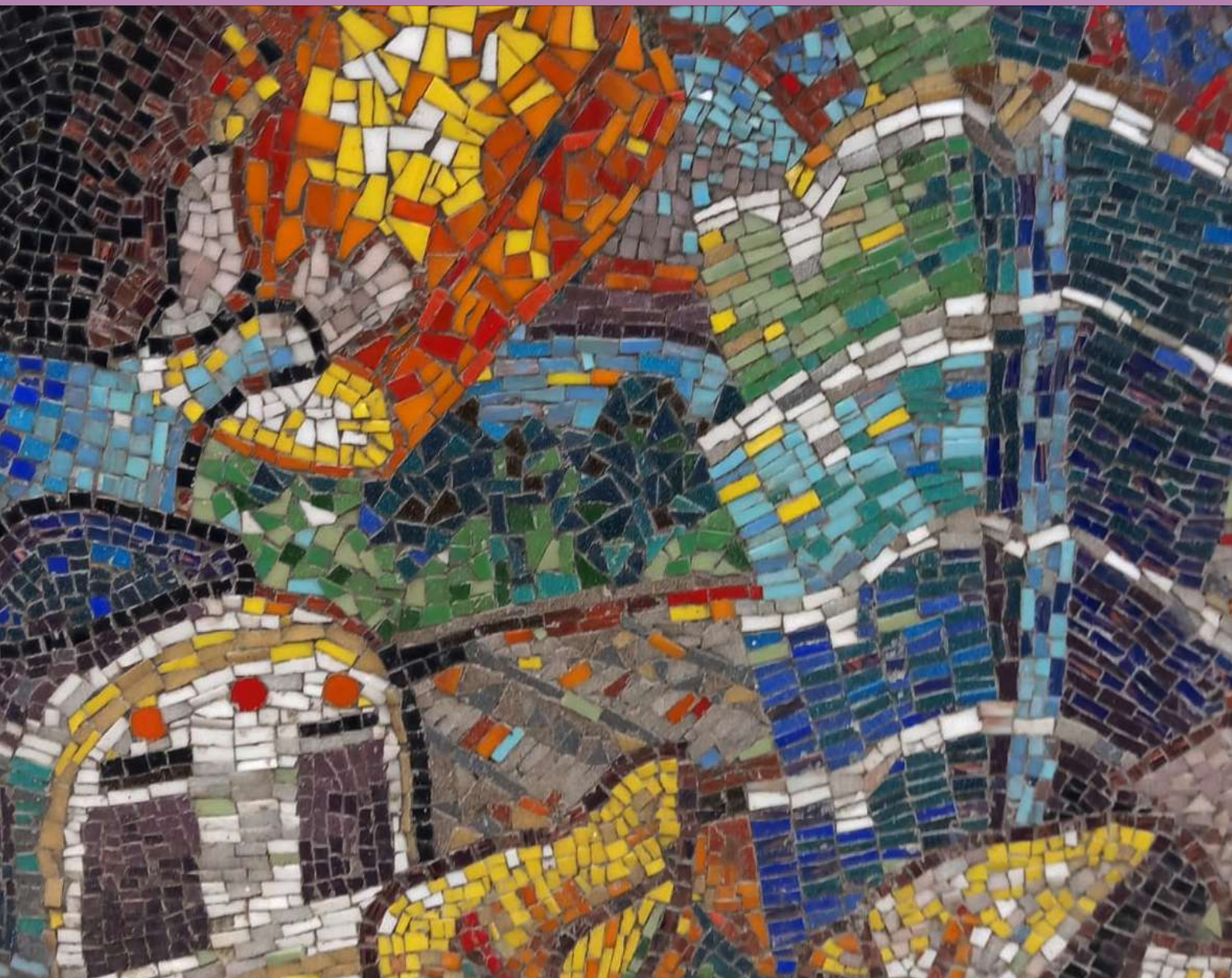


CAMOC

MUSEUMS OF CITIES REVIEW



SPECIAL ISSUE: CITY MUSEUMS GLOBAL MAPPING PROJECT WORKSHOP

City Museums: Perspectives from Asia-Pacific

TAIPEI, TAIWAN, APRIL 2023

M CAMOC

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

ICOM international council of museums
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Cover photo: Taipei mosaic detail, April 2023. (Photo credit: Andréa Delaplace)

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Editors' note

ANDRÉA DELAPLACE, CHUN-NI (JENNY) CHIU AND JELENA SAVIC

**Editor names in alphabetical order*

City Museums Global Mapping Project is a Special Project supported by the International Council of Museums (ICOM) and created with the aim of developing an up-to-date picture of the evolution of city museums worldwide. This special edition of our *CAMOC Review* is dedicated to the City Museums Global Mapping Project, and marks the efforts and invaluable contributions of many of our colleagues at the ICOM International Committee for the Collections and Activities of Museums of Cities (CAMOC), National Taipei University of Education, the ICOM International Committee for Collecting (COMCOL) and the ICOM Asia-Pacific Alliance (ASPAC), as well as many other colleagues who came together to shape the project into what it is today. It is also a remarkable record of how our ICOM colleagues transformed their communications – from face-to-face (before the pandemic) to online (during the pandemic) to a new hybrid format (post-pandemic) that enabled the Taipei workshop and Singapore special excursions held in spring 2023.

This publication is divided into three main blocks: The first part provides us with insight into the context and history of the special project; the second section delves into several key topics for city museums in the Asia-Pacific region and at global scale, presented during our Taipei 2023 workshop; and the third part focuses on the visit to selected museums and sites in Singapore, organised in the continuation of the workshop.

The former CAMOC Chair Joana Sousa Monteiro, who conceived and initiated the Global City Museums Mapping Project, explains its background and rationale in a brief introduction. The introduction is followed by a reflection on the future and potential of the project, by Glenn Perkins, the current committee Chair. Francesca Lanz, a city museum expert and our scientific coordinator, provides detailed insights into the project rationale, and reflects on the somewhat unexpected outcomes of the work. Her main message is about opening up to further questions instead of pinpointing definitive answers, and about acknowledging diversity and heterogeneity of city museums today. Shih-Yu Chen backs this up in her contribution, containing an analysis and interpretation of the main project findings, which derived from an extensive survey developed by the project partners for the purposes of this research.

In the second section, Chikako Suzuki (Tokyo, Japan) explores the themes of sustainability and well-being in the museum context, while Margaret Anderson (Melbourne, Australia) focuses on another contemporary topic for city museums – gender. For contributors from Taiwan, Hsin-lin Wen, and from Singapore, Cheryl Koh, community is the keyword. Hsin-lin Wen presents the outcomes of the decade-long work on building relationships between the museum and the local community, while Cheryl Koh presents a unique case of the city-state of Singapore, where heritage institutions have undertaken remarkable efforts to promote and foster multiculturalism. Finally, CAMOC Board member and museum researcher Andréa Delaplace sums up the Taipei workshop experience in a brief report and reflects on its importance in the broader context of the special project.

In a continuation of the Taipei meeting, a few of the participants had an opportunity to visit Singapore and explore various heritage sites and their contemporary approaches to the city and its communities. In a brief report, Glenn Perkins shares his impressions from this visit.

Last but not least, the photo-report shows, in visual form, what was the main point of our Taipei meeting – We gathered for the dialogue, learning, exploration and exchange, which is the foundation we can use to build upon and bring this project further.

The Taipei workshop was an important closing chapter for the Global Mapping Survey and Project. From 27–29 April 2023, we discussed the goals and main missions of city museums with colleagues from different parts of the world both online and on site (as the workshop was in a hybrid format). Different presentations were intertwined around these important questions that sustained the project of mapping city museums around the world to show their diversity and large scope of themes and scientific disciplines that engage the research around its collections and curating of exhibitions. This workshop brought this special project to life with lively participation from university students and professors, museum professionals and representatives as well as researchers from different

provenances (both online and on-site), such as East Asia (Taiwan, Japan, South Korea and Singapore), Australia, Europe, North and South America.

Bringing CAMOC colleagues to Singapore, one of only three surviving city-states in the world, was a chance to discuss many of the issues that cities and city museums are facing and that were outlined during the 2019 ICOM General Conference in Kyoto, Japan. We believe that it is important to discuss these issues and develop new approaches from different cultural perspectives. The Singapore excursion together with the Taipei workshop was an important step not only

for the Global Mapping Project but also for bringing Asian perspectives into the CAMOC network to achieve diversity, equity, accessibility and inclusion for future development.

As CAMOC prepares to embark on a new phase of the City Museums Global Mapping Project, we hope this publication gives you an understanding of how the project has been carried out so far and encourages you to join the discussion in a meaningful and relevant manner for many years to come! Together, we can create a better future for the city and its people.

Workshop participants on excursion to Taipei's Wanhua District
(Source: NTUE.)



City Museums Global Mapping Project

Workshop @ MoNTUE in Taipei

City Museums

Perspectives from the Asia Pacific

2023. April

28-29

PART 1 – Mapping Project

City Museums Global Mapping Project: A brief introduction

JOANA SOUSA MONTEIRO

CAMOC Chair 2016–2022

Director, Museum of Lisbon

CAMOC is one of the youngest international committees of ICOM, having become 18 years old in 2023. This group came from one of the oldest committees, the International Committee for Museums and Collections of Archaeology and History (ICMAH), and intended to focus on the fascinating phenomenon of the city museum. The numbers and relevance of city museums are increasing across the world, which has taken everyone by surprise – not only other cultural institutions but other museums as well. City museums correspond to new museums designed from scratch and to renovated old urban history museums, reshaped as institutions because of their dialogue with the current urban diversity and challenges. City museums are not just history museums or art museums – they endeavour to preserve, research and interpret the amazing world of fast-growing and fast-changing urban centres.

Following over 15 years of work in and about city museums, the CAMOC board teams and members realised the fact that, while there are many fascinating city museums, very little data is available about them. Unfortunately, there are no reliable museum statistics produced at an international, national or even local level that can thoroughly cover Europe, let alone any other continent, hence we all struggle with a lack of knowledge about city museums. On whose behalf are new city museums acting? How are they planning and presenting exhibitions and educational programmes? How are the old city history museums evolving and matching up to the challenges of the contemporary city? Who are their main team leaders and partners? Are they delving into fresh interdisciplinary approaches? These are only some of the many questions we, as city museum professionals and experts, would like to have answers to.

In the aftermath of the first workshop on concepts and keywords of city museums, chaired by Marlen Mouliou at CAMOC's 10th anniversary conference held

in Moscow, Russia, in 2015, CAMOC organised two workshops about concepts and working definitions of city museums, partnering with scholars specialising in urban history, architecture, and urban social challenges. The first workshop was set up in Frankfurt, Germany, as a part of CAMOC's annual conference in 2018. The second workshop was held in Lisbon, Portugal, in 2019, as a special workshop focused on this topic only.

The insights coming from many CAMOC members, in the shape of conference presentations, participation in debates, and articles, encouraged us to take the next step, which meant designing what ICOM calls a Special Project and applying for a grant. CAMOC was given support to develop the "Global Mapping City Museums Project" from 2020 to 2022. CAMOC partnered with COMCOL, the international committee of ICOM, ASPAC, the regional alliance for Asia-Pacific countries, and the National Taipei University of Education (NTUE), one more key institution that made our project possible, through their team of experts in cultural and heritage statistics led by Prof. Lin Yung-Neng. Thanks to their expertise and cooperation, CAMOC managed to gather innovative and important data about city museums in many countries, including data about some less well-known museums, and the ways they work.

Despite the efforts of all those involved, the effects of the COVID-19 pandemic brought work to a standstill. We recognised that in-person workshops and meetings were critical success factors to this project and intended to organise three workshops between 2020 and 2022 in different parts of the world, starting with Taiwan and the Asia-Pacific Region, then going to South Africa and Europe. The hybrid-model workshop in Taipei, held on 28–29 April 2023, was meant to be just one of them. Nevertheless, the wonderful teams from CAMOC and NTUE managed to continue with the project, reaching the impressive goal of having the survey translated into 10 languages and getting nearly 200 responses.

PART 1 – Mapping Project

I would like to underline the crucial help, availability and expertise of many CAMOC members, such as Chun-ni (Jenny) Chiu, Jelena Savic and Andrea Delaplace; our new Chair, Glenn Perkins; the scientific project coordinator, Francesca Lanz; Prof. Yung-Neng Lin and the NTUE team, and all our colleagues who kept sending valuable information and believed in the importance of this project. At the Taipei workshop, we were honoured to have the participation of Inkyung Chang, vice president of ICOM; Ching-Ho Chen, president of NTUE; Sing-Da Hung, secretary general of the Chinese Association of Museums; and Ying-Ying Lai, a board member of COMCOL, together with the CAMOC team and a set of impressive speakers.

During the Taipei workshop, we had the privilege to learn from each other, both on-site and online, to set new boundaries and open horizons on what city museums are and where they could head to. There are no right or wrong answers to the question what city museums should be doing; there are only different ideas to be talked through and discussed, and that is how we all evolve in our research work and our museums.

The most important project outcomes – the survey in 10 languages and the project website – will remain and should be considered the anchor of an ongoing line of work pointing to a more thorough and updated knowledge about city museums in the world.

Manifesto activity at MoNTUE
(Source: NTUE.)



City museums global mapping: A look towards the future

GLENN PERKINS

CAMOC Chair

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CAMOC was established in 2005 in response to more than a decade of growing interest in city museums, and not just interest in city museums, but recognition that they were critical cultural engines in an increasingly urbanizing world. As Nicola Johnson (1995) had written in the journal *Museum International*: “The best city museums act as a starting point for the discovery of the city, which can lead people to look with fresh, more informed and tolerant eyes at the richness of the present urban environment and to imagine beyond it to past and possible future histories.” That focus on bridging past, present and future of cities has resonated with a growing cohort of members from around the globe for nearly 20 years.

The ambitious City Museums Global Mapping Project was launched with an incredibly bold goal: A census of city museums – where they are, what they do, and what matters to them. To achieve this goal, project partners took up three main components. The first was a highly detailed survey questionnaire translated into 10 languages and distributed to as many city museum representatives as possible. The second was a global map identifying where city museums are concentrated in the world. The third component of the project was dialogue: Creating forums for practitioners to discuss and debate what city museums are, and what they can become. This volume shares the fruits of our April 2023 workshop in Taipei, Taiwan. There, thanks to the generous support of the National Taipei University of Education and the Chinese Association of Museums, those of us contributing to this publication were able to gather with fellow museum professionals, researchers and students for a very thoughtful exploration and discussion of ideas about what city museums should do, and even what they might not do.

One of the key aims of the project from the start was to approach a definition of a city museum. Veterans of the 2019 ICOM General Conference in Kyoto, Japan, know how controversial the process of attempting to define museums could be. City museums embrace a multitude of collections, programmes and experiences, making

defining what a city museum is an ambitious task in itself.

The project survey starts with a working definition, constructed to enable openness to debate, to embrace a diversity of sizes and types of city museums, and to allow inclusion and consideration of a range of institutions that have the city as their core subject: “A city museum is a museum that stands in the city, talks about the city, and thinks through the city...” It is a definition meant to make space for that diversity, that difference, that range, that multitude, as the City Museum Global Mapping Project scientific coordinator and contributor to this volume Dr Francesca Lanz wrote in 2019:

“I believe that there is not a fixed definition of what a city museum is ... because ... the definition is in the making. For city museums are in the middle of an ongoing evolution under the effect of radical and fast social changes, as well as the implications of a renewed idea of their own role and mission. More than other museums, city museums are reacting to those changes, because of their origin and development, their peculiar characteristics, and above all because of their core focus: the city.”

Moreover, these “radical and fast social changes” have not slowed since 2019. Therefore, the survey project approaches the work of definition not as a means of settling a question but instead drawing a picture that could reflect many possibilities, configurations, opportunities and priorities.

The 2013 Barcelona Declaration on European City Museums proposed several typologies to characterize city museums: from the traditional (history and heritage) to the creative (research, development and innovation centres). Tim Marshall’s (2023) survey of development phases for European city museums highlights transformation as the third phase of an ongoing evolution of museum approaches and perspectives.

The Taipei workshop focused on Asian Pacific perspectives, seeking special input from museum professionals from Seoul, South Korea, to Melbourne, Australia. It practically goes without saying that this vast region encompasses so many cultures, languages, countries and, of course, cities, and I think this is what is especially relevant to this aspect of the project: difference. Having different museums complete surveys was, of course, important. Perhaps even more valuable was having different voices respond to debate and help pull meaning from those survey responses.

In some respects, the survey responses in Dr Shih-Yu Chen's overview and analysis in the pages that follow run contrary to what we might expect in this transformational era of city museums. (For example, it surprises me greatly that 25% of respondents declare migration to be "irrelevant" to long-term exhibition.) What do these initial findings mean to us? What do they mean to the future of the project? Do we take them as explanations? Or as provocations? I think we have to see them in both lights, as demands to continue the dialogues fostered in Taipei and to develop deeper context and more complete data around the project's initial challenge: to identify where city museums are, not just geographically but also philosophically, socially, creatively etc.

Building on the foundation of what city museums have been, and reaching out to the possibilities of what they can be, the City Museum Global Mapping Project has worked to document the ways that city museums reflect their cities and to inspire bold approaches that future leaders can take to work with citizens to create even better cities tomorrow. Even as this work evolves to another phase, the core concepts and the spirit of the project's inquiry continue to motivate our committee's work to build networks that support cities and museums around the world.

Acknowledgements

I owe many thanks to Jelena Savic and Joana Sousa Monteiro for inviting me to be a part of City Museums Global Mapping endeavour. Chun-ni Jenny Chiu has kept this project moving in countless ways, not least in editing this publication. Andréa Delaplace has generously aided the project, including by working with Jenny and Jelena on the editorial team. Shih-Yu Chen has worked diligently on pulling information out of a very complicated survey. Speakers Margaret Anderson, Winston Lim, Chikako Suzuki and our scientific adviser Francesca Lanz inspired us to think in new ways about city museums. It was invaluable to have Inkyung Chang participate in the workshop on behalf of ICOM, whose support for the special project has sustained for over nearly four years. I'm also grateful for the support from Danielle Kuitjen of COMCOL and An Laishun of ASPAC as special project partners. Last, but certainly not least, I am grateful to Yung-Neng Roger Lin for securing financial support for the workshop through the Chinese Association of Museums and for coordinating his talented team at NTUE to host an amazing experience in Taipei.

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Mapping contemporary city museums: From a definition to manifestoes

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The birth of city museums in Europe can be traced back to the second half of the 19th century (Lanz, 2013). This was a time of significant and profound architectural and sociocultural urban transformations for most of Europe's major cities. City museums emerged in response to memorialisation instances spurred by these changes. Entrusted with the task of conserving the city's history and serving as repositories of civic treasures and its glorious past, city museums were typically hosted in a historical building chosen for its historical and symbolic values, with exhibitions focused on the city's history. Often resulting from the assemblage of previous collections, their collections were extremely heterogeneous, spanning from artworks to material culture, up to archaeological remains and urban fragments. Following the establishment of the first museums of this kind in cities such as Paris (1880), Brussels (1887) and London (Guildhall Museum established in 1826; the London Museum founded in 1912), city museums began to open ubiquitously in many other European cities and gradually overseas. However, less than a century later, city museums were already a museum type in decline. Many were closed down; others were deserted and left drifting in the grey zone of neglect, dormant and lacking funds as much as public attention. However, change was ahead.

With a new wave of dramatic transformations affecting cities worldwide under the impact of globalisation on urban dynamics (Sassen, 1991), city museums once again garnered new attention. However, this time, aided by the wider discussion on museums' role in contemporary societies, spurred by the rise of the so-called new museology (Marstine, 2005; Mason, Robinson, & Coffield, 2018; Vergo, 1989), city museums were to be regarded not solely as static repositories of city past and places to record urban transformations but also, crucially, as key actors in discussing and driving such changes (Fleming, 1996; Jones, Macdonald, & McIntyre, 2008; Kavanagh & Frostick, 1998; Kistemaker, 2006; Lohman, 2006; MacDonald, 2006; Mouliou, Jones, & Sandweiss, 2012; UNESCO, 1995). A new lively debate revolving around

city museums' role and the future began in the late 1990s, soon to be followed by pioneering projects and experiences on the ground, with a key role in disseminating and discussing such new ideas played by the newly established ICOM International Committee for the Collection of Cities (CAMOC). It was the rise of the second generation of city museums (Lanz, 2014).

Differently from their previous incarnation, alongside their conservation role, this second generation of city museums strives to take on a proactive social and political role, shifting the core of their mission from representing The City's History to narrating its various histories and memories, connecting past and present. With a key focus on contemporary urban issues, they aim to be a forum for debate, social agents and a place for envisioning the city's future. This new understanding of what a city museum should and could be started to foster a rethinking of city museums' mission and core values and reflected in their educational programs and curatorial approaches. More recently, this has led to more radical transformations, also involving major architectural and exhibition design projects. New city museums are opening or reopening in new and renewed venues with brand new exhibitions – such as London, Copenhagen and Amsterdam. With a spinning effect, these endeavours and their results go back to fueling the debate, raising the question: “What is a city museum today?”

For more than a decade, this question has been at the centre of numerous publications, conferences and workshops, particularly those promoted by CAMOC. In 2019, an ICOM special project was launched to map city museums worldwide and develop a still-missing definition of city museums. The project initiated a global survey to gather information about “where city museums are, what they do, and how they do it.” The survey began by presenting a working definition of city museums, which read as follows, and asked, “Do you recognise your museums as city museums?”

“A city museum is a museum that stands in the city, talks about the city, and thinks through the city.

However diverse they may be in their strategies, approaches or models, city museums have the city at the core of their interests and activities. Their main aim is to contribute to urban social and cultural development by engaging with different communities, connecting people and places, and fostering knowledge and awareness about their city pasts, presents and futures.”

As often happens with ambitious and well-researched projects, in the search for answers, we have found more questions. As patently evident during the recent frictions and conflicts that surfaced during the ICOM consultation for a new definition of museums, there is not a common understanding not only of what museums are but also of what they ought to be. It appears the same is true about city museums. Firstly, European city museums were born different from their overseas counterparts, for they first developed in connection with a series of epochal urban transformations that were proper of Western cities and linked to sociocultural and economic changes upholding Europe, the old continent, but not much abroad. Equally, city museums’ most recent evolution is also all but uniform worldwide in its modes, scope and rationale. Although spurred this time by global phenomena, their recent transformation into a second generation of city museums has been profoundly influenced by the ideas of new museology. Bringing to the forefront questions and reflections around museums’ political nature, their social role and their power to shape understandings of the past in the present for the future, new museology has indeed initiated a broad and radical change in the field of museums, with important consequences extending to today on how we think about, theorise about and implement museum practices. However, such change not only has been mainly a Western cultural phenomenon with very limited echoes in the global East and South but it has also had a much greater impact on museum practices within English-speaking countries than elsewhere within Europe. This implies that across the world – and even within Eastern countries and Europe itself – there exist very different understandings of what a city museum is, its role, and its practices.

At the same time, we cannot ignore that to define something implies setting a boundary. It involves demarcating a territory of knowledge, approaches and practices, and determining who does and who does not belong within that given framework. Where is the border between what is and what is not a “city museum”? Who determined it, why, and for whom? How will such a definition help us improve and advance what city museums do? Can a definition be kept open enough to be of any use and meaningful, while, at the same

time, avoiding fixity and closing up to multiple views, eventually limiting its own scope and significance?

Disappointing as it may be, the research seems not to lead us to any conclusion; but it may have given us a new quest, finally shifting the focus of the debate from what is a City Museum to how city museums are. It tells us that we probably need to look for ways to appreciate differences, rather than mapping commonalities, recognising that the state of the art of city museums’ evolution worldwide is extremely heterogeneous, evolving not only at a different pace but also in different directions. However, such heterogeneity, although confusing and difficult to represent and reconstitute, might be seen as a sign of the city museum being a healthy and lively institution, profoundly locally rooted and connected. This is an invitation to renounce depicting city museums as a single coherent and discrete reality to renounce fixing a definition of what they are today, and instead, to start seeking forward-looking manifestoes of the city museums of tomorrow.

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The Mapping Project survey: Findings and the museum map

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The City Museums Global Mapping Project is promoted by the ICOM International Committee for the Collections and Activities of Museums of Cities (CAMOC) to gain an overview of city museums worldwide. As today's city museums actively engage with their cities and communities, and address contemporary urban issues, it is crucial to explore them with questions, such as where they are located, what they do, and how they operate.

To comprehend city museums, the project developed a digital survey for collecting data on city museums' premises, activities, collections, and exhibitions. In the following article, first the purpose and framework of the survey is introduced, followed by research findings, including the working definition, museum premises, visitors and programs, collections, and long- and short-term exhibitions. At the end of this article, the project mapping website is described, along with potential future research perspectives for a deeper understanding of city museums.

City Museums Global Mapping Survey

The Mapping Project Survey is a component of the City Museums Global Mapping Project, aiming to understand various types of city museums globally.

This encompasses their locations, activities and operational methods. The goal is to uncover the rich and diverse nature of city museums today and highlight their pivotal role as key actors in contemporary urban sociocultural scenarios.

Since the turn of the century, city museums worldwide have reevaluated their missions, forms and practices to become vibrant institutions actively engaging with their cities and addressing contemporary urban issues. The City Museums Global Mapping Project seeks to collect detailed information about the transformations occurring at these institutions.

To establish a comprehensive understanding of city museums worldwide, the survey has been translated into 10 different languages, including English, Chinese, Spanish, German, Russian, Japanese, Italian, French, Portuguese and Arabic. Between December 2021 and October 2023, 163 museums responded to the survey in various languages. English received the highest number of responses, followed by Russian. However, there was no response in Arabic.

The survey, as the first step in understanding city museums around the world, examines various aspects of a museum, such as premises, activities, collections,

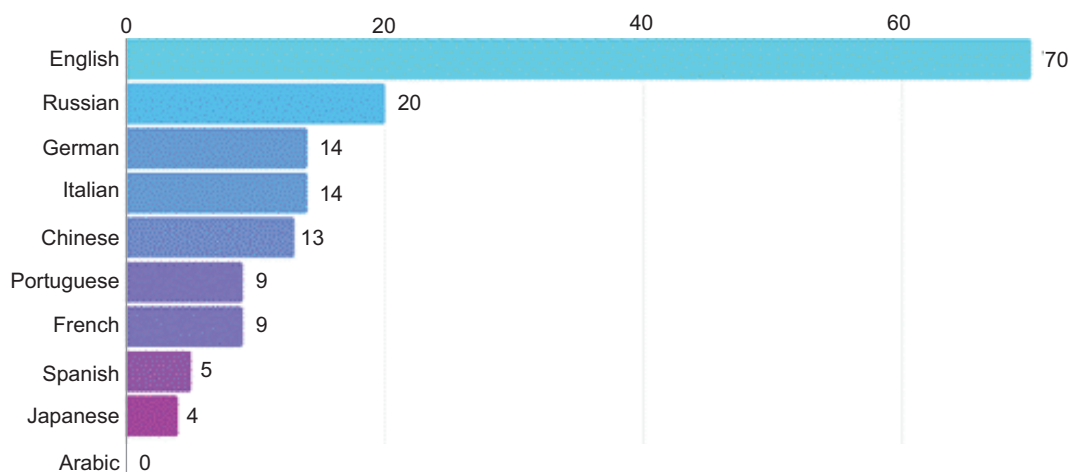


Fig. 1. Number of responses in different languages. (Elaborated by the author based on the survey.)

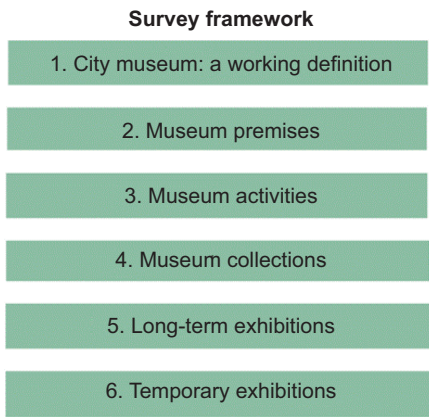


Fig. 2. Survey framework.
(Elaborated by the author based on the survey.)

and long- and short-term exhibitions. The framework of the survey is outlined below:

Findings

1. City museum: a working definition

The survey commences with a working definition developed collaboratively by the CAMOC committee, scholars and museum professionals. This working definition aims to offer a clearer understanding of what constitutes a city museum and how it influences both city and public.

Working definition of City Museum

“A city museum is a museum that stands in the city, talks about the city, and thinks through the city. However diverse they may be in their strategies, approaches or models, city museums have the city at the core of their interests and activities. Their main aim is to contribute to urban social and cultural development by engaging with different communities, connecting people and places, and fostering knowledge and awareness about their city’s pasts, presents and future.”

Among all the responses, 88% of the participants identify their institution as a city museum. Among them, 49% responded with “Yes” and 39% with “Yes, but not solely.” For those who answered “Yes, but not solely”, they were further queried about additional ways they would describe their museums. The results are outlined below: 26% of them also function as cultural centres and 11% as historic houses.

2. Museum premises

In relation to museum premises, 35% operate within a single venue, while 18% manage six venues (42% are networked). Regarding buildings, 63% of the museums are housed in adaptive-reuse structures, with 75% of

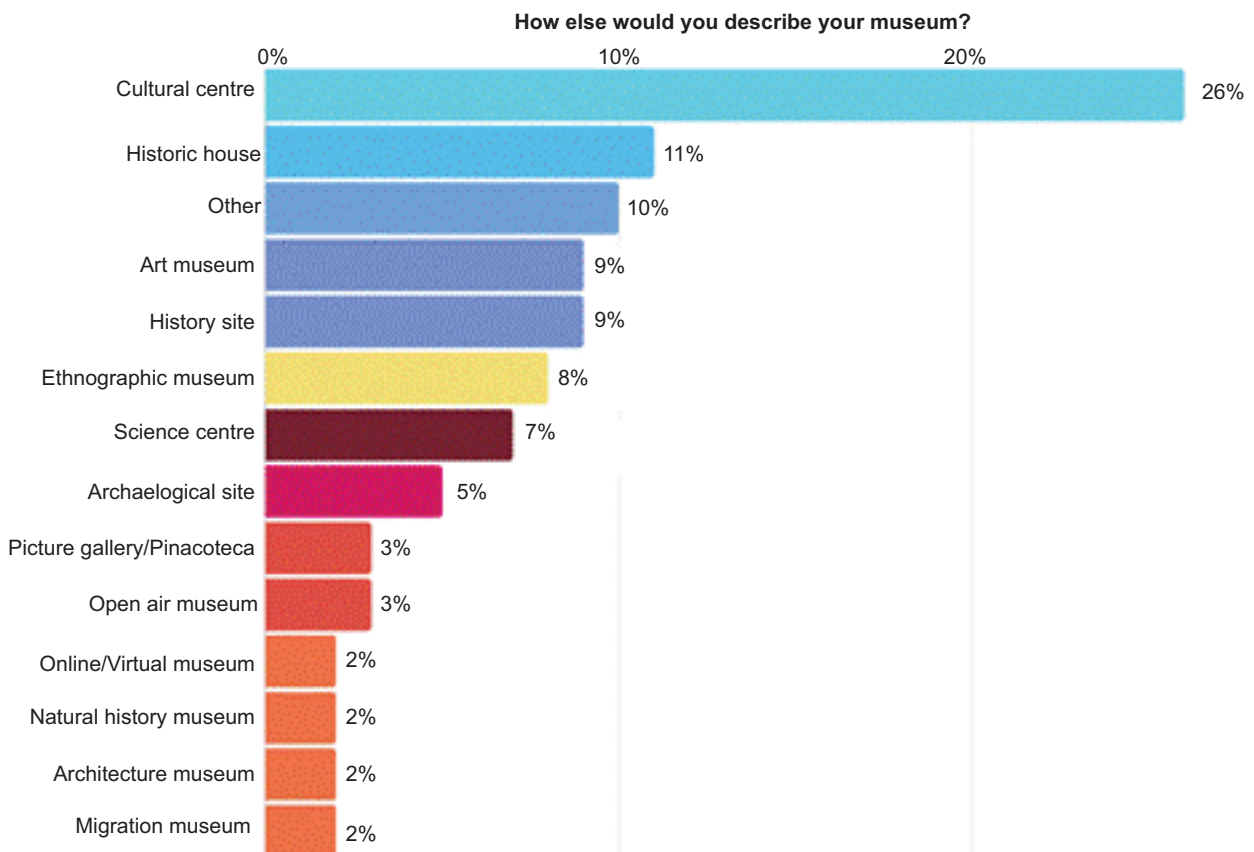


Fig. 3. Respondents’ answers regarding how else they describe their museums apart from “city museum”.
(Elaborated by the author based on the survey.)

them situated in the city centre/downtown. Given that approximately 45% of the participants identify their institutions as cultural centres or historic houses, the attributes of “history” and the “quality of long-term display spaces” are crucial for defining the main venue’s characteristics. Apart from the museum’s primary venues, 35% indicated having external exhibits or interpretive materials within the city.

3. Visitors and programmes

Concerning museum visitors, most participants emphasised the significance of students and city residents over tourists. With a city-centric focus, schools and other museums are the primary cultural institutions for collaboration. However, 51% of them also engage regularly with non-cultural institutions. In terms of their programs, guided tours of the museum and temporary exhibitions constitute the main public offerings.

4. Collections

Inquiring about city museums’ collections, 95% of the participants house permanent collections. Among these permanent collections, historical visual art objects and photographs have the most significant presence in city museums.

Concerning collecting strategies, 44% of the participants engage in both active and passive collection practices, 93% collect objects dating back 50 years and 71% of the museums acquire items related to

the “now”, referring to objects associated with current events and issues as well as ephemera related to social movements.

5. Long-term exhibitions

Concerning city museums’ long-term exhibitions, 89% of the participants have a long-term exhibition at their main venue, with 50% of these long-term exhibitions organised thematically (diachronic, explored through history).

Among all the features, “city’s history and development”, “local culture and traditions” and “key people in the city’s history” are crucial topics for long-term exhibitions. On the other hand, a significant number of respondents ranked “migration” and “colonial history and/or decolonisation” as irrelevant, although the majority still find these topics to be at least somewhat important.

6. Temporary exhibitions

In all, 75% of the participants organised temporary exhibitions, and among all the given features, “city’s history and development” and “local culture and traditions” were seen by more than half of the respondents as crucial or very important for temporary exhibitions whereas “migration”, “LGBTQS+”, “climate change”, “contemporary art” and “colonial history and/or decolonisation” were more likely to be chosen as irrelevant for temporary exhibitions.

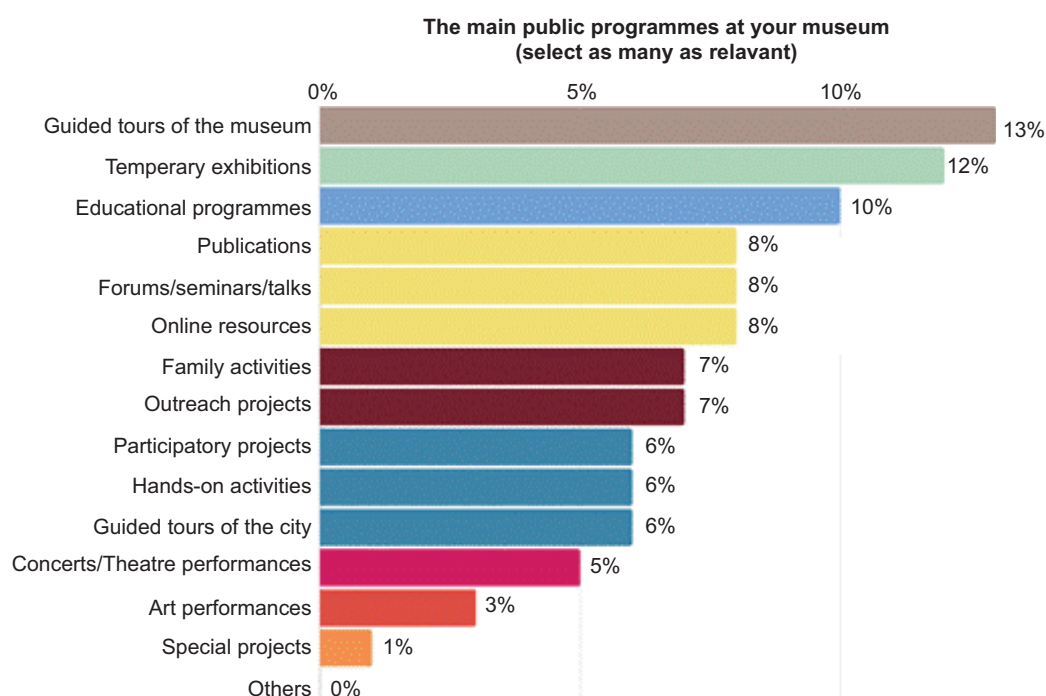


Fig. 4. Public programmes at city museums. (Elaborated by the author based on the survey.)

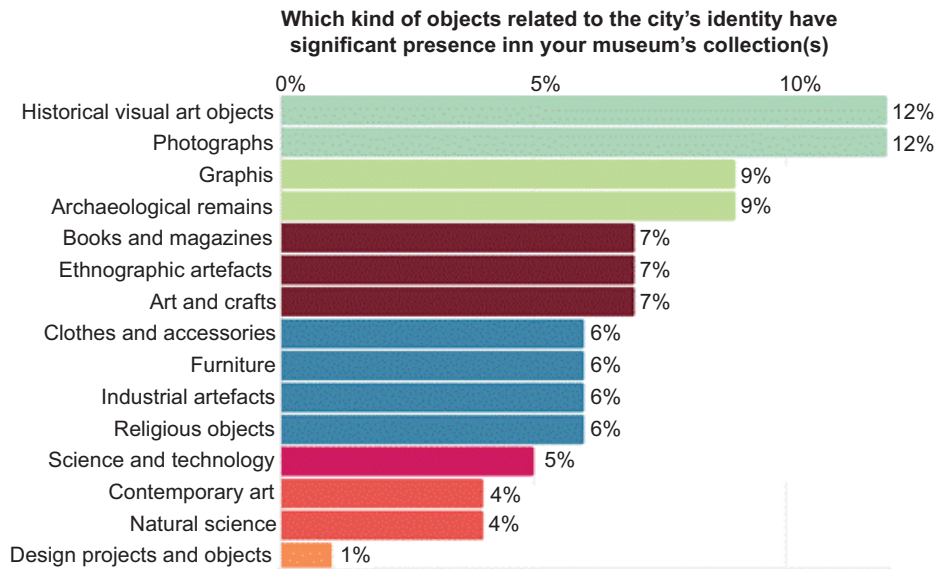


Fig. 5. Topics of objects related to the city's identity have significant presence in the museums' collections. (Elaborated by the author based on the survey.)

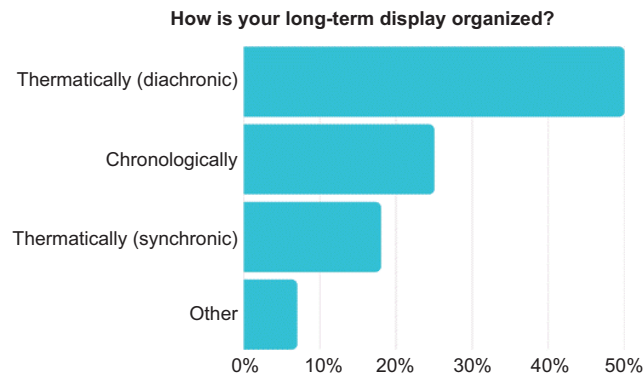


Fig. 6. How respondents organised their long-term display. (Elaborated by the author based on the survey.)

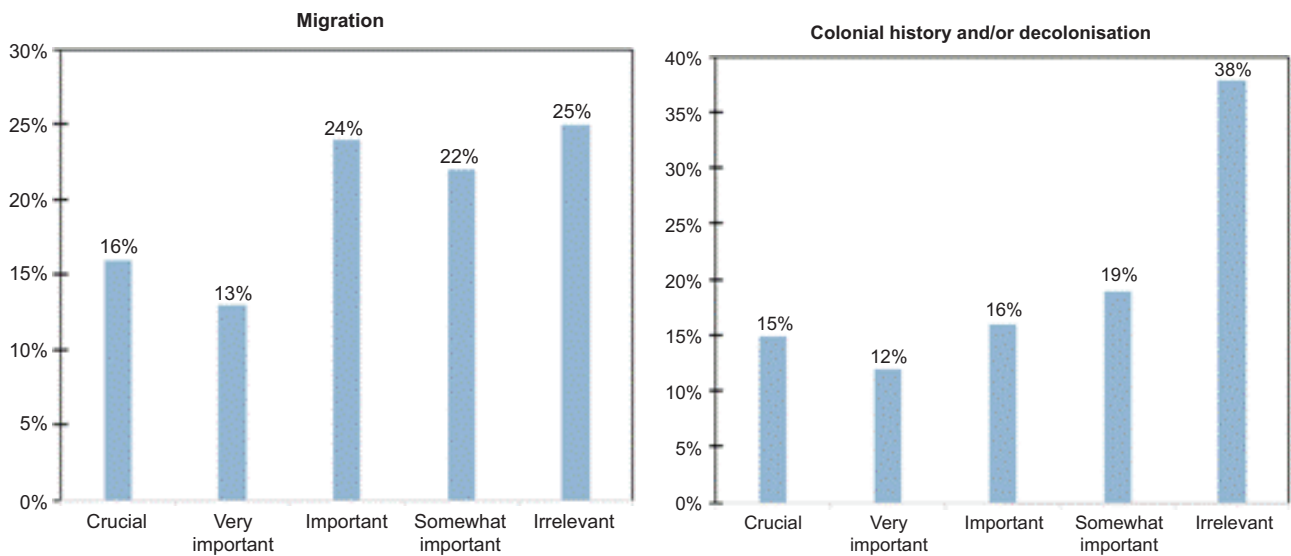


Fig. 7. Relevance of "migration" and "colonial history and/or decolonisation" in long-term exhibitions. (Elaborated by the author based on the survey.)

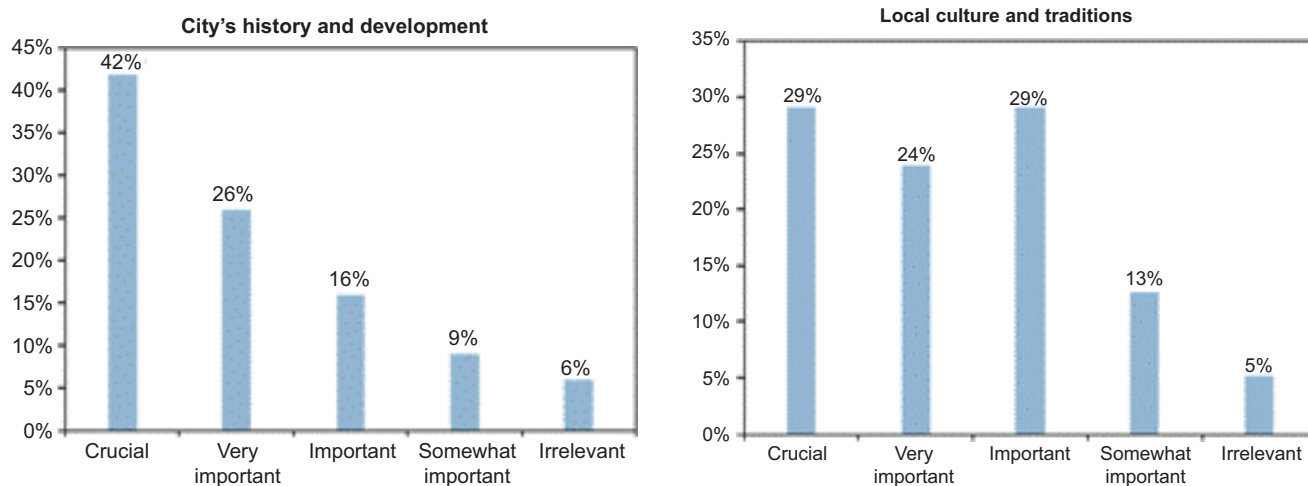


Fig. 8. Relevance of “city’s history and development” and “local culture and traditions” in temporary exhibitions. (Elaborated by the author based on the survey.)

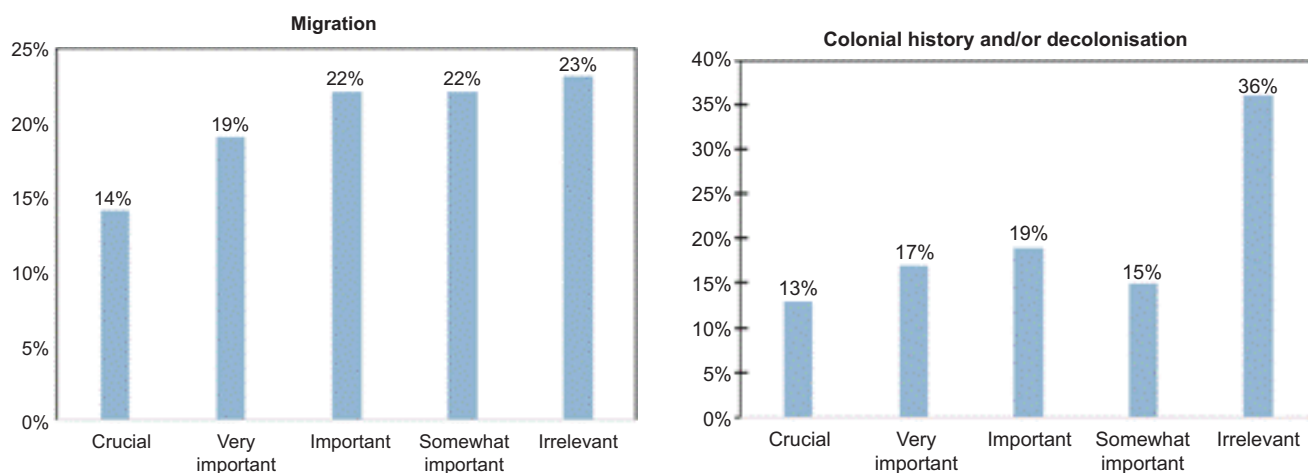


Fig. 9. Relevance of “migration” and “colonial history and/or decolonisation” in temporary exhibitions. (Elaborated by the author based on the survey.)



Fig. 10. The map of city museums participating in the project. (Source: City Museums Global Mapping Project website.)

Kroppedal Museum

Kroppedal Museum

Kroppedals Alle 3, 2630 Taastrup, Denmark



Fig. 11. An example of the participant city museum on the website. (Source: City Museums Global Mapping Project website.)

Museum map

The mapping project also placed museums that participated in the project on a digital map to visualise the location of city museums around the world (the map can be located at <https://citymuseums-mapping.com>). Along with a brief introduction to each museum, this map serves as both research tool and network resource for identifying and connecting with city museums globally.

Conclusion and further research

The mapping project survey serves as an initial point for understanding the role of contemporary city museums globally. From the responses of participating museums, we learn that city museums are predominantly located in city centres. Additionally, 26% of museums, which defined themselves as being not solely city museums, according to the working definition, also identify themselves as cultural centres, prioritising local communities over tourists. In terms of programmes, guided tours emerge as the most popular choice. In all, 90% of these museums possess permanent collections, with historical visual art objects and photographs being deemed the most significant contents. Concerning long-term exhibitions, 89% host these collections at their main venues, and 50% organise thematically. Conversely, 75% of the participants organise temporary

exhibitions. For both long- and short-term exhibitions, the majority consider “city’s history and development” and “local culture and traditions” as crucial or highly important features, while a significant number of respondents deemed “migration” and “colonial history and/or decolonisation” as irrelevant for both long-term (migration: 25%; decolonisation: 38%) and short-term (migration: 23%; decolonisation: 36%) exhibitions.

For a more in-depth understanding of city museums, some areas are worth exploring in future research:

- (a) *Definition of city museum*: From the survey, 9% of the participants chose “Yes, but not as this definition.” Further exploration would be beneficial to understand what other definitions could define a city museum.
- (b) *Contemporary issues/controversial topics*: Despite recognising themselves as history museums, a significant number of participants consider topics like “migration” and “decolonisation” as irrelevant for both their long- and short-term exhibitions. It is worth investigating how city museums address city history without delving into the history of migration, which forms the foundation for many cities globally.

PART 2 – The Taipei Workshop

Sustainability and well-being in museums: Building a community through art

CHIKAKO SUZUKI

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Introduction

I understand that the theme “Sustainability and Well-being in Museums”, which I was asked to tackle for the Taipei workshop, is an essential issue for the city museums of the world. Tokyo is not an exception.

Tokyo experiences social issues, such as isolation and qualitative difference, which got worse during COVID-19, the crisis faced globally. Today, in Japan, which is said to be a mature society, we seek solutions: How to value diversity, and how to link those diverse elements together with inclusion.

My solution to this issue is “Community through Art”, a society that designs dialogue through art based on the museum. We can connect diverse people with various backgrounds in age, region and culture. Two essential keywords to make this happen are “looking at or observing objects closely” and “dialogue.”

I would like to explain two examples of museum-based projects from Tokyo, Japan. The first case happened in Ueno, Tokyo.

Case Study 1: Beginning of “Community through Art” in Tokyo

Ueno Park holds nine museums and cultural facilities, such as the first national history museum, science museum, zoo, and even a music hall, all in one place. We wanted to use this field in a creative way by making people more active and having them come to the museum more often in a sustainable manner. So, one of the museums amongst the nine institutes in Ueno Park, the Tokyo Metropolitan Art Museum, started collaborating with the Tokyo University of Arts, to build a “community through art.” The effort has encompassed three projects: First, the *Tobira Project*, which began in 2012, targeting a wide range of citizens, whose members we call “art communicators.” Second, *Museum Start i-Ueno*, which began in 2013, for children’s learning, targeting children aged 6–18 years. Third, *Creative Ageing Zuttobi*, which began in 2021, with the aim to build a society where older adults could maintain social connection and well-being.

These three projects aimed to realise a social movement through museums so that everyone could

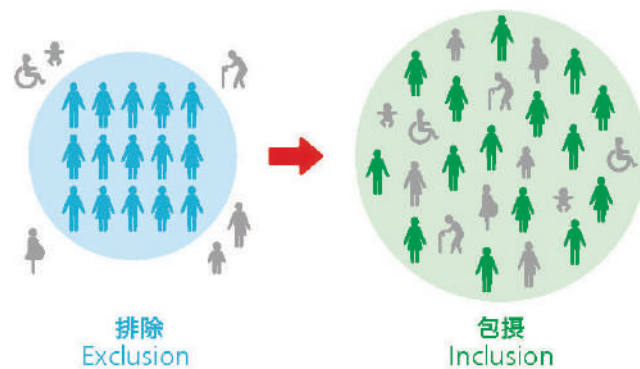


Fig. 1. Exclusion and inclusion.
(Image courtesy Inaniwa et al., 2022, p. 84.)

Fig. 2. Children and art communicators having a conversation in front of an artwork in the exhibit “Kubbe Makes an Art Museum – by seeing, gathering, studying and exhibiting”, at Tokyo Metropolitan Art Museum, 2015. (Source: Museum Start i-Ueno, Tokyo, Japan.)





Fig.3. An edition of “Social Story: My First Art Museum Visit, National Museum of Modern Art, Tokyo”.
(Source: Courtesy of National Center of Art Research.)

enjoy being creative by doing something meaningful and being able to participate in society. In other words, the projects seek the possibility that museums can increase people’s well-being and let them live a more sustainable life.

To realise this vision, there are two essential concepts. The most basic concept is: “Looking at, or observing, objects closely.” We mainly applied the ideas of object-based learning and visual thinking strategy to our programmes. We let visitors observe the art and make them imagine, or think, by asking “what is happening?” or “what inspires you when looking at this?” We also try to let them think deeper by having a conversation in front of the object. In other words, the object becomes a boundary object that reflects everyone’s thoughts. The object enriches the conversation and opens our way of thinking or even lets our memories flow out.

The second concept is “dialogue”, which links to, as I referred to earlier, sharing thoughts with someone in front of an object. Through dialogue, visitors accept various and diverse points of view, and when it comes to talking with other generations, the space should be flat and open so that anyone can feel free to express their ideas.

Case 2: The Next “National’ Stage” – Developing Learning Programmes and Accessibility Design through Art

The second case comes from a brand-new institution that was established in the centre of Tokyo in March 2023, which is called the National Center for Art Research (NCAR), Japan. It is a part of the Independent Administrative of the Institution National Museum of Art, which holds seven types of art museums

throughout Japan. NCAR’s role is to function as a cultural hub and to connect art museums nationally and internationally for the purpose of promoting and expanding art and culture. I belong to the learning group of NCAR, and there are two topics that we have been mainly researching: DEAI (DEAI refers to Diversity, Equity, Accessibility and Inclusion) and Accessibility Design, and Health and Well-being through art.

With DEAI and Accessibility Design, we first published seven series of *social stories* for each National Art Museum. A *social story* is a social learning tool mainly for people who have autism and the people around them. We described how to visit a museum by using images and simple texts to make it understandable for people with autism. We aimed for it to become a museum guide not only for people with disabilities but for others who may feel anxious about visiting a museum for the first time. We wanted to deliver a message that the museum welcomes everyone.

The other research project is Health and Well-being through art, especially targeting how to prevent isolation of the elderly. This new research project gathers 38 institutions, with the Tokyo University of the Arts at the core, including art, welfare and medical care, technology, companies, and even local governments, and will bring together their knowledge and skills to co-create a society for the well-being of the entire population.

Conclusion

We continue to promote creativity and symbiosis with dialogue through art to people across the nation, starting with the city, to maintain people’s well-being and build a sustainable society in Japan. More ideas and evaluations about these efforts will be available soon.

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Engendering the city museum: A case study of the Old Treasury Building

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In her provocative study, *Feminist City*, Canadian geographer Leslie Kern cites Jane Darke on the patriarchal nature of cities. “Any settlement”, Darke wrote in 1996, “is an inscription in space of ... the society that built it. ... Our cities are patriarchy written in stone, brick, glass and concrete” (Kern, 2021, p. 13). The building that houses my museum is no exception, and I suspect that most city museums inhabit buildings designed by and for privileged men. But that does not mean that the programmes presented in them have to be so constrained. At the Old Treasury Building, we try to deconstruct the building we also celebrate and to pass a gendered lens over the city that surrounds us.

The Old Treasury Building was built between 1858 and 1862 not only to house the gold ore then flooding into Melbourne from newly discovered gold fields but also to provide administrative offices for the governor and other ministers of state. It will not surprise you to learn that all of these august officials were men and continued to be exclusively men until 1982. Since the traditional stories of gold-rush Melbourne were also strongly masculine, we obviously faced a challenge in interpreting our building in a gender-inclusive way. Thankfully, feminist scholarship has expanded our knowledge of the gold-rush period significantly in recent decades, enabling us to update our displays on this period to include the stories of some of those women, including those who joined their men in demanding political rights in the mid-1850s.

Many museums have found it convenient to include women in their exhibitions through the stories of the various campaigns for women’s rights, and we are no exception. While many women lived relatively obscure lives in the past, it is easier to find the prominent women who put themselves on public platforms. These are also important stories. Those campaigns began in earnest in Victoria in the early 1880s and continued into the 20th century, as women formed trade unions, argued for equal pay, and then, from the 1960s, demanded equality of opportunity more generally. In the 1970s, they joined huge Women’s Liberation

marches, demanding everything from childcare and legal abortion to the right to safety in the city. Sadly, some of those issues are still current, as we see yet another generation of women speaking out against gendered violence. We presented these movements in an exhibition on political protest installed in 2020. The display also highlighted First Nations protests and campaigns by the LGBTIAQ+ community, and it is important to acknowledge that women’s experience is always further calibrated by ethnicity, race, class, sexuality and faith.

However, such displays do not necessarily challenge existing patriarchal interpretive frameworks. We decided to see what would happen if we made women’s experiences the *centre* of our inquiry, hoping to reveal a different view of life in the city. I believe we succeeded, although sometimes we had to look hard to find the women’s stories we sought.

Fig. 1. International Women’s Day March, Melbourne, Australia, 8 March 1975. From the *Protest Melbourne* Exhibition, 2020. (Source: National Library of Australia.)



Moreover, they were not always pretty. For long periods in the 19th century, Melbourne was a very wealthy city. In the 1880s, it boastfully called itself “Marvellous Melbourne.” Victoria’s unionised workers helped earn Australia its reputation as a “working man’s paradise.” But the gendered term was apt. For while Melbourne might have been a paradise for some male workers, working women’s experience of the city was very different. Two factors stood out. The first was the gendered nature of the workforce, which excluded women from many occupations while setting rates of pay for “women’s jobs” at half the male rates. That meant that women struggled to support themselves independently. The second was the entrenched double standard of sexual morality. This accepted a certain degree of non-marital (hetero) sexuality in men but insisted on chastity in women. Those women who strayed were condemned as “fallen women”, a phrase that was in common parlance, and their fate was dire indeed.

As in most cities, these class, race and gendered divisions found expression in the geography of Melbourne. Indeed, both the Old Treasury Building and Parliament House were within a stone’s throw of one of Melbourne’s most notorious, high-class brothels, managed from the 1870s into the early 1900s by the highly successful Madam Brussels, whose clients were said to include many of the men in those same buildings. We told the story of Madam Brussels in an exhibition presented in 2018, entitled *Wayward Women?*

Wayward Women examined life in the city from the perspective of women who came to the attention of the law. Several were young mothers of illegitimate children, women such as Maggie Heffernan, who drowned her newborn son in the Yarra River in January 1900. Their stories made it clear just how desperate life could be for these women. Although finding precise figures is difficult, one researcher found references to 929 “unidentified” infants abandoned during 1885–1914.

Other unsavoury occupations also flourished in the shadows of “Marvellous Melbourne.” They included the baby farmers, who were paid to dispose of unwanted infants, and, of course, the abortionists, whose services were sought by desperate pregnant women until the late 1960s, when abortion was finally decriminalised. We explored some of these shadowy occupations in a recent temporary exhibition, *Lost Jobs: The Changing World of Work*. This exhibition did not focus exclusively on women’s work, but gender was one of its organising frameworks.

Now, obviously, some of this content can be described as “difficult history” by any standard. But ironically, these two exhibitions were remarkably popular. Many visitors commented that although they challenged their preconceptions of the city and its history, they thought the stories were “important” ones that “should be told.” Overall, we hope that these exhibitions have provided a more nuanced view of “Marvellous Melbourne” and prompted visitors to consider the

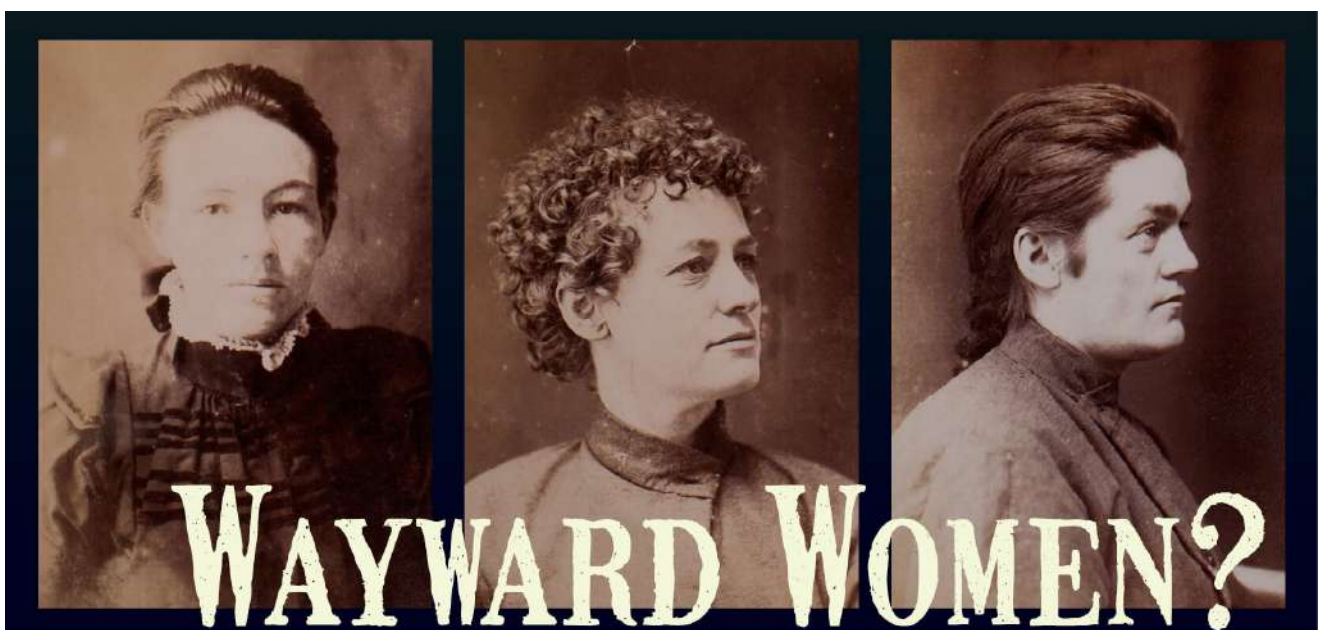


Fig. 2. Banner for *Wayward Women?* Exhibition, 2018. Maggie Heffernan is shown on the far left. (Source: Old Treasury Building.)



Fig. 3. Employees at Flinders Lane clothing factory, 1920s. Thousands of women found employment in the “rag trade” in Victoria, Australia, during the 1860s–1960s. Flinders Lane in the city was the centre of the clothing industry. (Source: Museums Victoria.)

persistence of some issues, such as the gendered dimension to poverty, continuing levels of sexual violence or the ongoing threat to women’s safety in the city.

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Daxi Wood Art Ecomuseum: Running the museum with people

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An ecomuseum born in the Land of Rendezvous

Daxi Wood Art Ecomuseum, Taoyuan (hereinafter referred to as the WE Museum) is located in Daxi District, Taoyuan City, Taiwan. The WE Museum is the first municipal museum in Taoyuan City and the first public museum in Taiwan called an ecomuseum, with its core of care being how to preserve the culture of Daxi and show its charm.

Why would such a symbolic and policy-indicating cultural institution be established in Daxi, rather than another place? Daxi is situated at the intersection of terraces, plains and mountains. The Dahan River flows through, serving as a transportation hub in northern Taiwan since the 18th century. Daxi has earned its reputation for its wood industry, historical buildings and unique local folk customs. The people of Daxi have been dedicated to discovering hidden memories and constructing local history and culture for over three decades. They have established many civil societies and cultivated a group of people who are enthusiastic about preserving the cultural heritage of their beloved hometown. During this process, they reached a consensus that “Daxi is a living museum”, and successfully advocated for the Taoyuan City Government to set up a public ecomuseum in Daxi. The

WE Museum can be said to be founded upon the rich historical and cultural context of the locality, as well as the abundant energy of community development.

Open cultural heritage and connecting urban spaces

The museum’s premises are repurposed from 21 historical buildings, spanning from the Qing Dynasty to the post-World War II era, narrating the historical development of Daxi and Taiwan. These buildings, such as old police residences and a martial arts dojo, served various purposes over the years, but their unique history was not well known until establishment of the museum. The WE Museum started researching and restoring these buildings, preserving their original features while adapting them for museum purposes. This work began in 2013 and was completed in November 2021, making the entire area accessible to the public.

In 2019, the municipal government, leveraging cross-agency resources, interconnected old streets, parks and the WE Museum area through a cliff-side trail, creating a visitor-friendly route for exploring the historical and environmental aspects of Daxi old town. As a result, not only are the museum buildings and grounds interconnected but various spaces within the city are

Fig. 1. The Dahan River flows through the surrounding areas of the Moku Museum in the old town district of Daxi, serving as the mother river nurturing the cultural heritage of Daxi town. (Source: Daxi Wood Art Ecomuseum.)





Fig. 2. Distribution map of the WE Museum complex. (Source: The WE Museum official website.)

also linked. Subsequently, through museum-guided tours and educational activities, more people come to learn about the stories of Daxi, truly opening up this urban area.

Residents participating, learning and taking action together

The WE Museum proposes a strategy for “running the museum with the public.” For this purpose, the museum considers people of Daxi as important partners. It launched several projects and built different models to find the proper ways to work with different groups, such as projects of “Corner Hall” and “preservation in situ”, and it encourages local people to find their own stories and to interpret themselves.

Take the Corner Hall project as an example. After the official opening, the WE Museum is still exploring how to interact and work with locals. Who are the local partners? What topics are worth exploring? What issues shall be addressed? In what ways are we going to respond or co-operate? What is the knack? Therefore, there are two crucial tasks. The first one is to establish a consensus with local residents on “running the museum together” and to explore the ways of place management and put them into practice. The second task is to share the concept that “the entire Daxi is a museum.”

The WE Museum launched the Corner Hall project in 2013 to engage local residents in its development.

It started by inviting local businesses to use part of their storefronts for exhibiting local stories. After opening of museum in 2015, it provided subsidies to encourage property owners to create small museums across Daxi, forming an ecomuseum network. Over a decade, participants have grown from 4 to 33, spanning various sectors. Initially started with woodworking, it now includes food, lodging, farms, social welfare organizations, cultural associations, bookstores, cafes, pottery studios and even temples.

The WE Museum supports research, exhibitions, education, publications, and offers expertise through on-site visits and capacity-building courses. Participants collaborate, share knowledge and build a strong partnership. Through the Corner Hall project, residents

Fig. 3. The display of products in the wood furniture store tells the story of industrial development. (Source: Daxi Wood Art Ecomuseum.)





Fig. 4. The WE Museum offers empowerment courses for participants in the Corner Hall project. (Source: Daxi Wood Art Ecomuseum.)

connect with their family and local history, fostering a deeper sense of identity with their hometown and the ecomuseum. These participants play a crucial role in preserving and narrating Daxi's charm, making them valuable museum partners.

Conclusion

The WE Museum is about to celebrate its 10th anniversary; it has evolved from building renovations and establishing local consensus to operating as an ecomuseum. It has developed a unique approach to museum work in Daxi and fostered strong relationships between the museum and the local community.

In the next decade, the WE Museum will focus on core issues, such as “cultural heritage”, “woodcraft” and “everyday life culture.” The goal is to broaden participation, encourage more people to contribute to the preservation and promotion of Daxi's culture, and extend awareness beyond Daxi to reach a wider audience.

Explore more about the WE Museum:
<https://wem.tycg.gov.tw>
<https://www.facebook.com/DaxiWoodartEcomuseum?mibextid=LQQJ4d>

The role of Singapore's community museums in a multicultural society

CHERYL KOH

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Singapore is home to nearly 6 million residents living on a tiny island of 734 km² (for context, it is almost the same size as New York, whilst London is twice its size). This island state has always been an open country filled with islanders, joined by Malays from the Malay-Indo archipelago, migrants from India, and a migrant majority from China. These people form the majority of the resident population amongst other ethnicities. With this variety of people, Singapore is also one of the most religiously diverse countries, with 10 religions being practised. In a tight, sometimes almost brick-to-brick living situation, discomfort and tensions are bound to arise. Recognising the need for integration and racial harmony, Singapore has always emphasised multiculturalism and diversity as important foundations for nation building.

There are various community museums and galleries in Singapore, such as the Eurasian Heritage Gallery, Peranakan Museum etc. In this short article, the focus is on the three community museums, which are public-funded institutions. The three community museums are Indian Heritage Centre (IHC), Malay Heritage Centre (MHC) and the Sun Yat Sen Nanyang Memorial Hall (SYSNMH), managed by the National Heritage Board, Singapore. The role of these community museums can be summarised broadly as follows:

1. Preservation and documentation
2. Promotion and appreciation
3. Place-making and community-building

1. Preservation and documentation

As with many museums around the world, the three community museums have an important role to capture the history and evolution of the community they represent. Research, documentation and collection from the community are key priorities. In particular, the presentation of the heritage of sub-ethnic communities is a responsibility not taken lightly.

The three institutions conduct primary research through memory projects and community

contributions, so that the research can remain as part of a larger collective memory of the Singapore story. Special exhibitions presented with community voices, stories and objects form an important part of documentation and uncover new knowledge on Singapore's diverse heritage. For example, over the years, the MHC has presented the *Se-Nusantara* (or "Of the same archipelago") series of community co-curated exhibitions, which celebrate the little known heritage and culture of various ethnic Malay communities in Singapore.

Similarly at IHC, the community co-curated exhibitions put a spotlight on the diversity of Singapore's Indian community, which is not widely known. Exhibitions, such as those on Chetti-Melaka, Tamils, Sikhs and Malayalees, give a voice to communities and herald a strong sense of pride. This is evident in multi-generational visitors who come to pay "homage" to treasured heirlooms or how they rally together to contribute resources.

Over at SYSNMH, the museum presents different aspects of Chinese culture, heritage and tradition, therefore giving a platform to Chinese art forms and culture. In a recent exhibition on Chinese self-help groups, SYSNMH was able to offer its grounds to

Fig. 1. Curator's tour of Ente Veedu, My Home: Malayalees in Singapore (a community co-curated exhibition). (Image credit: Indian Heritage Centre, Singapore.)





Fig. 2. Visitors at SYSNMH's Connections Across Seas: Early Chinese Mutual Aid Organisations. (Image credit: Sun Yat Sen Nanyang Memorial Hall, Singapore.)



Fig. 3. Carved sculpture from the 19th-century Chui Eng Free School. Collection of Sun Yat Sen Nanyang Memorial Hall. (Image credit: National Heritage Board, Singapore.)

different Chinese associations to share their lesser-known heritage to a wider audience.

Beyond this, a dedicated collecting strategy is in place to ensure that objects which are significant form part of the national collection. Curators research and seek out objects either through donations or acquisitions. This gives voice and presence to each community, emphasising that they too are part of the larger national story.

2. Promotion and appreciation

The importance of community museums is in the opportunity they provide to bring out the energy and



Fig. 4. Circumcision cloths of Minangkabau origin, Collection of Asian Civilisations Museum. (Image credit: National Heritage Board, Singapore.)

vibrancy of a community. To complement permanent galleries, which tend to be static, programming and outreach activities at the community museums provide colour and life to the displays.

The three community museums celebrate the significant cultural festivals of the Chinese, Malay and Indian communities. These festivals include Deepavali, Dragon Boat Festival, Hari Raya, Lunar New Year, Mid-Autumn Festival, Pongal, and more. As a public institution, it is a signal that it is important to commemorate such festivals and come together, regardless of ethnicity, to celebrate as one. Bringing communities together – both within and outside – allows for interaction and social bonding.

For these festivals, the respective institutions organise open house weekends filled with a myriad of activities, which aim not only to celebrate but also to educate visitors on traditions and practices. For instance, IHC has organised workshops where visitors come together to learn how to make simple festive dishes. At SYSNMH, an annual tradition is a Chinese lion dance performed for all visitors on the very first day of the Lunar New Year.

Such events act as a bridge between races, enabling one to learn about others in a more intimate way, going deeper than just cursory awareness. The goal is to build up cultural appreciation and deliver meaningful connections. Based on visitor feedback surveys conducted at the institutions, open houses have been consistently successful, with visitors giving a high engagement score of between 85 and 89 (the engagement score comprises a composite of indicators,



Fig. 5. Lion dance performance on the lawn of SYSNMH during Lunar New Year. (Image credit: Sun Yat Sen Nanyang Memorial Hall, Singapore.)



Fig. 7. Hari Raya open house celebrations at MHC. (Image credit: Malay Heritage Centre, Singapore.)



Fig. 6. Food demonstration workshop during Pongal open house. (Pongal is a harvest festival celebrated by the Indian community). (Image credit: Indian Heritage Centre, Singapore.)

3. Place-making and community-building

That the three museums are sited in historically rich cultural precincts is no coincidence. For MHC and SYSNMH, the museum buildings are national monuments, one being a former palace and the other a century-old Chinese villa, which played an important role in China's history. The only exception is IHC, which is a new building in the heart of Little India. Whether repurposed or purpose-built as museums, being in the heart of spaces where generations continue to live, work and play, means the community museums have another role as precinct guardians and place makers. They act as the eyes and ears on the ground, sensing the pulse of the community, and bearing witness to major events.

Take the case of MHC, which is located right next to one of the oldest mosques in Singapore. During the holy month of Ramadan, it works with various community partners to offer its ground for the breaking of fast. Similarly, for IHC, during Deepavali celebrations, the museum offers its space to community groups who wish to perform or contribute their craftsmanship at the museum. Such partnerships are a priority and ingrained in the DNA of the three museums, as they must be seen as "living spaces", relevant to the times and well-appreciated by the community they serve.

As place makers, the museums play their part in programming activities to draw footfall into the precinct. This can be via cultural showcases held within the precinct where the museum curates and co-develops programming with the community.

There are also precinct-based tours which bring visitors on a journey to understand the history and heritage of the area. For instance, SYSNMH organises a Balestier Heritage Food Trail which brings participants to heritage food brands in the area and helps to highlight these generations-old businesses.

such as cultural understanding, interest in culture and heritage, pride and appreciation, and gaining new knowledge, amongst others).

The community museums also play an important role in exposing younger generations of Singaporeans to Singapore's multicultural society. As part of a cohort-based activity, primary 5 students (aged 10–11 years) belonging to different races from public schools across Singapore visit IHC for their museum-based learning (MBL) programmes. Students are introduced to Singapore's Indian community and Indian culture through themes such as arts, food and traditions. For many of these students, this is their first encounter with Indian culture. From the feedback, it is clear that this initiative is necessary. It builds the students' capacity to have an open mind from a young age; they learn to be culturally aware and appreciate the beauty of Singapore's multiculturalism.

Feedback from Museum-based Learning Participants

***May 2022 - Nov 2023**

I learnt about the Indian community's contributions towards Singapore and that there are some similarities between the Indian, Chinese and Malay cultures.

Student, Greenwood Primary School

This experience was so fun that I have even asked my parents to take me to the IHC again.

Student, Telok Kurau Primary School

Since I come from a SAP School, I have never been largely exposed to the other races, so I have learnt many more interesting facts and things about the Indian race and heritage. I really enjoyed how the instructor engaged us through different teaching methods.

Student, Ai Tong School



Since it was my first time at the Indian Heritage Centre, I was amazed by the artefacts and objects on display. I had learnt a lot about the Indian culture. I had fun participating in the hands-on activities.

Student, Naval Base Primary School

I got to experience my own culture which, makes me feel proud!

Student, Zhangde Primary School

To respect all cultures.

Student, Fuhua Primary School

Pride in Our Past. Legacy for Our Future

Fig. 8. Verbatim feedback received from students on a museum-based learning field trip from May 2022-November 2023 (Image credit: Indian Heritage Centre, Singapore.)



Fig. 9. Beats on Baghdad, programming by MHC in the precinct of Kampong Gelam. (Image credit: Malay Heritage Centre, Singapore.)



Fig. 11. Visitors at a Kampong Gelam Heritage Trail. (Image credit: Malay Heritage Centre, Singapore.)

Fig. 10. Making of the largest rangoli in Little India, outside the IHC. (Image credit: Indian Heritage Centre, Singapore.)



Fig. 12. Participants on a Balestier Heritage Trail visiting a traditional bakery. (Image credit: Sun Yat Sen Nanyang Memorial Hall, Singapore.)

Besides gathering the community into the precinct, such showcases or programmes are also a good way for the museum to present and document the intangible cultural practices of the community. The practices can cover culinary traditions, cultural practices, art forms and more. By actively highlighting such intangible cultural practices, the museums can help to preserve them through awareness and appreciation.

One example is MHC’s Selera Warisan video series (or “Taste of Heritage”), which has a special edition showcasing Malay community’s heritage dishes served during Hari Raya. The series is well-received with many comments from viewers reminiscing about their own family recipes and appreciating MHC’s efforts in highlighting these traditions.

In conclusion, multiculturalism is the cornerstone of Singapore’s existence and will continue to be. As a young nation, this trait continues to be a work-in-progress where the foundation stones need to be continuously maintained. As Singapore’s population continues to grow, the challenge is to ensure inclusivity in celebrating multiculturalism beyond the usual definitions. Hopefully, with the right foundations laid, the future generations of Singaporeans will continue to protect and define their version of multiculturalism.

The community museums will continue to play an important role as the historical understanding of the respective cultures and their evolution will be necessary to navigate future challenges.

Fig. 13. Screenshot from Selera Warisan video series. (Image credit: Malay Heritage Centre, Singapore.)



Fig. 14. Participants in a traditional puppetry demonstration at SYSNMH. (Image credit: Sun Yat Sen Nanyang Memorial Hall.)

Indian Heritage Centre

The IHC traces the history of the South Asian community in Singapore and Southeast Asia. It is a focal point for the Indian community, and a platform to learn more about the diverse Indian heritage in Singapore through its signature programmes, such as Pongal and Deepavali celebrations, its special exhibitions and publications that document and share knowledge on the Indian diaspora.

Located in the heart of Little India, IHC also serves as a springboard for visitors to explore the historic precinct. The Centre is housed in a brand-new four-storey building comprising permanent galleries featuring five themes, a special exhibition gallery, educational and activity spaces as well as other facilities.

Malay Heritage Centre

The MHC is situated in the former Istana Kampong Gelam and the vibrant Kampong Gelam precinct. It is a vital heritage institution for the Malay community, presenting Malay culture, arts and heritage. Its signature programming includes the annual Malay Culture Fest, Neighbourhood Sketches as well as Hari Raya Open House celebrations. The Se-Nusantara series (Of the Same Archipelago) of community-co-curated exhibitions is likely to be the only exhibition series produced specifically to document the tangible and intangible culture and heritage of the diverse Malay community. The MHC is currently closed for renovation till 2025.



Fig. 15. Lunar New Year celebrations at SYSNMH. (Image credit: Sun Yat Sen Nanyang Memorial Hall, Singapore.)

Sun Yat Sen Nanyang Memorial Hall

Many might not know that Singapore played a pivotal role in the 1911 Revolution. The Revolution ended China's imperial dynasty, leading to the establishment of modern-day China. Wan Qing Yuan (as SYSNMH was originally known) was once the Nanyang headquarters of Dr Sun Yat Sen's Chinese Revolutionary Alliance (or Tong Men Hui). It was here that Dr Sun planned his revolutionary activities with the support of his

loyal overseas Chinese supporters in Singapore and Southeast Asia. Today, the Memorial Hall serves as an important reminder of Singapore's role in world history. Its galleries not only trace Dr Sun's revolutionary activities in this region but also document the contributions of Singapore Chinese pioneers as well as stories of the Chinese community. In the eclectic Balestier district, the Memorial Hall attracts many families through the signature cultural festival celebrations happening throughout the year.

Highlights of the Taipei workshop

ANDRÉA DELAPLACE

Université Paris Panthéon-Sorbonne (HICSA), France; Postdoctoral fellow at the Centre de recherche Cultures – Arts – Sociétés (CELAT), Université du Québec à Montréal (UQAM), Montreal, Canada

Introductory notes: What is a city museum?

What defines a city museum? What are its main characteristics and missions? Is a museum that tells the history, or histories, of a city automatically a city museum? Are museums that do not have the denomination of “city museums” but present the history of a city, considered city museums? With the new museum definition adopted by the International Council of Museums (ICOM), what changes in the dynamics of collecting and exhibiting the city? What are the main missions of a city museum?

In 1995, a special issue of *Museum International* was dedicated to city museums, and in one of its articles, Amareswar Galla proposes the following definition for city museums:

“A city museum is a non-profit cultural institution or mechanism, dynamic and constantly evolving, at the service of urban society and its development, open to the public and which ensures the coordination, acquisition, conservation, the study, dissemination and presentation of material witnesses of tangible and inviolable heritage, movable and immovable, emanating from various peoples and their environment, for purposes

of study and education, to contribute to the reconciliation of communities and to their delight.”

Today, almost 30 years later, the question of defining what makes a museum a “city museum” is at the heart of a special project led by CAMOC since 2019. In April 2023, CAMOC organised a workshop in partnership with the National Taipei University of Education (NTUE) and Chinese Association of Museums (CAM) dedicated to the findings of our ongoing survey about city museums as part of the City Museums Global Mapping Project.

Workshop presentations and main outcomes

Different presentations were intertwined around these main questions that sustained the project of mapping city museums around the world to show their diversity and large scope of themes and scientific disciplines that engage the research around its collections and curating of exhibitions.

The presentation of the survey analysis progress by Shih-Yu Chen, Taiwanese specialist at NTUE in charge of the analysis of data from the survey, was crucial to understand the subjects that are at the heart of city museums today: sustainability, gender, decolonisation,

Fig. 1. View of Taipei. (Photo: Andréa Delaplace.)



equity, and multicultural perspectives, to better portray the different aspects of a city's history and challenges today. The history of a city is far more than its architectural or urbanistic traits: the social and economic aspects are essential to understand better and face the challenges of our contemporary societies today.

The keynote from Francesca Lanz about the history of city museums and their relevance in the 21st century was also important, as it gave us an overview of the long history of city museums in Europe (where we actually find most of the city museums today). This model of history museum took other forms around the world, and today we find such a rich variety of museums dedicated to the city (from art museums to ecomuseums that tell the history of a city).

However, the following central question remains: Can we have a single definition of what makes an institution a city museum?

The variety of museums present in the Asia and South Pacific region emerged clearly during the panel session by Margaret Anderson (Australia), Winston Lam (Singapore) and Chikako Suzuki (Japan), who analysed their respective museum and heritage landscape through the perspectives of gender equality, multicultural narratives and social inclusion.

In the questionnaire created by CAMOC, we asked about the topics that would be relevant to (city) museums today: migration, decolonisation, and gender equality, amongst other contemporary issues. Surprisingly, these topics were not considered essential by many of the museum professionals who answered the survey, which was shocking to many present at the workshop. During Shih-Yu's presentation about the results of the survey, we observed that many city museum professionals still think that the essential role of city museums is to stick to more traditional topics related to local history and heritage. The reason for these results also comes from the fact that many of the people who answered the questionnaire came from city museums that are not engaged directly with their communities and don't privilege a social museology approach in creating their exhibitions. The NTUE is still working on additional qualitative questionnaires and interviews to complement the initial research results and better understand how the city museums that answered the survey see their role in society and regarding social justice.

Excursions to the Sin Hong Choon Tea Museum, Wanhua District (historical city centre of Taipei), and the Daxi Wood Art Ecomuseum

The excursions to the Sin Hong Choon Tea Museum, the Wanhua District at the city centre of Taipei, and

Fig. 2. Left: View of the Tea Museum. Right: View of one of the houses of Daxi Museum. (Photos: Andréa Delaplace.)





Fig. 3. Group photo at National Taipei University of Education. (Source: NTUE.)

the Daxi District, Taoyuan City, were impressive and rich, helping participants understand some of the different aspects of Taiwan's museum landscape. The Daxi Wood Art Ecomuseum was one of the favourites of the workshop participants and is an example of a museum deeply engaged with its community. It is a museum complex which emphasises the integration between local communities and the preservation of cultural heritage (both material and immaterial), such as craftsmanship with wood.

The museum complex is divided into the Daxi Wood Art Industry and the Daxi Resident Lifestyle. There's also a cluster of 22 Japanese-style buildings showing Japanese colonial heritage in Taiwan's landscape. The establishment of this museum started in 1996 with the renovation of historical buildings in the area. The first of the buildings to open to the public as a museum was the Hall No. 1, a Japanese-style house constructed in the 1920s. It was also the residence for the principal of Daxi Elementary School.

The previous owner of the house, Mao-Lin Chen, and his wife, Cui-Wu Chen-Wang, used to teach tailoring classes at the house. The banner hung high up above the front door that reads "Xiguang Tailoring Class" brings back many memories for the women of Daxi. Converted from a private residence to a public space, this old house is imbued with new life.

In 2014 and 2015, renovations to Hall No. 1 and the Wude Temple were completed and the two buildings were reopened. In 2016, the Craftsman Story House and the Crafts Exchange Hall were also reopened to the public.

Final comments

The Taipei workshop brought this special project to life with the engaging participation of university students and professors, museum professionals, and representatives as well as researchers from such different provenances (both on site and online): East Asia (Taiwan, Japan, South Korea and Singapore), Australia, Europe, and North and South America. The goal was to create connections and interactions not only with researchers, students and professionals from the Taiwanese museum field but also from the cultural heritage field in East Asia. We took a beautiful group photo at NTUE to mark the success of this workshop. After three years of hard work, the Global Mapping Project has come to a close, having created the first official survey dedicated to city museums in the ICOM community.

Reference

Galla, A. (1995). *Muséologie urbaine: une idéologie de la réconciliation*. *Museum International*, 3(187), 40–45.

PART 3: The Singapore Field Trip

A Visit to Singapore and Its City Museums

GLENN PERKINS

CAMOC Chair

After the City Museums Global Mapping workshop in Taipei, I was eager to explore another example of what city museums can look like in the Asia Pacific region. Luckily, former CAMOC board member Jenny

Chiu, I-Ching Lin from Taoyuan City Daxi Wood Art Ecomuseum and I were able to travel from Taipei and visit various sites in the city/nation of Singapore to see several approaches at first hand.

Fig. 1. Tradition and modernity meet in Kampong Gelam. (Photo: Glenn Perkins.)



We met with the staff of the three Heritage institutions of the Singapore National Heritage Board (NHB). Winston Lim of the Sun Yat Sen Nanyang Memorial Hall (SYSNMH) was our fantastic tour guide overall. He and his team took us through the Hall, built as a villa in 1901. A temporary exhibition on Mutual Aid Societies drew connections between urban Chinese communities in Singapore and San Francisco. At the Indian Heritage Centre (IHC), curator Liviniyah P and centre general manager Bhavani Dass offered an amazing look at a wide range of communities from the subcontinent. A massive tableau commissioned for the exhibition “Once Upon a Time in Little India” stretched a long wall of one of the galleries, depicting generations who helped to shape and reshape the culture of the city.

The Malay Heritage Centre (MHC), managed by Asmah Alias, was closed for renovations, but curator Zinnurain Nasir and the director of the Heritage Institutions, Cheryl Koh, led us on a tour of the colourful Kampong Gelam neighbourhood. While the property is undergoing repairs and updates, MHC sustains its work through tours and street displays co-curated with heritage businesses. We visited a perfume shop, drinks stand and batik store, just to name a few.

It was especially interesting to see how the NHB has worked with heritage businesses to curate and install these kinds of exhibition kiosks that connect the individual business histories to neighbourhood cultural heritage more broadly. Another was at a Balestier neighbourhood bakery not far from SYSNMH (later, at our CAMOC annual conference in New York City, I learned more from a presentation by the NHB’s Alvin Tan about experiments co-creating community heritage galleries within existing civic and urban spaces in partnership with stakeholders).

NHB staff also arranged visits to the recently reopened Peranakan Museum, which explores the cultures of different straits mixed-ancestry communities, and the Singapore Children’s Museum, which connects the youngest visitors to city history from shipping docks to shop houses. We also had a chance to tour the NHB’s Heritage Conservation Centre with Darren Wong. This massive storage and treatment space centralises much of the collections management work for the museums across the city-state.

Finally, deputy director Colin Lauw led us on a tour of the Singapore City Gallery. Operated by the Urban Redevelopment Authority, rather than the NHB, the gallery highlights and interprets housing, neighbourhoods, transport, land use, water, energy etc. A mix of interactives and architectural collections shows how city systems work as well as citizens’ roles



Fig. 2. Colin Lauw at the Singapore City Gallery. (Photo: Winston Lim.)

in shaping civic life. Visitors can create their own ideal neighbourhood with the “Shaping Singapore” interactive game, learn about historic preservation practices and shop houses, and wander around two enormous architectural models.

What unites Singaporeans? Many would say food. Our crew dutifully explored much of the amazing, multicultural cuisine that characterises the city – from

Fig. 3. Street corner heritage display kiosk at Loong Fatt Tau Sar Piah Chinese bakery. (Photo: Glenn Perkins.)





Fig. 4. Cultural performance along the steps of IHC. (Image credit: Indian Heritage Centre, Singapore.)

kaya toast and Hainanese *kopi* (coffee) to *laksa* curry noodle soup. In 2020, the United Nations Educational Scientific and Cultural Organization (UNESCO) inscribed Singapore hawker culture – defined as “community dining and culinary practices in a multicultural urban context” – on its Intangible Cultural Heritage list. The inscription commends the nomination for highlighting a culture “that is thriving in a highly urbanized and culturally diverse environment.” Moreover, in the sprawling hawker centres, you sense a shared urban experience that is powered by diverse traditions and culinary invention.

Three and a half days was not nearly enough time to experience Singapore fully, but the hospitality of our NHB hosts and a fascinating range of museum approaches revealed different aspects of a multifaceted city.

Note: This overview is adapted and updated from an article published in the *CAMOC Review*, 2023 autumn issue.

Gallery

All photos are ©NTUE

DAY 1: 28 April 2023
Welcome and Registration



(A-B) CAMOC organising committee members checking in Registration Desk. (C) Local organisers greeting CAMOC organising members (From left: CAMOC Mapping Project Partner Taipei team leader, Prof Yung-Neng Lin, and president of NTUE, Ching-Ho Chen). (D) Director of MoNTUE Bor-Jou Kuo greeting the Chair of CAMOC, Glenn Perkins.

Opening remarks





(A) Masters of ceremony of the workshop (From left: Jenny Chiu and Andréa Delaplace, both from the CAMOC organising committee). (B) Ching-Ho Chen, President of NTUE. (C) Glenn Perkins, Chair of CAMOC. (D) Joana Sousa Monteiro, CAMOC Chair 2016–2022. (E) Ying-Ying Lai, COMCOL Board Member. (F) Inkyung Chang, Vice President of ICOM. (G) Sing-Da Hung, Secretary General of the Chinese Association of Museums.

Project Survey



(A) CAMOC Mapping Project Partner Taipei team leader Prof Yung-Neng Lin gave the introduction. (B)–(C) Dr Shih-Yu Chen made a presentation of the survey's interim report.

Keynote



(A) Dr Francesca Lanz gave keynote speech remotely. (B) Online and on-site discussions with participants.

INTERACTIVE WORKSHOP SESSIONS

1. Provocations

Participants discussing the topics during the Provocations session



2. MANIFESTO(ES)

Participants collecting the ideas for MANIFESTO(ES) session



DAY 2: 29 April 2023

Panel Discussion: City Museum Perspectives in the Asia-Pacific



(A) Chikako Suzuki, National Center of Art Research, Japan. (B) Winston Lim, National Heritage Board, Singapore. (C) Panel discussion with Margaret Anderson, Old Treasury Building, Melbourne, Australia (online).

Final roundtable and closing discussion





(A)–(B) Student members providing comments during the final roundtable. (C)–(D) Closing session.

Taipei City Tour: Bangka Park of Wanhua Dist.



Introduction





Day 3: 30 April 2023
Taoyuan City Tour





Biographies

Andréa Delaplace

Andréa Delaplace is a scholar at Université Paris Panthéon-Sorbonne (HICSA), France. Currently, she is holding a post-doctoral position at the CELAT, Université du Québec à Montréal (UQAM), Canada. She presented her Master's thesis on the Cité nationale de l'histoire de l'immigration at École des Hautes Etudes en Sciences Sociales (EHESS) (Mention, Ethnology and Social Anthropology) and has a PhD in Museum Studies and Heritage ED 441 History of Art, Université Paris 1, Panthéon-Sorbonne, under the direction of Dominique Poulot. She is also a Board member of ICOM-CAMOC.

Cheryl Koh

Cheryl Koh works with teams at three community museums at the National Heritage Board Singapore – the Indian Heritage Centre, Malay Heritage Centre and Sun Yat Sen Nanyang Memorial Hall. In her role, she provides strategic directions and oversight in the development of these three museums. She works closely with the curatorial, programming, education, and operations team in ensuring that the community museums reflect the aspirations of the communities and contribute positively to Singapore's cultural sector.

Prior to this role, she was the director for Strategic Communications at the National Heritage Board (NHB). Her responsibilities included branding, marketing, public communications, and digital strategy for NHB. She was extremely involved in charting the social media and digital communications strategy for NHB. Cheryl is deeply passionate about the role of museums in raising cultural awareness and appreciation of multiculturalism. Besides that, she is also trying to devote time to learn to do a headstand.

Chikako Suzuki

Chikako Suzuki is the Curator of Learning, National Center of Art Research, Japan. She graduated from Tokyo Zokei University, majoring in "Print Making" in 2011. Following the internship for Museum of Modern Art, Kanagawa, she worked from 2011 to 2014 as a curator in the Public and Education Department. From 2015 to 2021, she worked as a program officer on the project *Museum Start i-Ueno* and as an assistant at

Tokyo University of the Arts. She is the coauthor of *Museum Thinking for Children and Adults*, published in 2023 by Sayusha, Japan.

Chun-ni (Jenny) Chiu

Chun-ni (Jenny) Chiu is Project Researcher at Tokyo University of the Arts, Japan. She obtained her M.A. in Art Management in 2009 at National Taipei University of Education, Taiwan, and her PhD in Museum Studies at the Graduate University for Advanced Studies (National Museum of Ethnology) in Japan. As a specialist in Museum Studies, her research interests are in finding methodologies for museums to promote dialogue between diverse cultures within complex social settings with a focus on museum management reforms such as democratisation and decolonisation in museums. Additionally, activities of cultural citizenship, and research on inclusive and creative museums. Having been engaged with the International Council of Museums since 2012, she is currently a member of the Working Group on Statutes and Rules (WGSR). She joined Tokyo University of the Arts in June 2023 as a Project Researcher working with the National Center for Art Research (NCAR) to promote health and well-being through art and cultural activities.

Francesca Lanz

Dr Francesca Lanz is Assistant Professor of Interior Architecture at Northumbria University (Newcastle upon Tyne, UK) and has held teaching and research positions at various European universities, including the University of Lincoln, Newcastle University, University of Amsterdam and Politecnico di Milano. Her academic expertise lies at the intersection of different fields, ranging from interior architecture and museum and exhibition design to museum and heritage studies, with a particular interest in the potential intertwinements between different disciplinary approaches, theories and practices. Her research activity develops across these areas, and it notably revolves around the role of the built environment and museums in contemporary societies. Her work focuses in particular on neglected heritages and difficult memories and stories, with key attention to city museums, migration and the adaptive reuse of sites of difficult history including prisons and asylums.

Glenn Perkins

Glenn Perkins has served as Chair of ICOM-CAMOC since 2022. He also works as the Curator of Community History for the Greensboro History Museum, a Smithsonian Affiliate in North Carolina in the United States. There, he was part of the exhibit team for *Pieces of Now: Murals, Masks, Community Stories and Conversations*, winner of the American Alliance of Museums 2021 Gold MUSE Award for Research and Innovation. Bloolooop recognised him as one of its 50 global Museum Influencers for 2022. He holds Master's degrees in US History & Historic Preservation from the University of North Carolina at Greensboro and in East Asian Languages & Cultures from Columbia University in the City of New York.

Jelena Savic

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

Jelena joined CAMOC in 2013. Between 2016 and 2022, she edited CAMOC publications – *CAMOC News* and *CAMOC Museums of Cities Review* as well as books of proceedings. She also pursued the role of CAMOC secretary (2018–2022).

Joana Sousa Monteiro

Joana Sousa Monteiro is the director of the Museum of Lisbon (EGEAC), Lisbon, Portugal, since 2015. She was a museum adviser to the Lisbon Councillor for Culture (2010–2014). She was assistant coordinator of the Portuguese Museums Network at the National Institute of Museums (2000–2010). She holds a degree in Art History and MA degrees in Museology and Arts Management. She was a board member of ICOM Portugal (2014–2016) and Chair of ICOM-CAMOC (2016–2022).

Margaret Anderson

Margaret Anderson is a public historian and museum administrator and director of the Old Treasury Building

in Melbourne, Australia. In a long career, she held senior museum posts in Western Australia and South Australia, and in the 1980s was the foundation director of the Migration Museum in Adelaide, Australia. In between, she taught history and material culture studies at Monash University. Margaret pioneered discussions in Australia encouraging museums to present diverse histories and to partner with community groups, an aim she continues to pursue in her works.

Margaret is a feminist historian with research interests in women's history, the history of the family, and material history. She is especially interested in debates about conflicted views of the past and the capacity of museums to present inclusive content, including "difficult histories." She is a long-term ICOM member and was a member of the international standing committee from 2016 to 2020 working towards a new definition of the museum.

Shih-Yu Chen

Shih-Yu Chen is a postdoctoral researcher at National Taipei University of Education. Her research interests have focused on the role of museums in contemporary society, specifically examining the narrative and representations of marginal communities within museum spaces. Additionally, Shih-Yu explores the interaction between museums and their communities. Other research interests encompass the application of advanced technology in museum spaces, ranging from enhancing visitor experiences with augmented reality/extended reality (AR/XR) or big data to addressing challenges associated with an ageing population through smart management.

Xin-lin Wen

Xin-lin Wen is the section chief of the educational promotion section at Daxi Wood Art Ecomuseum, Taoyuan, Taiwan. Her main interests are focused on regional museums, cultural heritage preservation, and museum education. She developed several projects in collaboration with folk art groups and local schools in the Daxi District of Taoyuan. These projects explored the potential of using museum skills to aid local communities in promoting the inheritance of folk culture and local knowledge, preserving cultural relics, building self-confidence, and using the museum as a platform for social communication.

Special Thanks

We hereby express gratitude to all the colleagues below who helped make the Taipei Workshop and the Singapore excursion a success:

Taipei Workshop

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National Heritage Board

Cheryl Koh

Nicola Mah

Indian Heritage Centre

Liviniyah P

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