

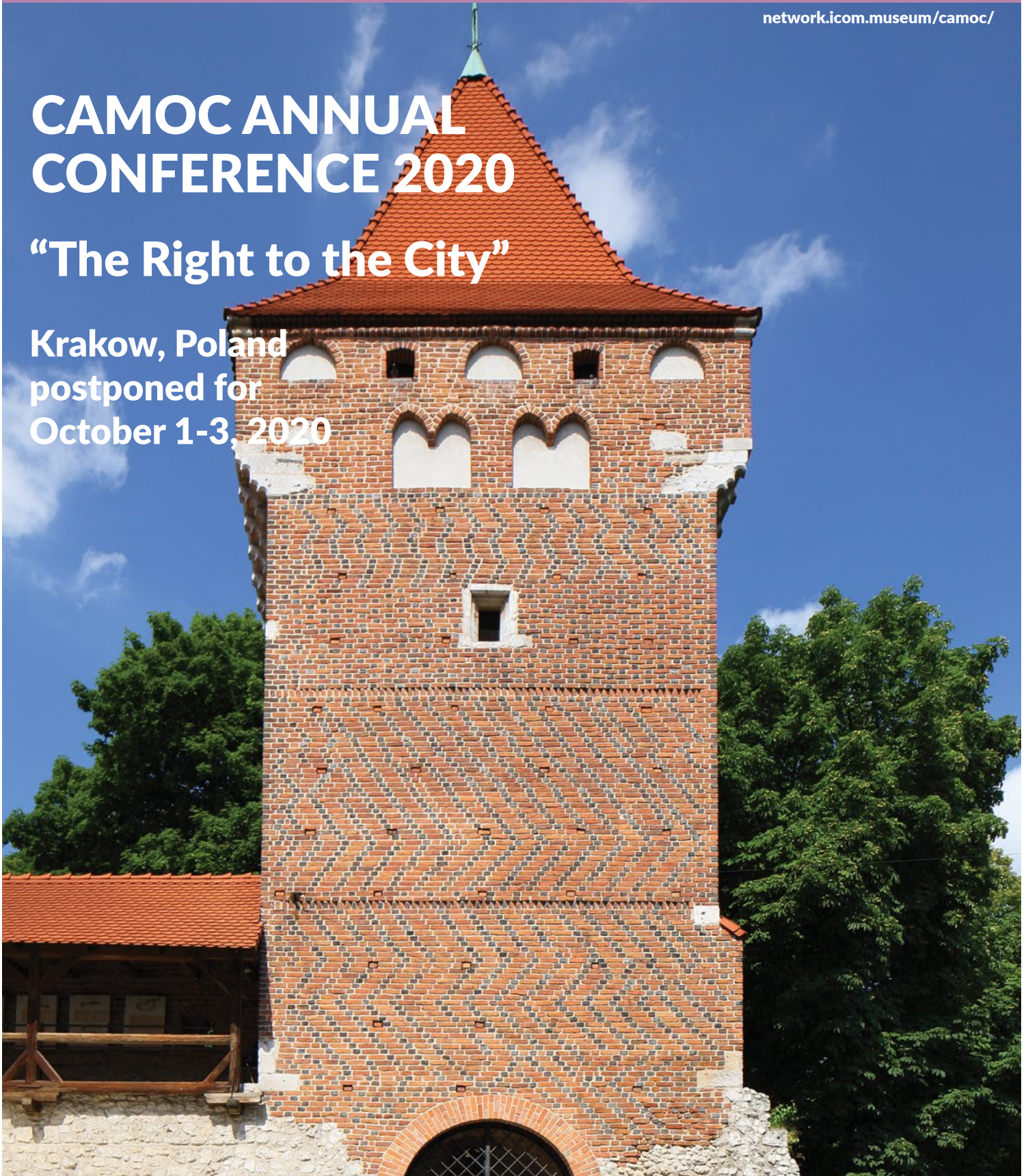
CAMOC MUSEUMS OF CITIES REVIEW

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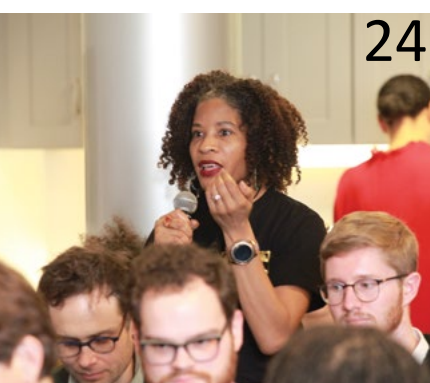
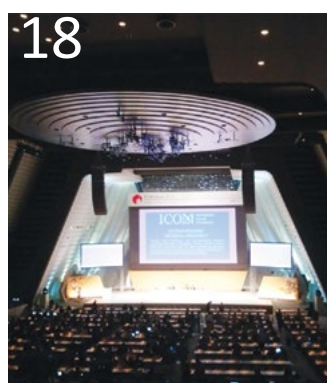
CAMOC ANNUAL CONFERENCE 2020

“The Right to the City”

Krakow, Poland
postponed for
October 1-3, 2020



DOSSIER: FROM KYOTO TO KRAKOW • RAPID-RESPONSE EXHIBIT
• MIGRATING MEMORIES • A MUSEUM FOR THE PEOPLE



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Niki de Saint Phalle, "Tarot Garden".

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From the Chair

Dear CAMOC members,

The most unexpected has just happened, a global epidemic is forcing us all to reorganise our lives and plans. The unprecedented COVID-19 outbreak is particularly affecting the cultural sector, namely museums. Most of our museums are closed or partially opened. Our priority now is not only public health in general but also our own and that of our families and colleagues.

In these challenging times, we wish to convey a strong message of solidarity and hope to all our colleagues and friends around the globe whose lives have somehow been affected by the pandemic.

Many of our museums and other cultural organisations have seized the moment to rethink their engagement with the public and of how to reach new audiences through digital contents in social media and webpages, thus enhancing contact and keeping spirits high.

Conference postponement

The most important change in CAMOC's plans is the postponement of the annual conference. First scheduled to 3-6 June, it has been adjourned to **1-3 October in Krakow**, Poland. Hopefully, CAMOC will be able to set up the annual conference under the theme "The Right to the City", organised in tandem with the City of Krakow and the Museum of Krakow. The feedback to our call for papers was exceptional and, soon, we will be announcing the conference programme. We are definitely counting on you!

This issue contains the special dossier "From Kyoto to Krakow", which looks into the main results of the great Kyoto Conference in early September 2019, the ICOM General Conference in which CAMOC held its annual conference, featuring joint sessions with ICOM-DEMIST (the International Committee for Historic Houses Museum) and ASPAC, the ICOM Regional Alliance for the Asia-Pacific region.

As you may know, the Kyoto conference became historical due to the group and plenary discussions over the new museum definition, in which CAMOC also took part. The museum definition matter will continue to be addressed and discussed over the next year or two.

Following a very successful call for papers (with over ninety proposals, a record number for CAMOC), we welcomed forty-five experts on cities and city museums, from five continents and twenty-three countries. During six sessions, more than a hundred delegates – speakers and attendees – have actively contributed to our ongoing discussion about the future of museums of cities. As usual in our programmes, the speakers and attendees not only came from museums of cities but also universities, research centres and other institutions linked with cities.

You can find very interesting perspectives on the Kyoto conference in this issue through the lens of Jelena Savic, our Secretary, and the views of our grantees' reports,



Andrea Delaplace (France), Patricia Brignole (Argentina) and Marilia Bonas (Brazil).

Performance assessment and a new project

In the past weeks, we became aware that CAMOC was amongst the three best-performing International Committees for the 5th year in a row, according to the evaluation results from the ICOM's Strategic Allocation Review Committee (SAREC). The annual performance assessment is determined by aspects like the content of the conferences, training courses and meetings held, publications, website contents, inclusive approach, cooperation with other ICOM committees and membership evolution.

That wonderful result was only possible thanks to the amazing Board CAMOC is very lucky to count on, both the former members and the current ones elected in September 2019. Nevertheless, our team could hardly do a good job without the great museum professionals, researchers and thinkers that constantly send and share relevant food for thought and fundamental data about city museums, urban heritage and thinking.

City museums are becoming agents of change, addressing issues like local identity, migration movements, placemaking, social rights and sustainability. However, there is a critical problem: the lack of evidence-based knowledge about the number and type of city museums that currently exist in the world. It is not possible to tell how many city museums there are and how are they evolving.

CAMOC has been working on city museum definitions and major concepts, gathering ideas and mission statements from different types of city museums. Some sessions of our annual conferences of 2015 (Moscow) and 2018 (Frankfurt), and the 2-day workshop in 2019 (Lisbon) were focused on the subject.

To tackle this issue, CAMOC has successfully applied for ICOM's support to design and manage a three-year project on "City Museums Global Mapping", starting now, in April, in partnership with the National Taipei University of Education, COMCOL (ICOM International Committee for Collections) and ASPAC (ICOM's regional alliance for the Asia-Pacific region). We will keep you informed on the results of this ambitious work in progress.

Don't forget that your feedback and participation are really important to us!
Stay safe and well!

Joana Sousa Monteiro

Respect Existence or Expect Resistance. A Rapid-Response Exhibit

PAOLA E. BOCCALATTE*



Respect Existence or Expect Resistance. The exhibition. September 14. © Paola Boccalatte

The exhibit

"Governments, Are You Indifferent? Then Expect Resistance" - the 7-meter long banner is hanging on the balcony railing. Dozens of signs and cardboards are dangling over the courtyard. They say: "Save the Earth", "Our House is on Fire", "Knowledge Protects the Planet", "Russia's Burning: What are we Waiting for?". A big inflatable Earth hangs over the centre of the courtyard and a big bottle made up of assembled plastic bottles greets visitors at the entrance of the Museum. Dozens of objects produced on the occasion of the Global Climate Strike on March 15 by the activists of *Fridays for Future - Turin* and *Extinction Rebellion - Italy*, and other local initiatives, are placed in the yard of San Celso Palace, the headquarters of the Museum of Resistance, Deportation, War, Rights and Freedom of Turin.

For just one day, on September 14, the Museum organizes an exhibition of objects, a conference with experts and activists, and a photo-exhibition,

in collaboration with *Polo del '900* and some young activists.¹ This is a rapid-response exhibit, an innovative kind of exhibition responding to current issues of relevance; it is characterized by the active participation of the community in collecting and interpreting the objects, immediacy in communication and the sustainability and essential nature of the set-up.

The process

The initiative starts from the newly acquired awareness about the role of museum institutions towards the most pro-active urban communities and the urgencies of the present. The aim to respond to the 17 goals of the United Nations for 2030, the wish to make the message of the Museum more up-to-date and to welcome new audiences led the Museum to creating a sustainable, inclusive and bottom-up event. In fact, it was conceived and managed together with the community since the beginning and this was the wish of the Museum staff, as well as it was the case for the

* Paola E. Boccalatte, Museum Consultant

¹ *Polo del '900* is an organization composed of 22 institutes, which, in various ways, deal with the history of the 20th century. For more information see: www.polodel900.it

event organized on June 20, World Refugee Day². After the first Global Strike, which saw a huge participation by the Turin students, the Museum staff met the activists many times. During the meetings, the most suitable ways and means were sought to host an event which would meet both the needs of activists and the mission of the Museum. Thematic convergences and shared values came up and materialized in a small but sustainable project, which included photographs of actions and strikes, made by an activist, and also objects and a conference.

The goals

The Museum has been recognized as a place suitable for hosting an action on the climate crisis, as already happened in other museums worldwide (for example, the Museo Nacional de Bellas Artes in Buenos Aires, the Tate Modern or the Natural History Museum in London). But in this case, unlike the Victoria and Albert Museum, the objects displayed were returned to the activists and did not become part of the Museum collections. The exhibition, of great visual impact, was absolutely new to the Museum, which had never hosted and display messages by groups of citizens involved in the fight for human rights before. The Museum has thus been able to test its “relevance” and to respond promptly to the contemporary questions. Room for opportunities, change, participation was created.

The conference saw a balanced mix of scientific contributions, including the video-message of Robert Janes (Coalition of Museums for Climate Justice) and contributions devoted to activists’ goals. Thanks to the introduction of the name of Aurelio Peccei in the debate, the occasion allowed to build a bridge between history and present. Peccei (Turin, 1908 - Rome, 1984) participated in the Resistance (1943-1945) in the partisan formations of “Giustizia e Libertà” and was imprisoned as an opponent of the regime. He was a company manager and founded the Club of Rome, a non-profit NGO composed of scientists, economists, activists, whose mission was to study the global changes and look for alternative solutions. The group commissioned the MIT (Massachusetts Institute of Technology) to undertake the research about the growth, whose outcome was the celebrated – and discussed – report *The Limits to Growth* (1972).³ Peccei

² Please see the article about this event published in the *CAMOC Museums of Cities Review* #2/2019.

³ *The Limits to Growth* is a cornerstone essay for the opponents of unlimited growth. It’s a scientific report based on the simulation of unlimited economic and population growth with finite resources. It was commissioned by the Club of Rome and the authors were Donella H. Meadows, Dennis L. Meadows, Jørgen Randers, and William W. Behrens III, representing a team of 17 researchers. The book, translated in 30 languages, still arouses heated debate today.



Photo posted by Greta Thunberg on Instagram. Climate Strike in Turin, September 27.

first committed to the fight against Nazi-fascism and then to another kind of battle, that for a sustainable and fair world. He is an example of commitment and sensitivity that holds together the many words in the name of the Museum, between history and contemporaneity.

The critical points

The dialogue with the activists has not always been easy, due to the horizontal structure of the movement and the temporary involvement of some very young participants. Activists took an opportunity but did not seem to have recognized the Museum as a permanent place of reference for their values. Only few people actually participated in the co-creation of the event.

Unfortunately, the participation of the citizens was lower than expected, despite the great effort which was made in the domain of communication. On the one hand, the media coverage did not benefit from the movements (boasting a high reputation on social media instead). On the other hand, the Museum used traditional tools and languages to communicate about a highly innovative event so it couldn’t reach the desired target group of young citizens.

Finally, the Museum could not provide enough time for debriefing and reflection, fundamental to re-elaborate collectively the project.

Conclusions

On the occasion of the Global Climate Strike, on September 27, 2019, the demonstrating participants,

passing in front of the headstones of some partisans killed during the German occupation, sang “Bella ciao”, the iconic song of the Italian Resistance. Today, the song has spread all over the world and is taking on further meanings, but all have been generally related to a democratic, and fair horizon. In this case it would be desirable to have it performed as a tribute, in front of the headstones.

The climate crisis is a serious threat to human rights, as it puts at risk the fundamental rights to life and health of communities around the world. This awareness makes the Museum of the Resistance – which has an overall mission to deal with human rights – a suitable place to reflect on these issues and gather citizens engaged in the environmental cause and, therefore, in the exercise of a conscious and active citizenship. The event was a first attempt to introduce the issue of sustainability and community engagement and the Museum learned a lot from the young citizens, and from their ability to activate *soft power*.

City museums are privileged environments to welcome citizens involved in sustainable practices, and the 10 actions proposed by Museums for Future may be the starting point for the work on the theme.⁴

For example, organizing a sustainability awareness meeting, picking a sustainable activity jointly with

⁴ See: museumsforfuture.org



Respect Existence or Expect Resistance. The exhibition September 14. Turin, Global Climate Strike, March 15, 2019.
© Paola Boccalatte

activists for *Fridays For Future*, adopting sustainable attitudes in all exhibition practices, reusing structures and devices, encouraging visitors to use public transport instead of private cars, fostering partnerships and sponsorships with companies sharing a sustainable and fair vision. *The time is now.*

Join **M CAMOC**

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

now!

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

Your contribution is invaluable for our network!

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

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

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

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



BECOME A MEMBER.

IV International Research and Practice Conference

“Museum in the City — City in the Museum”

December 13–14, 2019

Department of Culture of the City of Moscow
State-financed cultural organisation of the City of Moscow
“Museum of Moscow” Museum Association

CATHERINE C. COLE*

In December, I was privileged to represent CAMOC at the Museum of Moscow’s annual international conference on city museums. While there is not space here to discuss all of the sessions, and not all were translated into English, I would like to draw attention to a few that were particularly interesting to me and relevant to CAMOC members.

I spoke in the opening session - “New city museum” - about city museums today – musing broadly about how they have evolved and some of the current challenges in terms of vision, mandate, governance, funding, exhibitions and programmes, particularly outside of Europe to provide a different perspective, as well as about CAMOC’s ongoing project *Migration:Cities* and our new initiative about museum definitions.

The conference highlights

Finbarr Whooley, Director of Content at the Museum of London, gave an overview of the museum’s new facility at West Smithfield. It sounds like an exciting development for the museum, which will see the closure of the current Barbican location. Smithfield was London’s meatpacking district and is now part of the city’s Culture Mile. The new museum will take less of a chronological approach and more of a conceptual approach to time. Like the Museum of Moscow, Smithfield is a repurposed industrial site with similar challenges and opportunities.

The presentation of the Director of the Museum of Norilsk, Natalya Fedianina, was particularly interesting to me because of the focus on an Arctic museum



The Museum of London's new facility.
© www.museumoflondon.org.uk

at latitude 69.36°N. I’m currently working on the development of the new Nunavut Heritage Centre in Iqaluit, Canada, at 63.75°N. There are a number of challenges particular to working in the Arctic – although with Norilsk having a population of 175 000 permanent and up to 220 000 residents including temporary inhabitants, compared to Iqaluit’s 7740, there are as many differences as similarities between the two communities.

Sergey Kamensky, Director of the Museum of History of Yekaterinburg, talked about some very innovative approaches in the network of city museums he manages, including a new project to redevelop a building from the Soviet era through the interpretation of personalities.

A panel about local history featured regional museums in Russia that are beginning to rethink their permanent exhibitions and boost their search for new regional, local and city identities, as they attempt to reveal parts of their history overlooked by Soviet era exhibitions. A number of these initiatives are focusing on family histories and working with local communities. What

* Principal Consultant of Catherine C. Cole & Associates in Edmonton, Canada, Vice-Chair of CAMOC and Secretary-General of the Commonwealth Association of Museums (CAM)



Dmitriy Oparin speaking on the panel “City and migration: challenges and opportunities for a city museum”. © Catherine Cole

was particularly interesting to me was the comparison between the Soviet period and colonisation, the notion of ‘decolonising museums’ from within a country that had experienced such a radical transformation internally. With so much discussion of decolonisation internationally at the moment, we must realise that the concept means very different things to different people.

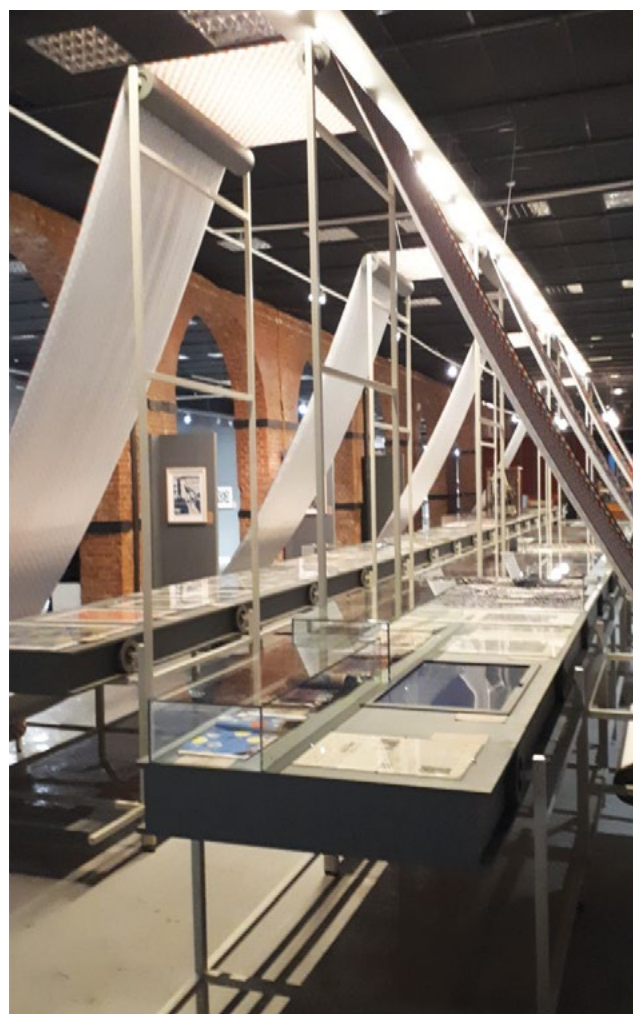
Elena Naumova, Director of Uchma Village Museum of Yaroslavl Region, spoke about an ecomuseum in a community with a very small population – not a city. But what resonated most to me were the stories of the old women living alone, their comments on their own lives through oral histories, and the impact that hearing those stories had on the community. The museum addresses the question *What is love and does it exist?* and the exhibition has had a significant impact. Community members actually stopped drinking as a result of increased community pride. It’s incredible to think of the power that museums can have if we mobilise it.

A panel discussion on working with communities was also particularly relevant to my own practice, which is primarily community-based. Finbarr Whooley spoke again, this time providing three examples of community-based practice in the Museum of London’s *Curating London* programme: *Brexit Talks*, *We the People in Brixton*, and *Dub Culture*. *Brexit Talks* gives people the opportunity to record their own reflections on the debate about Brexit in London; *We The People* is a short documentary film about the past, present and future of activism in Brixton; and *Dub Culture* is about collecting everything and anything to do with Dub reggae, from clothes and chat to music and food. His underlining premise is that it’s just as important to

imbed community-based practice in the Curatorial Department as in the Education Department, where it is usually housed.

A panel on city museums and migration, organised in collaboration with ICOM Russia, was particularly relevant to CAMOC’s *Migration: Cities* project. Julia Pagel, Secretary-General of the Network of European Museum Organizations (NEMO) spoke about several migration projects in European museums, including an EMST Without Borders project in Athens called *Face Forward* which involves storytelling workshops, a photo

shoot and exhibition; *Multaka* in Berlin which involves training refugees to become museum guides; and Jamtli Museum in Sweden, an open-air museum which has gone so far as to provide housing for refugees in the museum.



Overview of the Moscow Textiles exhibition. © Catherine Cole

Dmitriy Oparin of Moscow State University and the Bulgakov Museum in Moscow spoke about his work with the local community on the history of Moscow houses as told by their former inhabitants. It's a case of the building, rather than the collections, being the artefact and an emphasis on oral history. His project echoed the approach taken at the Tenement Museum in New York City, which I had just visited for my second time the month before.

Dinara Khalikova, the Project Director for ICOM Russia, spoke about their upcoming project on migration, called *Migration: Revealing the Personal*, of which the Museum of Moscow is a partner. The project intends to look at barriers to participation by migrants. Olga Brednikova, leading research fellow at the Center for Independent Social Research and Project Contributor at the European University in Saint-Petersburg, observed that it is difficult to find the right language to speak about migration, the dangers of making migrants seem exotic or victims, and the value in normalising difference and mobility. The question of 'projectitis' was raised in the discussion that followed. Unfortunately, current funding mechanisms support 'projectitis' but it is really important, when working in marginalised communities like migrants, to develop sustained programmes rather than one-off projects.

A session on "Archaeological heritage in the city: representation in the museum, urban environment, and the media" featured a number of fascinating presentations. Jerzy Gawronski from the University of Amsterdam, impressed everyone with his incredible work on the Amstel river in Amsterdam. The project resulted in a beautiful catalogue called simply *Stuff*, a metro exhibition and an amazing digital resource called *Below the Surface*.¹ Julian Hill, Senior Project Manager, London Museum of Archaeology (MoLa), spoke about the work he'd done on the London Mithraeum, the archaeological site of an ancient Roman temple below Bloomberg's new European headquarters. Support from Bloomberg meant that the excavation and interpretation could be of the highest quality. Several Russian speakers talked about sites in Russia and how they are and could be researched, preserved and interpreted.

Exhibitions and tours for the international guests

In addition to the conference sessions themselves, during sessions that were not translated from Russian to English, the international guests were treated to a couple of tours with our guide Maria Nikitina. The first



Maria Nikitina illustrating aspects of the Moscow Metro to Julian Hill (L) and Finbarr Whooley (R). © Catherine Cole

was of a temporary exhibition at the museum called *Moscow Textiles*, a history of the textile industry in the city from the opening of the first factories in the mid-19th century to the closure of production facilities after the collapse of the USSR. As a former costumes and textiles curator myself, I was fascinated by the scope, breadth and depth of the exhibition. A number of local textiles factories had saved machinery, archival photographs and records, designs, and fabrics, so they had a very rich collection to work with. On the next day, we had a second tour, this time of the Moscow Metro, and some of the main sites in the historic district. The Metro is fascinating and clearly demonstrates how the city can be the museum.

The conference provided valuable insight into city museums in Russia today and the similarities and differences between Russian museums and those in other parts of the world. The proceedings will be published by the museum. Thanks to Museum of Moscow Director Anna Trapkova, International Projects Curator Larissa Ivanova, and Head of Lecture Center Maria Sakirko for the invitation to participate.

¹ <https://belowthesurface.amsterdam/en>

Heritage of Kyoto - the Kiyomizu Dera temple. © Jelena Savić



BETWEEN THE TWO ANNUAL CAMOC MEETINGS

CAMOC KYOTO 2019: CITY MUSEUMS AS CULTURAL HUBS – PAST, PRESENT AND FUTURE

Jelena Savić
CAMOC Secretary



One of the CAMOC conference sessions, ICC Kyoto.
© Jelena Savić

In the beginning of September 2019, we held the CAMOC Annual Conference in Kyoto, in Japan, as a part of the 25th ICOM General Conference in that fascinating and welcoming city.

The theme of CAMOC's 2019 conference, *City Museums as Cultural Hubs – Past, Present and Future*, resonated with the theme of the General Conference. The principal sub-themes were those of trends in city museum, city museum definitions, multiculturalism, sustainability, and responses to urban issues. The CAMOC Kyoto 2019 meeting unfolded in diverse formats – those of oral presentations, ignite sessions, discussions and a workshop.

Following a very successful call for papers (with over 90 paper proposals, a record number for CAMOC), we welcomed 45 experts on cities and city museums, from five continents and 23 countries. During six conference sessions, over 100 delegates – speakers and attendees - actively contributed to our ongoing discussion on the future of museums of cities. The speakers and attendees came not only from museums of cities, but also from universities, research centres and other institutions linked with cities.

CAMOC established partnerships and held joint sessions with ICOM-ASPAC and ICOM-DEMIST. With the support of our Japanese institutional and

individual members, we organized an off-site meeting at the Museum of Kyoto (September 5).

The conference was held in English, and thanks to the efforts of ICOM Kyoto General Conference organizers and our Japanese individual and institutional members, simultaneous translation to/from Japanese was also provided for some of the sessions and for the entire off-site meeting day in the Museum of Kyoto.

At our Assembly, the new CAMOC board for the 2019-2022 term was presented, the committee rules were updated, and future host museums of cities – those of Barcelona and New York – were announced.

Also, the *Migration: Cities* group was created in Kyoto, with the aim to explore possibilities to continue the project (initially conceived as a three-year Special Project financed by the ICOM grant between 2016 and 2018).

As a result of the conference, CAMOC benefited significantly from an expanded network and, especially, reinforced links with our colleagues from the Asia-Pacific region. The delegates, from CAMOC and from ASPAC and DEMIST, benefited from multidisciplinary sessions, which brought thought-provoking ideas, relating traditional heritage contents with new urban issues relevant to the present-day world.

Some of the most memorable moments of the CAMOC meeting happened at the post-conference trip to Tokyo (September 8-9), which had two different routes, where two groups in West and East areas of Tokyo. The quality of the programme was highlighted by the large number of participants, many of them from other International Committees, which added to the expansion of our network.

The conference sessions

Our discussions on city museums as cultural hubs took place during 4 conference days (September 2-5,

From Kyoto to Krakow

2019), and focused on the following sub-topics:

- Cultural Tourism, City Sustainability and Museums of Cities
- City and house museums in the context of revising museum definition
- Reconsidering Multiculturalism: Living with different 'diversities' in museums of cities
- City Museum Trends: Active collecting & activating collections (workshop format)
- Museums of Cities, Trends and Definitions: Connecting urban past and present, responses to urban issues
- Museums of Cities and Sustainable Urban and Local Community Development

The first day, **September 2, 2019**, was dedicated to the joint session with ICOM-ASPAC, with four invited speakers, two from each committee. This session was devoted to *Cultural Tourism, City Sustainability and Museums of Cities*.

On **September 3, 2019**, the second joint session was held, with 9 presentations selected through the call for papers in collaboration with the partner committee, ICOM-DEMIST. The speakers in this session focused on the theme of *City and house museums in the context of revising museum definition*.

On **September 4, 2019**, the CAMOC session on *Reconsidering Multiculturalism: Living with different 'diversities' in museums of cities* was held. The session was conceived and moderated by the team of our Japanese colleagues, headed by Mariko Murata and Chunni Chiu. The session had a combination of two types of presentations: regular oral presentations, and an ignite session, both followed by a fruitful discussion. On the same day, the workshop on *Active*



From the post-conference tour in Tokyo, at the Tamarokuto Center. © Tamarokuto Center.



From the IC poster session at ICC Kyoto. © Jelena Savić

collecting and empowerment was held, gathering about 20 participants. The workshop was led by Nicole van Dijk (Rotterdam Museum/CAMOC Board member) and concentrated on innovative methods of collecting. Within the Rotterdam Museum, Nicole has been building innovative practices with the potential to change traditional and conservative museums into more relevant and dynamic organisations. The workshop contained several brief interactive sessions where participants were challenged to design an active collection method, based on their own professional background.

The Museum of Kyoto hosted two conference sessions held on **September 5, 2019**, the last day of the CAMOC Annual Conference. These sessions were devoted to the themes of *Museums of Cities, Trends and Definitions*, and *Museums of Cities and Sustainable Urban and Local Community Development*.

The off-site meeting day also included a special tour of the Museum of Kyoto and a guided visit to the Nishiki neighbourhood.

The CAMOC post-conference tour

CAMOC and the ICOM KYOTO 2019 Organising Committee planned a post-conference tour of Japan's capital, Tokyo, focusing on Rethinking the Relationship between the City and the City Museum, which took place on September 8/9, 2019. The participants were divided in two groups, allowing participants to explore different parts of Tokyo before regrouping/ getting together again to discuss their impressions. Day One was dedicated to two longer tours, one for each group of participants, and the Day Two centred on a single museum visit.



A stand at the Nishiki market we visited in Kyoto. © Jelena Savić

On the first day, the participants at the East Tour visited the Edo-Tokyo Museum and the Sensoji Temple (Asakusa Kannon Temple), located in one of the oldest Tokyo districts (Edo). The tour then continued to the museums in Ueno Park, where participants could experience the first cultural cluster in Japan. The participants at the West Tour had an opportunity to visit the Tamarokuto Science Center, the Tamagawa Aqueduct and the Kodaira Fureai Sewage Museum, situated in an interesting residential area (Western Tokyo, Tama area). Afterwards, they headed into the Tokyo Metropolitan Area and the cultural cluster Art Triangle Roppongi, newly created in the 2000s. In the evening, the groups reconvened in Ueno to enjoy a reception entitled “ICOM-CAMOC Café”, where they could discuss in an informal way what they had discovered during the tours. The second day was dedicated to the visit to Tokyo Metropolitan Art Museum. This specialized post-conference tour, organized by CAMOC and the ICOM KYOTO 2019 Organising Committee, would not have been possible without our Co-Organisers: Tokyo Metropolitan Art Museum; Edo-Tokyo Museum; Tamarokuto Science Center; the Implementation Committee for the New Concept “Ueno, a Global Capital of Culture”; Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture). We are grateful to the Tokyo University of the Arts for their support to the post-conference tour, too.

Our publications

In line with CAMOC’s overall strategy, we have put a lot of efforts into our publications, so that in 2019 four issues *CAMOC Review* were published, as well as the e-book of proceedings – a tangible outcome of our Frankfurt conference.

Four issues *CAMOC Review* were published: two regular issues, in April and September 2019, and two special issues, in September and December 2019. As

a celebration of CAMOC 2019 being held in Japan, we decided to have a special dossier on Japanese City Museums, edited by Chunni Chiu. The special edition was also a useful resource for the CAMOC conference participants, as it contains articles written about city museums and municipal institutions, like the city museums of Kyoto, Osaka and Tokyo, related both to the conference programme and the CAMOC post-conference tour.

Thanks to the efforts of our Japanese member Mariko Murata (Kansai University), it was possible to have the special issue on the Japanese city museums not only as an e-publication but also in print.

Another special issue on the Migration: Cities (2016-2018), edited by Gegê Leme Joseph, is a review of the initiative, gathering invaluable articles on experiences and projects carried out in the course of the three and a half years, with a special focus on migrant communities’ participation, as well as new ways to look into representation, interpretation, collections and its connections in our museum practice.

The Book of Proceedings from our Frankfurt meeting (held in 2018) contains nineteen original texts on different aspects of the future of museums of cities, whose authors come from four continents – Europe, North America, South America and Asia – and from city museums (and other related professional contexts) of diverse styles and scales. It has 152 pages and is available for download as an e-book, free of charge, at the “Publications” section of our website.

The work on the preparation of our Kyoto conference proceedings is underway and we expect completion in the first semester of 2020. The proceedings, edited by Jelena Savić and Chunni Chiu, and containing over 20 original articles, will be published as an e-book and made available free of charge via the CAMOC website.

CAMOC Krakow 2020: *The Right to the City*

Following the developments and forecast about the pandemics over the past weeks, the CAMOC Krakow Organising Committee has concluded that it is inevitable to postpone our annual conference, initially planned for June.

The new dates have just been determined and set for **October 1-3, 2020**. Nevertheless, the feedback to our call for papers



(closed in mid-February) was exceptional, and we hope to be able to announce the conference programme very soon.

The early bird registration deadline has been updated to *August 15, 2020*. For registration, please follow this link:

<https://camockrakow2020.bpt.me/>

The theme of the CAMOC 2020 Annual Conference will be *The Right to the City*. The theoretical background can be found in the work of two renowned authors: Henri Lefèbvre, who was the first to present the concept of *The Right to the City* (1968), and David Harvey, who took this concept forward. In the context of museums of cities, we will address the right to the city through four sub-topics:

- Participation/locality
- *Who* has the right to the city?
- Urban revitalization and
- Confronting *post-truth*

Participation/locality

According to Joan Roca (MUHBA City History Museums and Research Network of Europe), the right to the city has a series of implications, reflected in the “right to the neighbourhood” and the “right to the centre”, as well as “the right to the memory” and “the right to history”. In this context, the city museum acts simultaneously on a city scale and a local scale: “as an organiser of spaces and narratives and as a connector of neighbourhoods to the city”.

In this session, contributors are invited to reflect on how the dialectics between local everyday life and the city as the symbolic space of representation, the space of memories and, simultaneously, of tangible evidence of city history and development, may be understood and rendered visible in city museum strategies, collections and activities. How can the city museum become an agent of social inclusion and sociocultural cohesion? How can it fulfil the role of a cultural hub for the city, as an arrival point for a visitor, and a safe and inclusive space for everyone?

Who has the right to the city?

The questions “Who belongs?” and “Who has the right to the city?” are the starting point of this session. These questions raise diverse issues to be tackled, such as changing demographics, migration and immigration or relations between “insiders” and “outsiders”, between residents and tourists.

This session also invites contributions that explore how city museums address the problem of mass tourism and its conflicting relation with the right to the city.

So many cities worldwide have experienced the benefits of being attractive destinations for visitors, but at the same time there are great challenges: how do cities and city museums cope with overuse, the negative impacts of large numbers of visitors and paradoxical situations when tourists destroy exactly what they seek for?

As the growth in mass tourism or demographic changes often overlaps with processes such as the concentration of a city’s population, and an increase in inequalities and exclusion, the question of belonging becomes more intricate and also more relevant to explore in the context of the city museum. How can city museums contribute to understanding and mediating complex relations between visitors and residents, (im)migrants and residents, “insiders” and “outsiders”, and the (productive) differences they bring into play in urban space?

Urban revitalization

This session invites contributions which examine the nature and process of urban revitalization processes and reflect on the future of public space and housing. On one hand, there is a desire and an opportunity to reinforce inclusivity - equal access to public services, to housing, to public space for all people, and the possibility for all to participate in shaping places and cities. On the other hand, speculation tends to turn public spaces into contested spaces and thus to generate inequalities.

How can city museums contribute in developing new forms of participation in the process of urban



The city of Krakow. © Museum of Krakow

revitalization and thus help creating a more inclusive, participative city?

Confronting *post-truth*

The increasing and problematic phenomenon of the denial of scholarship, evidence, facts, and even the dismissal of truth itself has been broadly recognized as one of the most unsettling tendencies we have today. The aim of this session is to provide a better understanding of the impact and scope of the so-called “post-truth” in the context of city museums and then to reflect on possible action such as conveying authenticity through museum collections and programs, clarifying urban reality through acknowledging a multitude of voices, which sometimes may even be in contradiction to each other, creating a common space and a reliable base for learning, debate and the interpretation of past, present and future of cities.

Besides the state-of-the-art discussions and presentations expected at the conference sessions, there will be many other memorable moments and informal opportunities for networking, sharing knowledge and experiences, and also for getting to know the host city and its museums: our colleagues from the Museum of Krakow have been planning an exciting programme of museum tours and other visits for the conference participants, to be announced very soon.

Welcome to CAMOC Krakow 2020!

Amendments to the committee rules

At the CAMOC Assembly held on September 2, 2019, a series of amendments to the previous CAMOC Rules (2015) was ratified. The principal reason for the proposed amendments was to bring the CAMOC Rules in conformity with ICOM Internal Rules, adopted by the Executive Board in 2017, and especially their Article 7, which refers to the Rules for International committees.

The main amendments refer to:

- renaming CAMOC bodies in order to avoid confusion with the names of ICOM bodies, as advised by the IC Rules Working Group (Executive Board into CAMOC Board; General Assembly into CAMOC Assembly)
- updating the names of ICOM bodies mentioned in the document, as many of the governing bodies of ICOM were renamed in 2016
- clarifying the situation when a CAMOC Board member resigns
- scheduling the invitation for nominations for the next CAMOC board before the end of the calendar year in which the elections are held, to ensure reliability of the membership database kept by ICOM
- explicitly expressing the possibility for holding virtual meetings.

The new CAMOC Board (2019-2022 term)

In 2019, CAMOC members elected the new CAMOC Board for the 2019-2022 term. Out of 22 candidates, the following 11 Board members were elected:

- Joana Sousa Monteiro (Portugal)
- Patricia Brignole (Argentina)
- Chunni Chiu (Taiwan/Japan)
- Catherine Cole (Canada)
- Jan Gerchow (Germany)
- Sarah Henry (USA)
- Gege Leme Joseph (Brazil / South Africa)
- Michal Niezabitowski (Poland)
- Jelena Savic (Bosnia and Herzegovina/Portugal)
- Christian Nana Tchuiseu (Cameroun)
- and Nicole van Dijk (The Netherlands)

Of the 11 board members, six will continue from the previous term, while five are newly elected. Importantly, our current Board members come from five different continents, and this fact reflects CAMOC's aspiration to promote sharing knowledge and experience at a global scale and the intention to reinforce the diversity of museums represented and involved in CAMOC and ICOM. Joana Sousa Monteiro was designated the committee Chair, Catherine Cole and Sarah Henry were chosen as Vice-Chairs, Jelena Savic as Secretary, and Patricia Brignole as Treasurer.



From the grantee reports

ICOM and CAMOC have awarded travel grants to CAMOC members to help them attend the Kyoto meeting. The 2019 grantees were: Andrea Delaplace (France), who was awarded the ICOM young member grant upon recommendation of CAMOC; Patricia Brignole (Argentina) and Marilia Bonas (Brazil). The grantees have submitted their reports, where they shared impressions about the event and plans to implement the lessons learned in their own professional and cultural contexts. Here we highlight some of their reflections, not only about the CAMOC sessions, but also about the ICOM General Conference and its significance, taking into account the debate on the new museum definition.

Andrea Delaplace reflected not only on the CAMOC conference, but also on the ICOM General Conference and here we share some of her observations. In her report, our colleague Marilia Bonas from Brazil presented the discussion process of the new museum definition and its implications. Finally, Patricia Brignole shared a personal and emotional account of the event, and how significant the experience has been for her growth as a museum professional.

GRANTEE REPORTS

An overview of the General Conference

Andrea Delaplace

CAMOC member and PhD candidate at Université Paris 1 Panthéon Sorbonne

The first day: September 2, 2019

The Opening Ceremony, on September 2, 2019, was very impressive, with the presence of the Prince and Princess of Japan and two artistic presentations: a choir of Monks of Daigo-ji Temple and a Noh theater performance (Shakkyo – The Stone Bridge). The opening remarks were made by Suay Aksoy, President of ICOM, and Tamostu Aoki, Chair of ICOM Japan.

The keynote speech by the Japanese architect Kengo Kuma highlighted the importance of creating museums connected with their environment. His speech was entitled “The Age of Forest” and he questioned how architecture is changing into an intermediary that reconnects people and places, in a sustainable way. In the lecture he exposed how he designs architecture, acknowledging change from the “Age of Concrete” to the “Age of Forest”. From an ecological and community point of view, architecture should be sustainable. He presented a selection of projects where architecture merges with traditional know-how (“savoir-faire”) by local artisans, creating, as a consequence, a perfect symbiosis between community, environment and the role of museums as cultural hubs (for education, conservation of heritage, etc.).

Museums are also required to be important tools to reinforce links between people and places. This was the idea behind the V&A branch in Dundee, which he designed. Another interesting project he presented was the new stadium for the Olympic games in Tokyo, led by the idea of sustainability, where he used pieces of wood from different parts of Japan to represent different regions in an “ecologically correct” symbiosis between nature and architecture.¹

The Plenary Session “Curating Sustainable Futures through Museums” also stimulated discussion on the role of museums as social mediators, creating a better society by influencing improvements in social justice, education, environmental conservation and raising awareness on sustainability. Considering

various aspects of sustainability, on a local and global scale, this session provided an overview of different paths and innovative strategies that museums have been following to support society in meeting unprecedented challenges. Museums are at the nexus between tradition, innovation and communities, which all nurture sustainable futures. All museums have a part to play, and through working with communities they can maximize collective impact and benefit. This panel encouraged all participants to consider how they can get involved in creating this shared story of positive transformations. However, none of the speakers could give concrete examples of how a “sustainable future” is actually possible, given the fact that museums as institutions are bound by political directives and are more and more dependable on private funding.

The second day: September 3, 2019

The second day of the conference started with the keynote speech of Sebastião Salgado on the Amazon forest.² Much has been written about the destruction of the Amazon forest, about the burning of large swathes of primary jungle to create areas for cattle farms and soybean plantations, the poisoning of rivers by freelance gold miners and the penetration of virgin territory by illegal loggers. Although vast tracts of the world’s greatest tropical rainforest have been destroyed, luckily over 81 percent of it remains untouched, and it is the shared responsibility of Brazil to preserve what remains. The urgency to do so has led Sebastião Salgado to develop new and creative forms of protection and sustainable management of the Amazon region. Through his work as a photographer, Salgado got in touch with different indigenous communities of the Amazon region and it led him to develop a photographic series showing its natural beauty and people.

The Plenary Session on the new museum definition presented different perspectives on the subject. Six speakers - George Okello Abungu, Margaret Anderson, Lauran Bonilla-Merchav, Shose Kessi, Nirmal Kishnani and Richard West jr. - were invited

¹ For more information see the article published in January 2019 by The Architect’s Newspaper: <https://archpaper.com/2019/01/kengo-kuma-2020-tokyo-olympic-national-stadium/#gallery-0-slide-0>

² <https://www.franceculture.fr/emissions/les-masterclasses/sebastiao-salgado-je-vis-la-photographie>



The Plenary Session on the new museum definition, September 3, 2019. © Andrea Delaplace

to present their views on decolonization, gender and inequalities in representation. These experts discussed the need for a change in the museum definition and of the visions and potentials for a new definition. In the 1960s and 1970s, the need emerged for the groups such as immigrants, women and non-western communities to be included in the museum discourse. Whose voices do we hear in museums? Democratic transformation is an uneven process, but inclusive trends are more and more present as an aspiration of museums.

Multiple or even conflicting narratives are now more present than in the “old” master narrative. Multivocality is becoming more and more apparent in exhibitions, thus enhancing a more inclusive and open approach to social identities. As a consequence, reconciliation and healing are now part of the museums’ role, by presenting and collecting traditional culture and collecting but also through embracing dialogue and social justice and global concerns as future challenges. Inclusive contemporary practices and multivocal exhibitions are essential to engage actively with communities. While the current museum definition focuses primarily on permanent institutions, the alternative museum definition shifts the focus towards museums as spaces for dialogue.

The third day: September 4, 2019

The following morning, in his keynote session, the Chinese artist Cai Guo-Qiang provided an overview, through a series of projects across the globe, how he has interacted with the museum system over the decades. Among the projects he discussed, he included his current solo exhibition at the National Gallery of Victoria in Melbourne, taking place in conjunction with the exhibition of the famed Terracotta Warriors. How do we rebuild museums

that will be embraced by the local public, as opposed to those that are merely cultural tourism brands for foreigners? What is the role of the museum for local communities, particularly in an age where erecting museums has become fashionable on a global scale and contemporary art has become increasingly refined and elitist?

I also followed the Plenary Session “Museums in Time of disaster: Be prepared, respond effectively, and preserve cultural heritage”. In the event of a major disaster, museums should react in an effective, conscious and rapid way. To be able to save lives and cultural heritage, they should analyze and prepare response mechanisms. This plenary session provided a forum to share experiences, to discuss the challenges and threats that museums are facing, and to explore opportunities for international cooperation and knowledge exchange.

Next, the plenary session dedicated to “Asian Art Museums & Collections in the World” considered the significance of Asian art museums and collections (following the growing number of ICOM members from Asian countries): the questions were how they can better connect to local and foreign audiences, and how they can benefit from coordinating with colleagues around the world in the future. This session also featured a case study of Asian art, examining recent moves to promote deeper understanding of Asian art in museums around the world.

The last day: September 7, 2019

The last day of the General Conference, September 7, 2019, was dedicated to the voting on the new museum definition and the election of the new ICOM Board. The session about the museum definition lasted for over 3 hours, and, after a long discussion and debate, the voting was postponed and different ICOM groups will continue working together on the new definition.



The plenary session on September 7, 2019. © Andrea Delaplace

The new museum definition and its implications

Marília Bonas

Coordinator, Memorial of Resistance of São Paulo, Brazil

The museum definition: the process

The need for a new museum definition has arisen from the desire of a significant part of the museum community to update the concept voted, in 2007, at the ICOM General Assembly in Vienna.

Thus, a special committee, the Museum Definition, Perspective and Possibilities Committee (MDPP), was set up to share with ICOM members the task of building a new definition, collecting online collaborations and compiling proposals with a common scope, and then forwarding five separate versions to the ICOM Executive Committee.

From the material submitted, the Executive Committee drafted the proposal of a new definition and forwarded it to the members around the world, one month prior to the Conference, announcing at that time that it would be put to a vote at the Assembly at the 25th General Conference.

In this context, a number of national and international committees formalized requests to postpone the vote on the new definition, arguing the lack of discussion among their own members on this proposal. During the conference, a space for discussion of the definition was created, with intense participation of members, which was divided between moments of debate and the programme of their committees.

The questions essentially revolved around the form of forwarding and the lack of time for discussion of the proposal and for giving feedback, the epistemological question and the absence of two words deemed fundamental for the formulation of the public policy of museums: *institution* and *education*.

There was also a backlash against the new formulation of the definition: a few national committees perceived that the definition was very “political” and that museums should not commit themselves to issues of such nature.

Finally, during a long assembly, voting members of the national and international committees opted to postpone the decision, with the Secretariat’s commitment to continue the discussion in a democratic and shared manner.

What is a definition: semantics and cultures

The idea of a new definition of museums – a backbone definition – first of all, needs a consensus across countries about what a definition is. For some



The Plenary Session on the new museum definition, September 3, 2019. © icom-kyoto-2019.org

cultures, a definition is a descriptive formulation of an institution from its operations. For others, it is rather operational, aspirational, pointing to the *raison d'être* of these institutions in society. Debates about the new definition also revolved around these cultural differences: should a definition open new paths or portray a pragmatic reality?

In the editorial of “The Museum Definition: The Backbone of Museums”, Jette Sandal addressed the issue by bringing the definition of museums as “dedicated to the societal, political, epistemological and professional issues surrounding the ICOM definition of museums as it ties in with the prospects and future potentials for museums.”

Thus, from the work conducted around the world, the MDPP understood that the new definition of museums requires a paradigm shift, expanding the social commitment of museums to the contemporary world, especially taking into account the emergence of the climate and the issue of social justice.

Uses of a definition

A definition of museums has several uses. The first is to clearly inform society of what museums are, what they are for, and who they serve. The second is to conceptually subsidize public policies in the area, based on their role in contemporary times. The third use, always based on the previous ones, is to serve as a central advocacy tool for the cause of museums, ensuring their implication in the emergent issues of the contemporary world.

From Kyoto to Krakow

The relationship between museums and the society they serve greatly varies around the world, according to different cultural contexts.

The acts of preserving, researching and communicating are interspersed with logics of value, power, representativeness, identity disputes and political constructions throughout the history of communities, localities and nations. Such actions unfold from different processes and institutional models, less or more formal, with more or less connection with their surrounding realities. Thus, the challenge of a new museum definition, which is assumed to be aspirational, is to understand how its applicability will occur in countries that violate human rights, disregard climate emergency and / or do not support museums truly devoted to society. These challenges are allied with the sustainability of museums - most of which are partially or wholly maintained by public resources - in countries with democracies at risk, fragile or simply non-democratic countries.

The museum community: a mirror of world geopolitics

Even though the vote was postponed, the level to which the discussion of the new definition of museums was raised represents a huge advancement in the museological area, as it highlights the many layers of conflict in the status of museums in the most different cultural contexts. And, of course, the internal tensions within ICOM's own structure were also evident.

It was interesting to observe museum professionals, who approached themes from a theoretical

perspective rather than an applied one, such as those who understand decolonization as something apart from their professional lives, as something that only concerns collections and captions. It is also evident that the movement that understands museums as not neutral – very strong in American and English museums – is definitely not unanimous.

The Assembly, which postponed the decision on the definition of museums, witnessed the articulation of an opposition to its approval, based on distinctive (and even contradictory) reasons, ranging from a conservative spectrum to the role of museums – in particular, raised by European committees such as ICOM Germany and ICOM France (“museums don't have to be political, they don't have to deal with such themes”), and to the lack of key concepts like “institution” and “education” – orientations brought by the opposition of various Latin American committees and international committees such as CECA and ICOFOM.

In the opposite camp, in an articulation to approve the new definition, ICOM US, ICOM UK and INTERCOM stood out, in a semantic alignment which defended that a new definition of museums must be aspirational and have a great power as an advocacy tool, in the broadly well-consolidated position – especially in the two aforementioned countries – that museums are not neutral and change lives.¹

¹ It was interesting to remark that no Asian committee has spoken out about the definition in the assembly, and that African committees, extremely active in the other meetings of the conference, have publicly shared their concern about the timing of the process, but not their considerations about the proposed new definition.

A close experience, 18,108 kilometres from home

Patricia Brignole

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

Kyoto, city that welcomes with open arms

ICOM KYOTO 2019 conference was my first participation in a General Conference and the second in an annual CAMOC Conference since I had the possibility of introducing myself to the community in Mexico 2017. At the same time, this was my first opportunity to cross the Pacific Ocean and visit Japan, a fascinating adventure since my departure in Córdoba, Argentina.

Since my student years and, then, in my work as a museologist and a professional consultant, for more than 15 years, ICOM has been my theoretical, ethical reference and a reflection of good practices. On the one hand, to have been selected as a grantee and



*At the ICOM General Assembly, with the CAMOC Chair.
© Patricia Brignole*



A moment from the Tokyo post-conference tour. Bottom: From the Tokyo post-conference tour. From the Nishiki market. Group workshop, DRMC Kyoto National Museum. © Patricia Brignole

having been part of this event is a much-appreciated achievement, especially considering that in this instance, one of the agenda items was the vote of the new definition of museum. On the other hand, this was my participation in CAMOC already as a member of the Board, a valuable experience that I live for the first time from within an International Committee.

Prior to my arrival, I enrolled in one of the first activities proposed by the organisers, on Saturday, August 31st, at the DRMC Committee Workshop on Introduction to disaster risk management for museum professionals. There, I was able to work in a team, meet other professionals and also visit the Kyoto National Museum. I am very thrilled and grateful for these achievements.

Shared experiences, networking, passion and ideas in motion

Within the framework of the conference, the annual CAMOC meeting had a great impact on my work, given that I was able to recount my experience at the

“MUCI, Museum of the City of Córdoba” and I have exchanged information with other colleagues from such distant regions, who, nonetheless, share the same themes of work and the passion for them.

I found myself representing my city and a museum that is in the innovation process and in this role I was able to ask questions like: *what is a city museum?*, *what is its mission?* and *what do we talk about when we talk about a museum as part of the city?* among others.

The organising committee of CAMOC KYOTO worked hard to create a great meeting with the City. The designed agenda was very strategic and of great quality. The Kyoto City Museum and the post-conference tour, the locations chosen to meet and share activities allowed us to get to know interesting and rich projects at a deeper level, including the Machiya Houses, Ueno Park Passport, Edo Tokyo Museum, Tokyo Metropolitan Art Museum and Kyoto City Museum from within, they have left open doors, to pursue further research, learn from them, and to undertake possible future collaborative work.

A Personal Reflection from the Symposium *A Museum for the People*

TENG CHAMCHUMRUS*



A moment from the symposium. © Teng Chamchumrus

On December 6th, 2019, the Smithsonian's Anacostia Community Museum (ACM) and the Smithsonian Asian Pacific American Center (APAC) cohosted the symposium *A Museum for the People: Museums and Their Communities, 50 Years Later*. This symposium marked the anniversary of a key moment in the history of American museums: in 1969, approximately two hundred people, representing museum directors and staff as well as representatives from local arts councils, social agencies, foundations, school boards, and community centers from around the United States, gathered in Brooklyn, New York, to discuss their role within the communities they sought to serve, to understand the need in those communities, and to develop the best strategies for operating and engaging audiences. The gathering resulted in a seminal publication, *A Museum for the People*.¹

Many questions and insights from *A Museum for the People* remain relevant and at the forefront of discussions and challenges in museum work today, not only among community museums but also in the broader museum sector. For instance, at the 25th ICOM General Conference in Kyoto, Japan, in September 2019, delegates could not reach agreement on what would seem to be an easy topic: the basic definition of a museum. As Melanie Adams, the Director at ACM, put it, "As the museum world grapples anew with its role in addressing issues that face communities around the world—from immigration to climate change to gentrification—we gather again to revisit and reflect on

the prescient and pressing questions that were raised in 1969 that remain ever more relevant in 2019."

The ACM/APAC symposium, mirroring its 1969 precursor, brought together approximately two hundred museum professionals and representatives from community-based organizations this time in Washington, DC, instead of Brooklyn. The symposium had four sessions:

- A Museum for the People?: Reflections on Where We've Been and Where We're Going
- New Programming for the Community Museum
- Keynote Conversation: Rethinking Museums from Outside the Field
- The Public Arts

We heard from those who were at the gathering in 1969, from old friends and new colleagues in community-based museums and partner organizations with various expertise, and from audience members who care deeply about their communities. The symposium served as a convening space for us to exchange wisdom, insights, inspirations, disappointments, lessons learned, ideas, and questions. As Lisa Sasaki, Director of APAC, asked the audience, "What lessons can we impart to our colleagues who are undertaking community work?...What lessons do we still need to learn? Are we sustainable?...What challenges will we be tackling in the next 50 years?"²

My personal takeaways

Each of us probably took away something different from the symposium. For me, after twenty years in nonprofit management—more than half of which were outside of museums—serving communities is a given. I am interested in the big-picture question of *how* to deliver service to communities in an effective, efficient, and sustainable way. Underneath that question, I tend to ask other questions, like: Who does my organization serve? What are their needs and challenges? What can my organization uniquely contribute to help address these needs and challenges, given our strengths and limitations? How do we get invited into communities? Who else do we need to work with to deliver the service? How do we coordinate and organize that

* Teng Chamchumrus, The Smithsonian Institution

¹ Harvey & Friedberg, 1969

² For the full program of the symposium: <https://www.eventbrite.com/e/a-museum-for-the-people-museums-and-their-communities-50-years-later-tickets-80526056603#>

network? All these questions lead to the end goal of helping communities thrive in the changing world today and in years to come. Through that lens, here are my takeaways:

1. *A Museum for the People* is a change management process.

The president of a 200 million dollar nonprofit organization once coached me, “Change management is about being a broken record. When you lead people through change, you keep repeating and repeating the message over and over again.” That saying kept coming back to me at this symposium. In the Keynote Conversation, “Rethinking Museums from outside the Field,” the panelists asked, “What are museums? What do museums do, for whom, and to what end?,” which sounded like what our colleagues asked fifty years ago: “Whys and wherefores of a neighborhood museum: the problems of...museums relating to the various communities which they serve, new audiences and their needs.”³ Why are we still asking the same questions fifty years later?

After hearing insights and lessons learned from generations of those who have been doing this work, the path became clear to me. *A Museum for the People* is about using museums to create systemic change within communities. Consequently, it is a change management process, not only for the museum but also for all stakeholders involved. Change management requires setting a shared goal—in this case, meeting community needs—and repeatedly helping those involved change their ways of working to achieve that shared goal. It is a complex process. The members of a community come and go, and who they are and what they need changes continuously with the context around them, whether the context is human, physical, political, economic, environmental, social, cultural or all of the above. The stakeholders that could affect or influence communities also change. Therefore we have to manage and evaluate *A Museum for the People* as a long, complex, multigenerational process and not as an item to check off the list. Being a broken record is a critical part of the work, and repeating the same questions over and over is actually a good thing because it gives us the opportunity to pause to reconfirm our goals, evaluate lessons learned, and reset our course of actions. An effective process has consistency.

It is also helpful to recognize that maintaining

consistency over a long, complex, multigenerational process is difficult. It requires mindful attention to know when to pause and celebrate milestones while recognizing the work ahead and staying energized to do it. We all need self-care, individually and collectively. As with any effective process, qualities such as active listening, reflection, and willingness to learn, evolve, and grow are essential. I saw the abundance of those qualities in the room at the ACM/APAC symposium, and I feel energized to be part of this movement.

2. *A Museum for the People* is a community of practice.

The exchange under #Museum4thePeople on Twitter was as active and lively as the in-person discussion. The tweet that has received the most likes came from Sarah Jencks, director of education at Ford's Theatre, the historic site where US President Abraham Lincoln was assassinated (@sarahjencks):

Stacey Dohn: We have an epidemic of loneliness in this country. Some go to the museums and performance to be with others. How could museums actually connect people to one another in some formal way as part of their visit? #Museum4thePeople

For me, the tweet captures one of the magical moments at the symposium, where conversations led to a great idea and the room jumped into a productive discussion and was ready to act. Stacey Dohn is a behavioral health therapist at Whitman-Walker Health, a DC-based community health service. Health services and museums do not seem to have much in common on the surface, and Stacey was skeptical when she was asked to join the keynote panel at this museum symposium. For those of us working in museums, topics such as loneliness—and museums as part of the solution—probably never crossed our minds, either. However, when the symposium brought a diversity of expertise to the table, new connections formed and new ideas sprang forward. We realized museums might now have



At the symposium. © Teng Chamchumrus

³ Harvey & Friedberg, 1969

a role in addressing public health crises, and health services should be able to count museums as allies.

When we truly put everyday people and their context in the center of what we do, we realize that major challenges in communities are bigger than the boundaries of the museum sector and that it takes a network of organizations collaborating to address those challenges. What role a museum can play in its community will depend on its strengths, expertise and resources, and the network of organizations serving that community. The symposium gave us a glimpse into the potential of this type of collective power when we include the expertise and experience from partners beyond the museum field. Imagine what more we could do if we ask: Do we have all the necessary expertise, skills, experience and resources within the network to strategize and implement what we need to do for communities? Who else needs to be at the table?

3. *A Museum for the People* is about commitment, words, and actions, and not about definition.

Do we need a formal definition to define what we do? Whether we work for museums, public libraries, historical societies, soup kitchens, health centers, or more, we all are taking actions to help people that we care about—our communities. We take these actions as best as our vision and mission, our capacity and expertise, and our resources allow. We partner and continue to expand partnership. We evaluate and strive to do better. We pause to check in as we did at this symposium. So, do we have to define *what museums*



A moment at the symposium. © Teng Chamchumrus

are? Or maybe we let our commitment, words, and actions demonstrate *what museums can do for the people*.

After considering my three takeaways from the symposium, I would challenge us to ask these final questions: What can our museums uniquely contribute to help address needs and challenges of our respective communities? How might we coordinate and collaborate to address community needs? Let us take action now, and not wait another 50 years to check in on this change management process.

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jsavic.bl@gmail.com or secretary.camoc.icom@gmail.com

Migrating Memories – Dialogues on the Relationship Between Memory, Heritage and Migration

The 29th Association of European Migration Institutions (AEMI) Meeting

Red Star Line Museum, Antwerp, Belgium
2-5 October 2019

ANDRÉA DELAPLACE*



The museum building. © Red Star Line Museum

As its title, *Migrating Memories – Dialogues on the relationship between memory, heritage and migration*, shows, the focus of this three-day conference was on

how museums can integrate personal memories and objects into permanent and temporary exhibitions on migration.¹ With presentations by international researchers and museums professionals working in the migration field, the AEMI meeting fostered a dialogue



* Andréa Delaplace, CAMOC member and PhD candidate at Université Paris 1 Panthéon Sorbonne

¹ The focus of the conference was on exchanging information and creating a dialogue between the different disciplines and institutions that look at the migration thematic: "Amongst heritage professionals and policymakers there is a growing awareness that culture and cultural heritage can be employed to meet the challenges of integrating migrants and refugees into society by means of participation. Through participative initiatives and encouraging active involvement from all social groups, integration can be understood as a process of mutual understanding of each other's past and present, culture and environment. More and more research and heritage institutions take up a role in safeguarding 'migrating' memories and cultural heritage. The conference is designed to encourage provocative dialogue across the fullest range of disciplines and institutions. During the conference there will be a mix of presentations: papers, poster presentations, discussions and workshops." For more information check their website: <https://aemi.eu/29th-aemi-conferenc-2019-antwerp/>

on how museums can improve migrant representation and incorporate individual memories into their exhibitions.²

This article focuses on the highlights of the conference and discussions that could be of special interest for our CAMOC colleagues.

Special visit to the museum and its permanent and temporary exhibitions

The opening reception was at the Red Star Line Museum, where we had a special visit and an opportunity to meet community representatives who donated objects reflecting their personal stories and experience as migrants to the museum.³ The tour included a visit to the permanent exhibition of the Red Star Line Museum and its temporary exhibition *Rootseekers*.⁴ The participants of the AEMI meeting were invited to discuss and share their own experiences working in migration museums and with migrant communities. In other words, it was particularly interesting because, during the tour, participants were engaged by sharing their own experience, which made the visit open and interactive, instead of the usual way of museum representatives speaking and participants listening.

Creating a network for migration museums and researchers

On the following day, the opening presentation about the Tenement Museum's⁵ network, called *Safeguarding memories of migrants – the network of migration museums and researchers*, showed the importance of building a platform to share experiences and knowledge on migration exhibitions and research. The main objective behind the creation of this network is to stimulate dialogue and thus enrich the practices of its members. Kevin Jennings, the president of the Museum, emphasized that working with different researchers and specialists increased the scope of the different tours and exhibitions at the Tenement Museum, making the immigrant and migrant experience unique.⁶

² For more information check their website: <https://aemi.eu/29th-aemi-conferenc-2019-antwerp/>

³ The main idea of this museum is related to migration, and especially emigration, as the museum's website explains: "Two million passengers travelled from Antwerp, the Red Star Line's main European port, to North America on board Red Star Line ships. The museum focuses on their stories, that of the Red Star Line that transported them and that of Antwerp, the city and port from which they embarked on their journeys."

⁴ For more information check their website: <https://www.redstarline.be/fr>

⁵ <https://www.tenement.org/>

⁶ For more information check their website: <https://yourstory.tenement.org/> and <https://www.tenement.org/about-us/>

How to create collaborative exhibitions?

The keynote speech by Karen Moeskops, director of the Red Star Line Museum Antwerp, provided insights on how to safeguard migrant memories in a genuinely participatory way, as an inclusive museum. She presented the different projects that her museum has developed over the years together with the local migrant communities. She presented the Red Star Line as a *lieu de mémoire* and explained how collectors and city museums started to show interest in the memories and histories of migration.

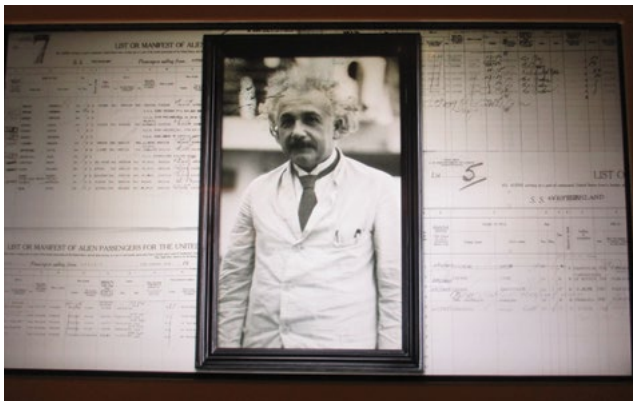
How to create an exhibition starting from an individual point of view and place it in a broader context in relation to the migration phenomenon? That was one of the main questions that the different presentations of museums professionals were trying to answer. How can individual stories (micro-history) be integrated in a broader narrative on migration (macro-narrative)? Is creating participatory mechanisms to enhance multivocality in exhibitions feasible? How can these processes be incorporated into exhibitions? Or, could we find another medium, better than an exhibition? In 2013, as a collective effort, the museum started inviting visitors to share their own family migration stories and memories of the Red Star Line as a historical place in Antwerp, thus transforming it into a *lieu de mémoire* of the city of Antwerp.

The project *Me, Myself and Belgium* (2017) focused on creating a network of communities keen to work with the museum by sharing their memories and family stories.⁷ For this to happen, the museum had to build a safe environment where migrants could share their stories and talk about their challenges and hopes in settling in a new country. The museum as a *safe space* or *safe harbor* was the main concept used to create this participatory project.

The exhibition was just a short temporary exhibition, but the project of connecting with the community is still going on through the "museum café", a monthly event which brings people together to share languages and stories. These connections were documented and a book was published as a final outcome of the project. This participatory process was of importance for creation of new exhibitions, publications and subsequent projects in the Red Star Line Museum.

Other examples of the participatory process in creating exhibitions are the temporary exhibition *Rootseekers*, which invites visitors to reflect on their own migration

⁷ <https://www.redstarline.be/nl/pagina/me-myself-and-belgium>



One of the most interesting exhibits from the Museum's collection. © Andréa Delaplace

histories and share their stories through workshops⁸ and the project called *Field Workers* (started in 2017), focusing on co-producing artistic event based on "shared histories".⁹

As a conclusion to her speech, Karen Moeskops highlighted the points that appear as essential in creating a participatory project with migrant communities:

- Sincere acknowledgement and genuine involvement
- Long-term, sustainable benefit
- Clear expectations: how the collected stories and memories will be preserved
- Multiple perspectives-based scientific methodology and research are essential
- Time to build up trust
- Flexibility
- Being an inclusive museum – creating dialogue between the different communities and the Museum.

The workshop: contemporary collecting in museums

One of the most interesting activities during this conference was the workshop organized by Randi Lorenz Marselis and Freja Gry Børsting of the Danish Immigration Museum and the Roskilde University. It focused on memories and personal stories attached to objects. The aim of the workshop was to discuss how collecting objects and personal memories and stories with different migrant communities can lead to a typology. The range of emotions and feelings that arouses when donors are confronted with these objects is very wide, so different categories of objects are recognized:

- *Emotive objects*: when moved from a private sphere to a public sphere (museum/exhibition), an emotive object becomes a

symbol of the exhibition in the museum. It reminds us of the definition of *objet phare*, where special status as a symbol is attributed to an everyday object.¹⁰

- *Testimonial objects*: those created with the objective of transmitting memory (e.g. family photo album).
- *Legacy objects*: they exist in order to retain the cultural identity of a migrant group (e.g. Palestinian flag).

There is a need to balance personal memories and other 'sources' for the museum to create a more in-depth analysis of the migratory phenomenon. For both permanent or temporary exhibitions, the balance between the individual narrative and the different sorts of data (archives, maps, statistics on migration, etc.) is essential to present to the visitor a more complex look on the subject.

If, on the one hand, the use of testimonial objects and personal memories contribute enormously to the enrichment of the discourses on the different motivations that led to immigration, these displays can, on the other hand, lead to a very subjective discourse on migration that doesn't allow a more global analysis of the phenomenon. So, the use of individual memories and discourses can only lead to an exhibition that works as a patchwork of personal memories and can make it difficult to talk about the real problems that migrants face when confronted with a new social reality in their new country. In fact, there is a tendency to present individual experience as something positive and emotional, which can lead to a very positive way of seeing things. As time goes by, people tend to look back at their own life experiences with a more positive attitude, so if exhibitions are limited to the use of oral history only, such an approach may prevent a more critical analysis of the reality that migrants actually faced in the past, and that they have been experiencing in the present time as well. On the other hand, without the personal stories and objects migration museums would have difficulties to create a bond with their visitors, as personal testimonies help to connect to the challenges and realities of migrants.

To summarize:

The most interesting point of this conference was to see how (migration) museums deal with oral memories and objects as their testimonies, and how, through displaying these individual stories, a discourse on migration - the relation between micro-history and macro-history – can be built.

⁸ This temporary exhibition focuses on personal memories and stories of migrants. For more information, please check the Museum website: <https://www.redstarline.be/nl/content/rootszoekers-1>

⁹ Fourteen interviews will be integrated into the Museum's permanent exhibition and collection by 2021.

¹⁰ Yves Bergeron, Marie-Ève Goulet, et al. (2016). "À la recherche des « objets phares » dans les musées". *Conserveries mémorielles* #19 | 2016, [online], Retrieved from: <http://journals.openedition.org/cm/2316> (September 2019)

The museum inside me

We love museums because we like to explore the world around us and discover stories about life through their collections. Staying indoors, we are deprived of a new museum experience that will inspire and entertain us. Therefore, we challenge you all to co-create The Museum Inside Me, composed of two photo collections on Facebook and Instagram! Using #themuseuminsideme we declare that museums remain open in us, to our experiences and imagination, our emotions and needs.

On Facebook:

As we stay these days at home, which things around us make us feel joy, hope, relief and serenity?

We create our own online museum of positive thoughts through photographs of everyday objects.

1. Pick a thing from your home that is special for you and take a photo.
2. Upload the photo at The Museum Inside Me page.
3. In the photo caption, tell us, in a few words, how it helps you think and feel positive, using the #themuseuminsideme.

It will be one of the "exhibits" of our co-created special museum!

@museuminsideme

On Instagram:

Do you remember yourself in a museum? How did you feel, what memories do you have?

Let's create a collection of personal photos to keep them alive along with our desire for our next visit... Follow themuseuminside me !

1. Upload a photo of yourself inside a museum and tag @themuseuminsideme
2. Don't hesitate to tag your friends to upload a photo of them in a museum as well!





*Casa das Histórias Paula Rego.
© Luís Ferreira Alves LFA / Casa da
Arquitectura*

EXHIBITION THEME

*Souto de Moura – Memória, Projectos,
Obras
/ Memory, Projects, Works*

Dates & Place

18 October 2019 - 6 September 2020
Casa da Arquitectura - Centro
Português de Arquitectura,
Matosinhos, Portugal

Information online at

[https://casadaarquitectura.pt/
exposicoes/](https://casadaarquitectura.pt/exposicoes/)

Description

Curated by Francesco Dal Co and
Nuno Graça Moura, the exhibition
Souto de Moura offers a unique and
rare monographic interpretation
of the work of one of the most
prestigious Portuguese architects.

The exhibition is the first reading
extracted from the enormous legacy
that the architect deposited at
Casa da Arquitectura last May,
which consists of 604 models, about
8500 drawings and full textual
and photographic documentation
to complement the architectural
designs.

With about 40 selected projects,
the exhibition “invades” Casa
da Arquitectura, occupying the
exhibition nave of about 950 square
meters and also the space of the
Gallery, of about 150 square meters.
The materials, all originals and for
the most part never exhibited until
now, have been presented exactly
as it exists in the archives of Casa da
Arquitectura, without anything being
manipulated or omitted.

This exhibition and the catalogue
(edited by Casa da Arquitectura and
Yale University Press) have, primarily,
a documentary goal – to open these
archives to the public and enable its
use for the most diverse analyses,
interpretations or speculations.

This publication contains essays
written by: Álvaro Siza, Carlos
Machado, Francesco Dal Co, Giovanni
Leoni, Jorge Figueira, Nuno Graça
Moura and Rafael Moneo, among
others.

Exhibition Alert

City museum strategies to cope with pandemics

Our CAMOC Board member Jenny - Chunni Chiu has been gathering information on the steps and measures museums of cities around the world have been undertaking to cope with the situation, now that their physical spaces have been closed. The plan is to share examples of good practice and creativity on our Facebook page, and also to send the information specific to museums of cities to the ICOM Secretariat.

If you wish to contribute, please prepare a short note about your institution's strategies and send it to Jenny Chiu:

at camoc.communications@gmail.com

or CAMOC Facebook message

<https://www.facebook.com/museumsofcities/>

or CAMOC Instagram direct message

https://www.instagram.com/insta_camoc/

EXHIBITION THEME

Special alert on the reopening of the Musée Carnavalet, Paris, France

Dates & Place

In 2020

The Carnavalet Museum, Paris, France

Information online at

<http://www.carnavalet.paris.fr/en/>

Description

After being closed for renovations for the last four years, the Musée Carnavalet in Paris is going to reopen this spring, with a new permanent exhibition on the history of the city. Carried out under the supervision of the agencies François Châtillon (chief architect of Historic Monuments in France), Snøhetta and Nathalie Crinière, the restoration concerned certain facades, entire collections but also the upgrading of buildings. Result? In spring, it will be possible to roam around a completely redesigned exhibition route of 3,900 square meters, and discover some 4,000 works out of the 615,000 in the Museum's collection.

Its collections make it one of France's most important museums. There are woodwork and décor exhibits, paintings, drawings and engravings, posters, photographs, coins and medals, sculptures, furniture, objets d'art and historical artefacts – all presented in an exceptional historic setting. Visitors travel through time, from prehistory to present-day Paris!

In the new permanent exhibition, works ranging from the Mesolithic (9600-6000 BC) to the immediate contemporary will be on display. There will be the new exhibition arrangements to discover (especially for children), the gardens and the famous period rooms, which consist of reconstructing a historic setting, like the bedroom of the great writer Marcel Proust.

The Carnavalet - Histoire de Paris museum offers a cross-section of the capital: two parallel exhibitions of photos by Eugène Atget and Henri Cartier-Bresson (to discover from November 3, 2020 to February 28, 2021) mark the reopening of the museum.

EXHIBITION THEME

Future and the Arts: AI, Robotics, Cities, Life - How Humanity Will Live Tomorrow

Dates & Place

19 November 2019 - 29 March 2020

Mori Art Museum, Tokyo, Japan



ACTIVITIES & EVENTS

Information online at

https://www.mori.art.museum/en/exhibitions/future_art/index.html

Description

Advances in technology over the past few years are now starting to have a significant impact on various aspects of our lives. It is said that not too far in the future, human beings will be entrusting many of their decisions to AI (artificial intelligence) which will then supersede human intelligence; the advent of “singularity” will potentially usher in enormous changes to our society and lifestyles. Another development, that of blockchain technology, looks set to build new levels of trust and value into our social systems, while advances in biotechnology will have a major impact on food, medicine, and the environment. It is also possible that one day, we humans will be able to extend our physical functions, and enjoy longer life spans. The effect of such changes may not be necessarily and universally positive, yet surely we need to at least acquire a vision of what life may look like in the next 20-30 years, and ponder the possibilities of that new world. Doing so will also spark fundamental questions about the nature of affluence and of being human, and what constitutes life.

Future and the Arts: AI, Robotics, Cities, Life - How Humanity Will Live Tomorrow, consisted of five sections: i.e. “New Possibilities of Cities;” “Toward Neo-Metabolism Architecture;” “Lifestyle and Design Innovations;” “Human Augmentation and Its Ethical Issues;” and “Society and Humans in Transformation;” will showcase over 100 projects/works. The exhibition will aim to encourage us to contemplate cities, environmental issues, human lifestyles and the likely state of human beings as well as human society - all in the imminent future, via cutting-edge developments in science and technology including AI, biotechnology, robotics, and AR (augmented reality), plus art, design, and architecture influenced by all these.

EXHIBITION THEME

Housing Density: From Tenements to Towers

Dates & Place

Until 15 March 2020 (reopening planned for June 3, 2020)

The Skyscraper Museum, New York, USA

Information online at

<https://www.skyscraper.org/>

Description

Located in New York City, the world’s first and foremost vertical metropolis, The Skyscraper Museum celebrates the City’s rich architectural heritage and examines the historical forces and individuals that have shaped its successive skylines. Through exhibitions, programs and publications, the Museum explores tall buildings as objects of design, products of technology, sites of construction, investments in real estate, and places of work and residence.

The exhibition explores the following questions: What is density? Does the word describe a condition of people or place? Is it people crowded together? Buildings too tightly spaced, or too tall? Or is it a lack of open space on ground level? Built density, which measures the area covered by structures, and population density, which calculates the average number of people in a given area, describe two very different aspects of the urban experience. Arguments about density have shaped and reshaped New York. Critics of tenement life and housing reformers viewed open space and sunlight as the antidote for overcrowding and created a new vision of master-planned, high-rise, residential communities. The Depression brought government funding into the business of housing, and by the 1950s “towers in the park” became the standard approach to slum clearance and urban renewal. Yet this formula for working- and middle-class projects, which were designed at extremely low density, housed far fewer residents than the tenement blocks they replaced. By the 1960s, critics led by Jane Jacobs and others denounced the modernist solutions in favor of traditional neighborhoods. Density today remains a hyper-charged concept – a negative to many who equate it with crowding – or a positive for those who claim it creates more vibrant and affordable urban life. Whatever one believes about its relative merits, a better understanding of density is a first step to meaningful dialogue about the future of the city.

HOUSING DENSITY illustrates and analyzes the two characters of New York’s housing stock – privately-developed or publicly- assisted – from the perspective of density and raises questions about how to house the city’s growing populations on its scarce land.

EXHIBITION THEME

Rua! (The Street!)

Dates & Place

18 January - April 2020

MAR – Museu de Arte do Rio, Rio de Janeiro, Brazil

Information online at

<http://museudeartedorio.org.br/programacao/rua/>

Description

This collective exhibition comprises about 80 works, among them photographs, vídeos, graffiti and sculptures, by artists such as Carlos Vergara, Evandro Teixeira, Paula Trope, Guga Ferraz, Tiago Sant’Ana e Tia Lúcia, among others, whose works belong to the MAR Collection. Also, five graffiti artists were invited to create works especially for this exhibition, namely: Panmela Castro, Cruz, Rack, Ramo Negro and the collective I love MP.

The exhibition is in line with MAR’s devotedness to illuminate and discuss urban social issues and to create dialogue between art and street culture. In the words of chief curator Marcelo Campos, “The street vibrates with the city beat, the pulse of the passers-by, who see it in diverse ways, through publicity, voices, transit and primarily, through invention of discourses. Based on these attitudes and gestures, the selection from the museum collections was made and divided into four themes: wandering, ruins, violence and manifestations”.



Rua! © Museu de Arte do Rio

EXHIBITION THEME

Public Architecture: Future for Europe

Dates & Place

30 January - 10 May 2020

Schusev State Museum of Architecture

Moscow, Russia

Information online at

<http://muar.ru/en/item/1747-public-architecture>

Description

The exhibition “Public Architecture - Future for Europe” aims to present realized, not yet realized and even dream projects for the future of public architecture in Europe and shows ideas from architects who are sincerely concerned with urban development, city planning, innovations and environmental questions; Architecture for the People. The exhibition presents projects about social housing, green buildings, passive houses, mobility, educational and civic spaces, train stations, airports, all public buildings and spaces.

An international group of approximately 40 architects, firms, photographers, universities and architecture institutions active in Europe, shares their ideas on the development of alternative approaches and new architecture along with the respect for cultural heritage in Europe, which will result in urban revitalization in general. The role of creative and critical thinking, fostered by arts, architecture and cultural activities, plays

a key role in building active communities in diverse urban development contexts. The exhibition aims to showcase a cross-section of public architecture nowadays, which belongs to the generations living Europe and shaping our own future, enriching the reflection and dialogue upon public architecture across the continents and learning from the diversity of approaches.

At the Schusev State Museum of Architecture the exhibition projects are displayed in 9 rooms, a few rooms are dedicated to one single firm or project and in addition, several rooms are used to present a combination of projects, many of which were created on purpose for the exhibition. Among the participants, architects and thinkers whose selected works are presented in the exhibition are: Mies van Der Rohe Foundation, Ural State University of Architecture and Art and the Museum of Architecture and Design Ekaterinburg, Laboratory for Visionary Architecture LAVA, 3RW arkitekter, Daniel Libeskind, Schulz und Schulz and Iwan Baan, Bjarke Ingels Group, Denise Scott Brown, Kengo Kuma, Peter Kulka Architects, Christoph Hesse Architects, UNStudio.

EXHIBITION THEME

Paul Fischer – Copenhagen in the Best Possible Light

Dates & Place

8 February – 31 July 2020

Museum of Copenhagen, Denmark

Information online at

<https://cphmuseum.kk.dk/en/event/paul-fischer-copenhagen-best-possible-light>

Description

After years of being closed, the Museum of Copenhagen has just reopened at a brand-new address. The first special exhibition at 18 Stormgade is an exhibition of works by the Copenhagen painter above them all, Paul Fischer. From around 1900 he was famous for his paintings of elegant women, proud fishwives, straight-backed guardsmen and everyone else populating the streets of the city. The exhibition Paul Fischer – Copenhagen in the Best Possible Light presents

rarely seen paintings, Fischer’s poster designs and postcard illustrations, as well as his own photographs of Copenhagen past.

Paul Fischer (1860-1934) is most famous and loved for the paintings of Copenhagen he made around 1900. During his lifetime Copenhagen went from being enclosed and surrounded by ramparts to open up and become the city we know today. Fischer depicts the buildings and people of the city with a passion and intensity that makes it almost impossible not to share his love affair with Copenhagen. The exhibition shows Fischer’s Copenhagen come rain or shine, snow or sleet, and each and every work is imbued with his love of the city.

Many know Paul Fischer as a painter, but throughout his long and productive life he was also a prolific illustrator and poster artist. Through his postcards, posters and pictures in magazines Fischer’s art reached the entire population of Denmark.

Fischer was one of the first Danish artists to embrace photography and use it in his art. Even though the medium was frowned upon in art circles, it became integral to Paul Fischer’s work as an artist. Fischer used his camera as a sketchbook, and by the time he died in 1934 he had taken over 5,000 photographs, a wide selection of which are included in the exhibition.

With his romantic depictions of city life, Paul Fischer’s really does show Copenhagen in the best possible light.



Paul Fischer, View From a Balcony. © Museum of Copenhagen

EXHIBITION THEME

Champs-Élysées

History and Perspectives

Dates & Place

14 February - 10 May 2020

Pavillon de l'Arsenal, Paris, France

Information online at

<https://www.pavillon-arsenal.com/en/expositions/11463-champs-elysees.html>



ACTIVITIES & EVENTS

Description

On the Champs-Élysées, Paris fashioned itself according to a perspective of infinite progress. Three centuries after it was first built, cars, noise, pollution, tourism, a globalized commercial offering, and neglected gardens have warped the usage of this avenue and diminished its appropriation by Parisians. The exhibition “Champs-Élysées, History & Perspectives” presents the study conducted at the behest of the Comité Champs-Élysées by Philippe Chiambaretta in collaboration with some fifty researchers, historians, scientists, engineers, artists, and economic and cultural actors from France and abroad. It traces the development of “the most beautiful avenue in the world”, analyzes its current usages, and proposes a vision of its potential evolutions in response to the challenges this area of the city faces in the present day. It invites viewers to participate in the space’s metamorphosis.

EXHIBITION THEME

Taller Boricua: A Political Print Shop in New York

Dates & Place

25 March – 28 June 2020

El Museo del Barrio, New York, USA

Information online at

<https://www.elmuseo.org/taller-boricua/>

Description

In celebration of Taller Boricua’s 50th anniversary, El Museo del Barrio will present *Taller Boricua: A Political Print Shop in New York*, the first monograph exhibition in three decades about the East Harlem-based Nuyorican collective workshop and alternative space. Best known for its cultural and political engagement, the institution produced and circulated hundreds of prints by artists, advocating for issues of Puerto Rican independence, workers’ rights, and anti-imperialism both locally and in the Caribbean and Latin America.

Curated by Rodrigo Moura, Chief Curator of El Museo del Barrio, the exhibition will be comprised of more than 100 works, including serigraphs, lithographs, linocuts, paintings, sculptures, and drawings by founding and early members, including Carlos Osorio (1927-1984), Jorge Soto Sánchez (1947-1987), Marcos Dimas, Nitza Tufiño, and Rafael Tufiño (1922-2008), among others. Works in the show draws from El Museo’s and other institutional collections, as well as from the Taller’s extensive archives.

A recognized space for political activism, Taller Boricua is one of several Puerto Rican organizations created in New York City around the same time, as the Young Lords and El Museo del Barrio, and has mentored several generations of artists, art historians, and curators. The space served as a focal point for the affirmation of identity as it relates to artistic production in the diaspora, as well as its connections with non-Western, African and Taíno sources. The exhibition will also examine the close relationship between Taller Boricua and El Museo del Barrio, both founded during the same period, examining the artists’ participation in the creation of a visual identity for the Museum’s early programs.



Taller Boricua- A Political Print Shop in New York. © El Museo del Barrio

EXHIBITION THEME

Staged Nature

Dates & Place

1 April – 30 September 2020

Calouste Gulbenkian Foundation, Lisbon, Portugal

Information online at

<http://futurearchitectureplatform.org/programme/97/staged-nature/>

Description

Raul Lino (1879-1974) was one of the most prominent Portuguese architects of the first half of the 20th century. His professional archive is now part of the Gulbenkian Art Library’s holdings. It comprises around 9.000 drawings and 220 photographs, as well as textual documentation related to 639 architectural projects designed between 1902 and 1974. One of these projects is the famous “The Lisbon Zoo” (1936-1972).

Staged Nature is a virtual exhibition project that explores this specific and rather emblematic architectural project aiming at facilitating and promoting its interpretation and discussion in the broader context of the Portuguese and Western European architectural theory and practice of the mid-20th century.

This project primarily envisages to create a modern display of a project of architecture prepared to be explored by and more comprehensible to students and to general public. Starting from the traditional media of the architectural design the intention is to create new ways by which innovative technology can enable and promote diverse visual experiences or disrupt -old traditions; The second dimension of Staged Nature builds on the fact that architecture engages with a culture’s deepest social values by expressing them in material and aesthetic forms. The main idea is to frame this project with the relevant questions of the 21st century about the display of wild animals and the questioning of the reasons why we still have zoos. To confront architecture’s complex relationship to its social and historical contexts and its audiences, achievements, and aspirations. To rethink about architecture’s power of use and representation of nature and how it can produce collective meaning and memory.

EXHIBITION THEME

Niki de Saint Phalle: Structures for Life

Dates & Place

5 April - 7 September 2020

MoMA, New York, USA

Information online at

<https://www.moma.org/calendar/exhibitions/5111>

Description

Niki de Saint Phalle (American and French, 1930-2002) created exuberant works intended to transform environments, individuals, and society. The first New York museum exhibition of the work of this visionary feminist and activist artist will feature over 100 works that highlight Saint Phalle's interdisciplinary approach and engagement with pressing social and political issues.

Early in her career, Saint Phalle pushed against accepted artistic practices, creating work that used assemblage and performative modes of production. Beginning in the late 1960s, Saint Phalle started making large-scale sculptures, which led to an expansion of her practice into architectural projects, sculpture gardens, books, prints, films, theater sets, clothing, jewelry, and, famously, her own perfume. From this period forward, Saint Phalle also created a series of innovative works that reflect an ethos of collaboration and engagement with the politics of social space. Addressing subjects that ranged from women's rights to climate change and HIV/AIDS awareness, Saint Phalle was often at the vanguard in addressing the social and political issues of her time.

Central to the exhibition is an examination of Saint Phalle's large-scale outdoor sculptures and architectural structures, including her central life project *Tarot Garden*, a massive architectural park outside Rome, Italy, which she began constructing in the late 1970s and continued to develop alongside key collaborators until her death. Opened to the public in 1998, the garden and its structures, which are based on the Major Arcana of the tarot deck, allow for moments of interaction and reflection that underscore Saint Phalle's use of art to alter perception. The exhibition will include photographs and drawings of *Tarot Garden* as well as models that Saint Phalle created for its various structures.



Niki de Saint Phalle. *Tarot Garden*. 1991. Lithograph, (60.3x80 cm). 2019 Niki Chartable Art Foundation. Photo: Ed Kessler © MOMA

EXHIBITION THEME

Departures - 400 Years of Emigration from Britain

Dates & Place

Opening soon

Migration Museum, London, UK

Information online at

<https://www.migrationmuseum.org/exhibition/departures/>

Description

To mark the 400th anniversary of the sailing of the Mayflower to North America, *Departures* is a major new exhibition exploring 400 years of emigration from Britain through personal narratives, contemporary art and a range of media.

There has been immigration into Britain since its earliest days, but across the years the British have been an emigrant nation more than an immigrant one. Today, there are an estimated 75 million people across the world who self-identify as having British ancestry, compared with 66 million people living in the UK.

Departures will place Britain's emigration story at the forefront of national conversations around migration and identity, inviting us to reflect on the connections between the reasons and motivations behind people leaving Britain over the past 400 years and the reasons why people have – and continue to – arrive on these shores.

The exhibition will be accompanied by a series of events and talks, which will take place both at the Migration Museum and at venues across the country.

EXHIBITION THEME

Chicago Gallery

Dates & Place

ongoing

Chicago Architecture Center, Chicago, USA

Information online at

<http://www.architecture.org/exhibits/exhibit/chicago-gallery/>



Chicago Gallery. © James Steinkamp / Chicago Architecture Center

Description

The visitors of the *Chicago Gallery* will have an opportunity to learn how Chicago became the "city of architecture," explore the stories of five evolving neighborhoods, see Chicago's residential architecture, discover architects who shaped the city and view new up-and-coming projects in this unique gallery.

From Louis Sullivan to Mies van der Rohe, Chicago has been home to many architects who have created groundbreaking new architectural styles and tested bold experiments in city design. This gallery explains their impact while also examining the far reach of architecture throughout the city. Visitors will get an introduction to common Chicago home styles and evolving neighborhoods. They will also have a chance to compare wards, community areas and the construction date of buildings across the city on a large map. ▶

ACTIVITIES & EVENTS

EXHIBITION THEME

The Greatest Grid

The Master Plan of Manhattan, 1811-2011

Dates & Place

online

Museum of City of New York, New York, USA

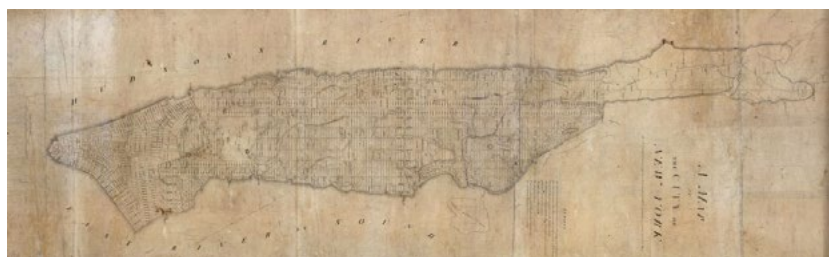
Information online at

<https://thegreatestgrid.mcny.org/>

Description

The street grid is a defining element of Manhattan.

Established in 1811 to blanket the island when New York was a compact town at the southern tip, the grid was the city's first great civic enterprise and a vision of brazen ambition. It is also a milestone in the history of city planning and sets a standard to think just as boldly about New York's future.



Map of Manhattan 1811. © Museum of the City of New York

"The Grid defines a new balance between control and de-control in which the city can be at the same time ordered and fluid, a metropolis of rigid chaos."

Rem Koolhaas, 1978

Conference Alert

CONFERENCE THEME

All the Beauties of the Cities:

Gentrification in Post-Socialist Countries

Dates & Place

16 February - April 2020

VI PER Gallery, Prague, Czech Republic

Information online at

<http://futurearchitectureplatform.org/programme/90/all-the-beauties-of-the-cities/>

Description

The conference entitled *Gentrification in Post-Socialist Countries* will include contributions by four selected creatives with a follow-up discussion. The conference will be held within the program of the exhibition Karlin ExChange, running from the end of February till April 2020 in Prague. The exhibition will compare the former industrial neighborhood of Prague before and after the devastating floods of 2002. It will highlight the rapid urbanization by the private sector of this area as well as its gentrification.

The one-day program will be split into two parts:

The first part will accept contributions focused on the topic of the post-1989 urban privatization and the asymmetry of power in post-socialist cities (preferably in the V4 countries). Those are defined by the essential role of the private sector in the making of the city as a result of the privatization and the weakness of the council in any negotiation with real-estate developers. The event will feature projects and papers which reflect the impact of this phenomenon on the right to the city or which chose as a case study a post-industrial neighborhood where the phenomenon of the rent gap was present.

The second part of the conference will be questioning housing strategies and policies in European cities (mainly in Germany, Austria, UK, France, etc). In the focus of attention will be analyses or observations from countries that have experience with private/public projects (percentage for social or accessible housing in real-estate developer projects) or where the city or the welfare state plays a major role in providing housing for a diverse range of its inhabitants.

Organized by

Karlin ExChange and the Future Architecture Platform

CONFERENCE THEME

Emotion in the Museum

Dates & Place

13-14 March, 2020

University of York, UK

Information online at

<https://www.york.ac.uk/ipup/events/conferences/emotion-in-the-museum/>

Description

How do museums feel? Which of their histories are emotive, for whom, and why? What kinds of emotions could or should be represented -- and evoked -- by engaging with history? How should emotional experiences be facilitated in museum and heritage spaces, and to what ends?

Scholarship on the history of emotions has expanded rapidly since the turn of the twenty-first century. Within the academic disciplines of heritage and museum studies,



Plenary Speakers:
Laurajane Smith | Bernadette Lynch | Sara Wajid

a number of scholars have drawn attention to the role that emotion plays in the museum visitor experience, whether in relation to the curation of identification and belonging, empathy for others, or the mediation of difficult histories. A more recent strand of work propelled by activists within the museum sector also draws attention to the wider structural conditions under which emotion may be forged and experienced in the museum, particularly in relation to race, class, gender and sexuality and (dis)ability.

That emotion is central to the visitor experience has long been recognised by practitioners in the sector, who have often sought to engage with visitor emotions as part of the movement towards 'new museology' -- a shift which has also involved a new emphasis on diversity in content, engagement and audience development.

With these developments in mind, Emotion in the Museum will explore the changing role of emotion in the experiences of museums and heritage, from the perspectives of both the visitor and the practitioner.

The two-day event aims to facilitate cross-sector conversations among academic researchers and museum professionals about the role that emotions across the spectrum might play in unlocking renewed understanding of personal and collective pasts, presents and futures.

Contributions are invited from museum and heritage professionals in any area, from researchers in disciplines across the arts, humanities and social sciences, and from special interest and community groups, including contributions which represent different national perspectives and case-studies.

Organized by

Institute for the Public Understanding of the Past (IPUP) at the University of York and York Museums Trust

CONFERENCE THEME

Museums Facing Extinction (a series of events)

Dates & Place

Upcoming event: 19 March 2020

Centre des Monuments Nationaux, Paris, France

Information online at

<http://www.wearemuseums.com/museumsforclimate/museums-facing-extinction/>

Description

In 2019, We Are Museums celebrated a seven-year-long journey going from a conference inspiring and gathering around 300 museum professionals worldwide to a movement of museums good for people and the planet fueled by social and technological innovations. We Are Museums aims to align museums as places of inclusive growth and sustainable development, where the primary metrics are about social and environmental impact. It strives to be a forward-thinking platform, reading the signs of the times and the shape of things to come.

The We Are Museums' mission: to turn museums and their local communities into climate leaders, and foster systemic changes towards a climate-resilient future.

The project Museums Facing Extinction aims to produce a series of small-scale workshops happening across Europe, each time bringing together 25 museum decision-makers, working together to create simple actions and take-outs, immediately implementable in any museum – small or large, and encouraging their communities to move towards a climate-friendly future.

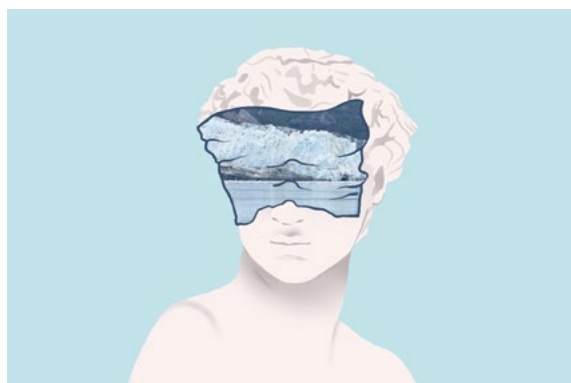
By combining the expertise of EIT Climate-KIC with the international community of We Are Museums, the goal is to construct a blueprint for a better future.

Five levels of actions for museums to act for the planet:

- How to link arms and act as a powerful body of global influence on a policy level
- How to use our museums as a civic platform for climate action
- How to be a neighbour and give rise to local micro-communities as climate champions
- Turn your digital museum green
- How to turn our museums into carbon free spaces

Organized by

EIT Climate-KIC and We Are Museums



CONFERENCE THEME

MuseumNext 2020: Transformation

Dates & Place

Postponed for 2021

Edinburgh, UK

Information online at

<https://www.museumnext.com/events/edinburgh/>

Description

MuseumNext returns to Edinburgh with a conference focused on making change happen.

MuseumNext is a major international conference on the future of museums. It has taken place annually in Europe since 2009 with an engaged, loyal and dynamic audience working at a senior management in museums, galleries and cultural venues across the globe.

The meeting in Edinburgh will bring together museum professionals from around the globe for three exciting days of innovation, inspiration and conversation. The conference will be based at the cities Festival Hub, a converted Victorian Church which stands ▶

ACTIVITIES & EVENTS

at the entrance to Edinburgh Castle, and delegates will also have the chance to experience cultural activities across the city. MuseumNext, which started in the UK more than a decade ago, has grown to take place in cultural capitals around the world. In 2019 the event has travelled to Los Angeles, Sydney, London, Amsterdam and New York. The Edinburgh conference will bring together delegates from more than 30 countries, allowing the participants to make connections around the globe.

Organized by
MuseumNext

CONFERENCE THEME

***The City and Complexity –
Life, Design and Commerce in the Built Environment***

Dates & Place

Will unfold as a virtual event
City, University of London, UK

Information online at

<https://architecturemps.com/london-2020/>

Description

2020 marks the 50th anniversary of Jane Jacobs' *The Economy of Cities*. It came a decade after her seminal work, *The Death and Life of Great American Cities*, and heralded a new age in thinking about the city. The city would no longer be a question of design and planning in isolation. From the early 1970s onwards, it would be seen as a complex interdisciplinary phenomenon.

The first years of the 1970s saw the introduction of a whole series of notions that would mutually inform our reading of the metropolis: social justice and the city, sustainability, defensible space, and urban centres as sites of public health. It saw the emergence of concepts such as the global city, urban economics, the post-industrial society and the cultural city. From art, design and cultural perspectives, post-modernism would critique of the whole modernist project.

Five decades after complexity theory was first applied to our reading of the city, this conference revisits its consequences.

It reconsiders the city as an adaptive, self-organising and unpredictable system of interconnecting interventions, forces and perspectives. It asks how these competing and mutually reinforcing factors came into play and how they operate today. It questions how the city has been, and continues to be, informed by the practices of multiple disciplines.

Seeing the urban phenomenon as not reducible to single issues, this conference asks the participants to bring their disciplinary expertise to a forum examining the city through the lens of complexity theory – as inevitably fragmented but simultaneously interconnected and changing.

Organized by

This international event is organized by the City, University of London, the interdisciplinary research organization AMPS, its academic journal *Architecture_MPS*, together with the events and publication group PARADE.



CONFERENCE THEME

KISMIF 2020:

"Keep It Simple, Make It Fast!": DIY Cultures and Global Challenges

Dates & Place

Postponed for July 2021
Porto, Portugal

Information online at

<https://www.kismifconference.com/>

Description

The fifth edition of the international KISMIF 2020 ("Keep It Simple, Make It Fast!") conference will focus on DIY Cultures and Global Challenges. The submission of abstracts for this conference is open to artists, researchers and academics working in all areas of the sociology, anthropology, history, cultural economy, cultural studies, geography, philosophy, urban planning, media and related disciplines such as design, illustration, popular music, dance, cinema and visual and performing arts in general. This initiative brings together an international community of researchers and artists with a focus on alternative music scenes and do-it-yourself cultures. The KISMIF Conference offers a unique forum in which participants can discuss and share information about alternative cultures and DIY practices.

The essence of KISMIF is cultural practices that are often contrary to more conventional forms of production and cultural mediation, mass produced and commodified. In line with this, there is an anti-hegemonic positioning around aesthetic policies and alternative lifestyles. KISMIF is the first, and to date, unique, conference in the world that investigates the theory and practice of DIY cultures as an increasingly significant form of alternative cultural practice in the global context. The KISMIF Conference has a multidisciplinary / transdisciplinary approach, accepting contributions from academics, artists and activists involved in all aspects of alternative scenes and DIY cultures, and based on various methodologies— quantitative, qualitative and multi-methodological analyzes. The aim is to discuss various artistic fields such as music, cinema and video, graffiti and street arts, theater and performing arts, literature and poetry, radio, programming and editing, graphic design, illustration, cartoon and comics.

Our cities have currently been experiencing turbulent social change. Alongside issues of migration, populism and a resurgence of nationalism, we are faced with growing antagonisms facilitated by austerity, displacement, racism, class tensions, economic crises and climate change. In this context, DIY cultures — and the various processes through which they work — deserve an insight and may offer new resources for hope and change.

Organized by

FLUP – Faculdade de Letras de Universidade do Porto

CONFERENCE THEME

EAUH 2020: Cities in Motion

Dates & Place

2-5 September 2020
University of Antwerp, Belgium

Information online at

<https://www.uantwerpen.be/en/conferences/eauh2020/>

Description

The 15th International Conference on Urban History will take place in Antwerp from 2 to 5 September 2020.

The Conference will be organized around the general theme of “Cities in Motion”, targeting movements of all kinds, mobility and migration as constituting elements of urban society. But the conference also welcomes lectures and sessions about other themes of urban history and urban studies. The event will feature dozens of sessions of different types: main sessions, specialist sessions and round tables.

The sessions and round tables are organized around the following sub-themes:

- Culture
- Economy
- Heritage
- (Urban) Landscape
- Migration
- Movement
- Politics
- Ports
- Social
- Transport
- Urbanization

Organized by

EAUH and University of Antwerp



“Cities in Motion. © City Archives Antwerp

CONFERENCE THEME

13th International Conference on Inclusive Museum

Dates & Place

23 – 25 September, 2020
Lisbon, Portugal

Information online at

<https://onmuseums.com/2020-conference>

Description

The special focus of the 13th International Conference on Inclusive Museum will be on Museums & Historical Urban Landscapes.

Proposals may be submitted for paper presentations, workshops/interactive sessions, posters/exhibits, virtual lightening talks, virtual posters, or colloquia, addressing one of the following themes:

- Theme 1: Visitors
- Theme 2: Collections
- Theme 3: Representations

Renowned experts museum and heritage experts Mário Moutinho and Ana Pereira Roders are confirmed as plenary speakers. The conference program groups together presentations along similar themes to facilitate knowledge sharing and community building, and a complete picture of the conference will be available soon. The list of accepted proposals is regularly updated, and until now comprises over 115 papers and other types of contributions:

https://cgscholar.com/cg_event/events/Z20/accepted_proposals

Organized by

International Institute for Inclusive Museum (IIIM) and the Museum of Lisbon

CONFERENCE THEME

ICMAH Annual Conference 2020: Difficult Pasts, Complicated Presents, and Ambiguous Futures: Contested Histories in Archaeological and Historical Museums

Dates & Place

21 – 23 October, 2020
Bogota, Colombia

Information online at

<http://icmah.mini.icom.museum/>

Description

We are living in a time of change when past certainties are being challenged and aspects of the status quo are being exposed and denounced because they enhance political, social and economic exclusion. Also, the environmental crisis has promoted the questioning of the already weakened narratives of progress. Formerly silenced or marginalized groups such as the economically disenfranchised, workers’ rights campaigners, climate activists, women, and LGBTQ equality supporters, for just naming some ►

ACTIVITIES & EVENTS

of the politically active actors emanating from the civil society, are now making their voices heard. The general discontent with the current political and economic system has also led to the emergence of nationalistic rhetoric, which in turn has amounted to the establishment of far-right populist regimes. These are difficult times, but also quite challenging.

Museums, as institutional actors imbedded in their specific social contexts, can't evade the conflicts that surround them. Archaeological and historical museums respond as much as any other type of museums, if not more so, to their societal environment. Also, these museums have the specificity of an avowedly diachronic perspective: current issues acquire deeper meanings when linked with the historical processes. In the last few years, ICOM and its members have reflected upon these difficult issues. In 2017 the subject for the international museum day was Contested histories: Saying the unspeakable in museums, and this year it is going to be Museums for equality: Diversity and Inclusion.

This year's ICMAH's annual conference intends to contribute with that broad examination of our institutional and professional practices. In Bogotá, we intend to examine some of the "difficult issues" that affect how societies and their histories are represented in museums, and how museums interact with their surroundings. Difficult Pasts, Complicated Presents, and Ambiguous Futures and their interpretation and display in museums is certainly a broad subject, that's why we intend to proceed by proposing the following questions: How could museums succeed in decolonizing themselves and their collections? How can societies' marginalized groups be given a voice in museums, in a way that benefits them? How and why do museums represent violence and trauma in their displays? And, finally, how can museums be active agents in their societies?

Organized by
ICMAH and ICOM Colombia

CONFERENCE THEME

MUŽE.X - SHAPING MUSEUM FUTURES

The biennial conference debating museum futures

Dates & Place

4 - 6 November, 2020

University of Valetta, Malta

Information online at

<https://www.museumfutures.net>

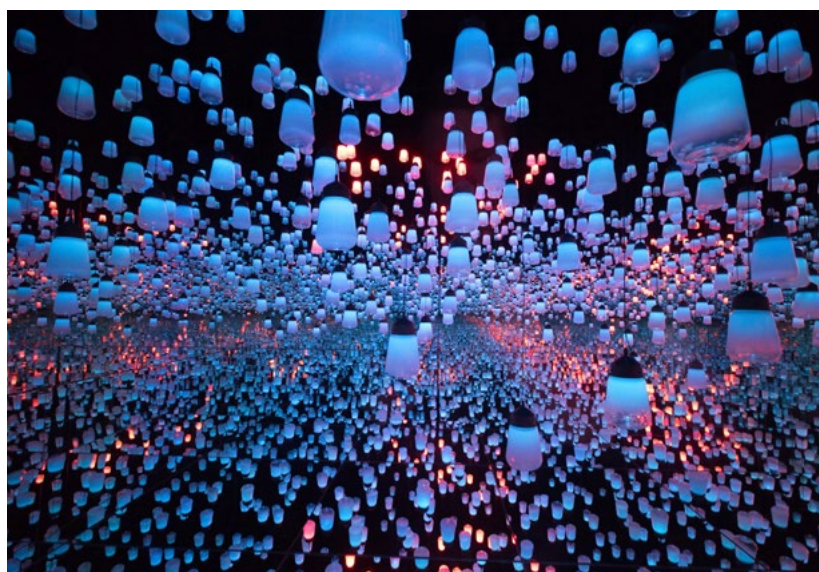
Description

Predicting museum futures is no mean feat. Being unreasonably bold would be faced with the challenges of the now that would acknowledge much more what comes across as reasonable. It might be absolutely unreasonable that we re-invent the museum institution to address climate emergencies. Transforming the museum into a public space with a participatory management model is an ambition yet to be achieved. We might ask whether Museums can morph into genuinely democratic, inclusive and polyphonic spaces for critical conversations about pasts and futures. We could also question whether museums can ever be fully integrated within communities, acting as co-catalysts for radical changes in ways of seeing and living. Indeed, will a human-central museum, at peace with the natural environment, ever see the light of day?

This conference seeks to present the latest thinking, actions and initiatives that modestly or radically depart from the traditional mold of curator/object-central spaces. The organizers are keen on showcasing the latest developments in the museum landscape, be they conceptual initiatives or projects that are happening and evolving in the now, and which may well inform, influence and define the museum, particularly with regards to climate change, artificial intelligence and future technologies, but not just. The keynote speakers: Jette Sandahl, Mike Murawski and Diane Drubay.

Contributions are welcome from scholars, museum curators and directors, think-tanks, institutions and others working in the museum sector who act as or support game-changers in the sector.

Organized by
University of Malta and partners



Shaping museum futures. Malta.
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