

# CAMOC MUSEUMS OF CITIES REVIEW

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## The Lisbon that Could Have Been

A new temporary exhibition at the Museum of Lisbon

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*The Eduardo VII park, view to the Tagus river. © www.all-free.photos.com*

“The Lisbon that could have been” is the newest temporary exhibition of the Museum of Lisbon, on show at the Black Pavilion gallery from January 27 up to June 18. Following exhibitions like “Fishermen wives – Memories of the City”, “The Light of Lisbon”

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and “Fragments of Colour - The Tiles Collection of the Museum of Lisbon”, the city museum keeps on pursuing research and exhibition projects that reveal the museum’s collections in innovative ways.

This exhibition uncovers how Lisbon was being thought over and planned for by mainly Portuguese architects and urbanists, through the lens of projects that were ▶

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*Design for Parque da Liberdade – Layout plan. Fernando Silva. 1900. Oil on canvas. MC.PIN.0945. © Museu de Lisboa*

*Lisboa wished for a large urban park in line with the main European capitals. The first project proposed by the French engineer and landscape architect Henri Lusseau, who had won the international competition organized by the municipality in 1887, would give way to a new municipal proposal in 1899, designed by the engineer António Maria de Avellar. The international public disclosure of the long-expected Parque da Liberdade took place during the Paris World Fair in 1900: a painting, as if in a romantic dream, decorated with roses.*

largely commissioned and approved initially by the Council of Lisbon, but not actually executed because of lack of finance or political changes. The cases mostly studied are from the 19th and 20th centuries, where we can observe the difficult balance between keeping the old (which we now call heritage) and making way for the new trends to arise.

\* Joana Sousa Monteiro

Let us listen to the curators. \*

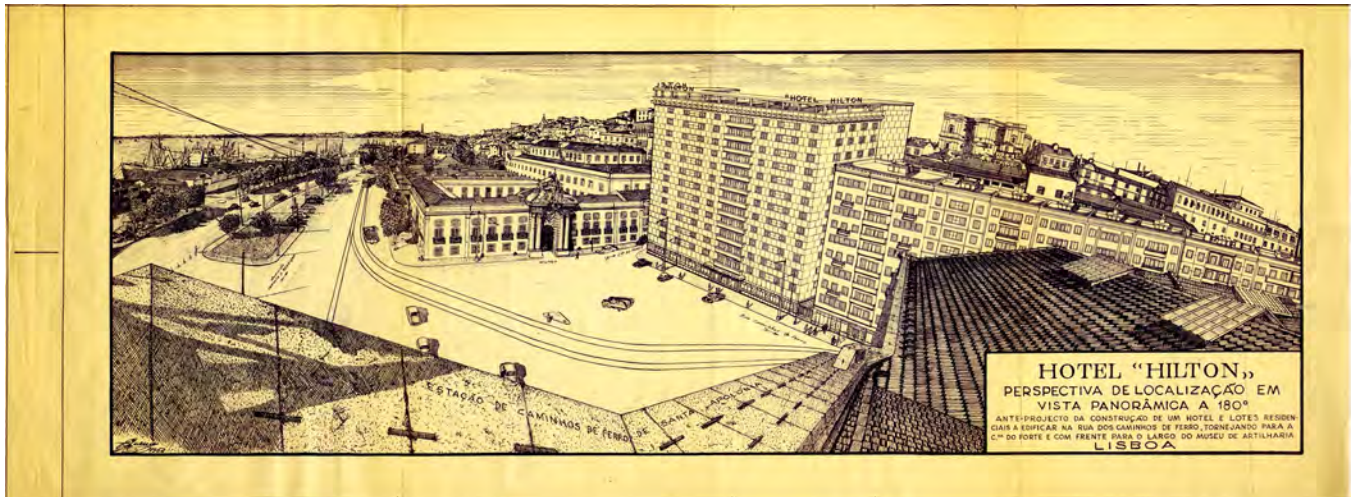
When we commissioned this exhibition, ‘The Lisbon that could have been’ appealed to us as a title both for its inherent incompleteness, suggesting the start of a dialogue, and its multiple meanings. Indeed, the very use of the conditional tense opens up an array of different possibilities. The open-endedness of the exhibition title might well suggest a rhetorical approach to examining what Lisbon might have looked like if history, which is rife with disquieting chance occurrences, had happened another way.

Yet, while a utopian element does permeate the exhibition, the visions presented were often informed by practical considerations – *how the Lisbon that could have been* would have looked, had an impressive array of projects (many of which were finalised and approved by successive decision-making bodies) actually been constructed.

Ultimately, they did not see the light of day due to a lack of funding, political or economic crises, policy decisions, paradigm shifts, public pressure or other reasons. When we began to extend the game to list all the content that we might include in the exhibition, we found ourselves revelling – a sensation that those who love to pore over primary sources know only too well – in the boundless wealth of the municipal archives, including everything from the documentation of the town planning services to the collections of the Museum of Lisbon.

All in all, this exhibition sheds a light on a set of projects devised between the late 19th century and the end of the 20<sup>th</sup> century for Lisbon’s most prestigious central areas, set between the rational Pombaline architecture of the Baixa district and the new area that emerged following the transformation of the public promenade – another Pombaline creation – along the Avenida da Liberdade.

Despite this geographical and historical context, the exhibition begins by evoking the famous Francisco de Holanda, who in 1571 pointed out the lack of imposing architecture within the city and proposed various ideas for remedying the situation. Two ways for changing the state of things were set out: firstly, altering the city’s riverfront to create a broad avenue alongside the River Tagus; and, secondly, upgrading its architecture, which Holanda and many more after him thought narrow-minded or completely lacking in quality. ▶



Hilton Hotel – Perspective of the setting with a 180° panoramic view. F. Guerra (ascribed to). 1962. Print. MC.IMP.182. © Museu de Lisboa

*The proximity on foot of the Santa Apolónia train station, one of the main points of access to Lisbon, provided the rationale for the building of a major hotel on the riverfront. At the time, there were few such hotel offerings in the capital. Nonetheless, the design did not take the scale of the nearby buildings into account, one of which was the Military Museum, which would be dwarfed by a building of this size, while a substantial perspective of the houses on the hill behind would be hidden. Large housing blocks would fill the entire riverfront side of the neighbourhood up to the Rua dos Caminhos de Ferro.*

In the nineteenth century and for much of the twentieth, these denouncements covered the Pombaline area of the city, whose architecture was considered to be modest and utilitarian, for all its compositional rigour. This view led to initiatives such as the 1934 competition to provide the Praça do Rossio (Rossio Square) with imposing architecture, and which saw some of the foremost architects in the first wave of modernism submit designs that are shown and examined in the exhibition.

As for the riverfront, the impossibility of going back to the initial avenue along the waterfront, which had been proposed before the 1755's earthquake struck by the architect Carlos Mardel, meant that we opted to start with Forestier's 1927 proposal for the waterfront of Ribeira das Naus, before then looking at designs from the middle of the twentieth century, devised in order to ensure good traffic flow. Had they been realised, they would have radically altered the connection between the city proper and the River Tagus, something that has only been achieved in recent decades.

Nonetheless, the most sweeping changes were those proposed by the urbanist Faria da Costa's team in the middle of the 20<sup>th</sup> century, when they designed a network of tunnels linking Martim Moniz to the Praça dos Restauradores (Restauradores Square) and the top end of the Praça de Comércio (Commerce Square), in a highly efficient and technical project that

was nonetheless starkly inattentive to the existing architecture already covering Lisbon's slopes.

This concern with mobility in the city was again the focus of a series of proposals and projects for crossing the River Tagus. The riverfront was also the target of various proposals, especially those featuring an iconic skyline, courtesy of skyscrapers. The first such proposal was presented in the early 1900s, followed by the compact, modernist blocks of the 1950s, and finally the monolithic contemporary towers designed by architects Alvaro Siza, Norman Foster and Ricardo Bofill.

This investigation also focuses on two other initiatives. Firstly, we look at the extension of the Avenida Almirante Reis (Almirante Reis Avenue) and its connection to the Baixa district, and the plans for Martim Moniz following the demolition of the ancient layout of a vast area of the city in the late 1940s. A long period that began in the 1920s and stretched all the way to the 1990s saw the hubris of mid-century international urbanism lord it over concerns relating to the existing heritage. The difficulty of closing such open wounds serves as an eloquent image of the vulnerability of the old city, as well as its ultimate resilience.

The second area of focus is the plans for Parque Eduardo VII (initially called the Parque da Liberdade – Liberty Park), which ran in two opposing directions: the decision to create what would effectively have been a city park, ▶

## CITY MUSEUMS



*Parque da Liberdade. Plaster, wood and cardboard. Raul Carapinha, architect and painter. Luis Augusto Duarte Silva (model maker). 1922. MC.MAQ.15. © Museu de Lisboa*

*The Parque da Liberdade shown in this model is an imaginary view that bears a great deal of similarity to the one produced by the City Hall in 1899, based on the design by Henri Lusseau that had won the international competition held in 1887. The fact that it was originally called 'Parque da Liberdade' ('Freedom Park'), which was changed to Parque Eduardo VII in 1903, confirms this nod to the past. It was produced by Raul Carapinha, a City Council architect and naturalist painter. He also created the Estufa Fria greenhouse, which opened in 1933.*

following an international competition held in 1888 and won by Lusseau; and the proposal made as early as 1885 to extend the Avenida da Liberdade (Liberty Avenue).

Having summarised the main themes of the exhibition, we would like to reflect on a couple of final points. Firstly, we had access to a great deal of factual information, and would like to highlight the quality of the documentation kept in the municipal archives and the collections of the Museum of Lisbon – a bottomless treasure chest that allowed us to make use of previously unseen material and, most importantly, appreciate just

how much remains to be done in terms of research into the many different dimensions of the city's history.

Moving away from the factual aspect, our second point is to conclude that Lisbon's defining geography remains remarkably unadulterated in its appearance. Seen from the Tagus, it makes for a glorious panorama that has always won over visitors; as such, the surface tweaks of 'the Lisbon that could have been' could never do anything to alter its ancient soul. Yet when we approach the city overland, we see a wretched, chaotic and harsh expanse that has been that way since the nineteenth century, and was only aggravated by the twentieth, but which no project has ever set out to remedy.

When seen through the prism of different periods of history, Lisbon continues to be a marvellous palimpsest that, across its many pages and deep within its little-known folds, spurs on the imagination, providing vital nourishment for the hard task of decision-making. The realm of the 'could have been' can be found within this uncertain land, in which what will come to be may well take root.

*The exhibition spaces. © Museum of Lisbon*



# From the Chair

**Dear CAMOC members,**

*Spring promises warmer days and uplifted spirits – just the right time to update you on our activities.*

## **1. The first workshop of the “Migration:Cities” project**

**H**ow city museums respond to migration was a topic first tackled at our 2015 CAMOC conference in Moscow and then, in the same year, by a workshop in Glasgow. In 2016, these two initiatives encouraged us to design a three-year project, “Migration:Cities | (im)migration and arrival cities”, in co-operation with ICR (ICOM’s International Committee for Regional Museums) and CAM (the Commonwealth Association of Museums). We applied to ICOM for financial support and we were lucky enough to gain a Special Projects award.

*The constant flow of migrants to cities, where more than 50% of the world population lives, has brought new social, economic and cultural challenges, resulting in different forms of urbanism and ways of living in cities. Our project aims to act as a contact zone for museum professionals and other people engaged with urban migration and museums. The workshops and the digital platform provide the opportunity for sharing knowledge, experiences, ethical perspectives and discussions.*

**T**he first workshop was held at the Municipal Gallery in Athens, on 6 - 8 February. Thanks to the very efficient and welcoming organisational skill of our colleague Marlen Mouliou, the workshop was a success, with up to 60 participants from countries across Europe, from Brazil, Canada and the USA. There were also delegates from, among other organisations, ICOM Greece, ICCROM, the United Nations, and DOMiD (the Documentation Centre and Museum of Migration based in Cologne). In the Review you can find a report on the workshop by members of the CAMOC team dedicated to developing the project.

## **2. Our Mexico Conference and Workshop**

*CAMOC’s annual conference will be held in Mexico City, on the 30 October - 1 November. Mexico is an exciting prospect and it will be our first conference in a Spanish speaking Latin America country.*

*The conference will focus on ICOM’s theme for International Museum Day - “Museums and contested histories: Saying the unspeakable in museums”. City museums should be places which respect human diversity and encourage peaceful co-existence. So how do we say*

*the unsayable? How do we tackle those difficult, contested issues in our past and present, including post colonial identities and re-interpretations of urban history?*

*The conference will be held at the International School of Conservation and Museography and at the Museum of Mexico City, which is now being remodelled.*

*On 28 October, just before the conference starts, we’ll hold the second workshop of the “Migration:Cities” project. It will be at the Museo Nacional de las Culturas.*

*And finally, to round off our conference, on 1 November there will be tours to the famous Day of the Dead festivities on the streets of the city.*

*We hope that the Call for Papers published in this Review can tempt you to join us and take an active part in our proceedings. On our website the Call is also in Spanish, Japanese and Chinese. We are waiting for your abstract proposals!*

*But, whether you present a paper or not, we hope to see you in Mexico.*

## **3. CAMOC’s performance over the past year**

*The ICOM’s Strategic Allocation Review Committee (SAREC) is responsible, among other matters, for the evaluation of the performance of international committees including projects like ours. In February, we were commended by ICOM for our performance in 2016. This is very reassuring.*

**W**e also got positive news about the continuation of the “Migration:Cities” project, which is also reassuring. All this is down to the efforts of not just our board members, but of all of our members who are committed to the work of CAMOC and to the city museum community across the world.

*One very important consequence of CAMOC’s activities over this last year is the large increase in membership, not only from Europe but also from Asia and North and South America. The more members we have, the more we can do. So, if you are not yet a member, come and join the group, and make a difference!*

*Finally, do not forget to send us your contributions, suggestions and support to help maintain CAMOC’s position as one of the most relevant organisations to cities and museums about them!*

*Joana Sousa Monteiro*

# Migrations and Spontaneous Museums in Italy

PAOLA E. BOCCALATTE\*

The most critical contemporary issues pose the greatest challenges for museums. Amongst these, in particular, is the phenomenon that has given birth to what Joachim Baur calls the “museumization of migration”.

In Italy, some museum institutions are narrating the challenge of global migration in a more or less critical, diachronic manner, even as they consider the new citizens as potential actors in the museum. This dual approach is evident in new permanent exhibitions, such as the newly renovated rooms at Genoa’s Galata Museo del Mare, which focus both on Italians’ perception of migration and on the migrants’ perception of themselves in their new context.

Other museums answer with temporary initiatives. In the *Mare Internum* exhibition at Rome’s Ara Pacis

Museum, a transparent room, overlooking the city, has been set up as a memorial to the victims of the Mediterranean. In the middle of the room sits a boat fashioned from fragments of the wood of boats that have carried migrant people towards the coasts of Lampedusa, the island renowned as the landing point of people fleeing misery, war and violence in their own native countries. In Michele Nastasi’s *People in Motion*, a video exhibition presented at the last Milan Triennale, by, images of African and Middle Eastern refugee camps were projected on the floor and walls, along with aerial shots of rubber boats packed with people in the Mediterranean. On Lampedusa itself, the exhibition *Verso il museo della fiducia e del dialogo per il Mediterraneo (Towards the Museum of Trust and Dialogue for the Mediterranean)*, opened last year. Here, interspersed with a small local archaeological collection, there were objects related in different ways to the ▶

\* Paola E. Boccalatte, Museum Consultant



Lampedusa, PortoM. © Paola Boccalatte, 2016



Rome, MAAM - Museo dell'altro e dell'altrove. © Paola Boccalatte, 2017

Mediterranean Sea's more recent traumas; among them, the personal effects of some of the people who drowned in their attempted crossings.

Another museum response to the refugee crisis places itself in dialectical or even critical opposition to such institutional initiatives. This new approach, which does not necessarily meet the ICOM Statutes' definition of a museum (though intercepting, or, in other words, catching it), substitutes the concept of lawfulness with one of legitimacy, and introduces the principle of common heritage.

This form of spontaneous museums is exemplified by the experience of Rome's MAAM, the *Museo dell'altro e dell'altrove di Metropolit*, located in an industrial space occupied since 2009 by movements for the rights to housing seeking to experiment with new forms of shared living and cultural projects. MAAM is a place in which, in the words of the anthropologist Marc Augé, "art protects the refugees". The artists, most of them street artists, contributed their work for free, interacting with the space and with its nearly 200 residents. Their art shifts the paradigm of these "occupied" spaces, building a new landscape in an otherwise rundown area of the city and giving voice to social unrest. This bottom-up project appears to interpret what Anna Detheridge wrote in her

*Scultori della Speranza* (2012), conceiving a city looking beyond the emergency: "The imaginarium of the city is renewed with each new generation of citizens and with each new wave of arrivals in it". MAAM's "collection" constantly evolves: among its hundreds of works one can find an installation made with scraps of boats and life preservers, shoes, and clothes that belonged to people who reached Lampedusa. The waste materials, recovered from the island's landfill, stand as a metaphor for the migrants, perceived as useless and unacceptable in a discriminatory and dehumanizing society – as Zygmunt Bauman has stated in his *Strangers at Our Door* (2016). The object was created by Askavusa, a Lampedusa-based collective that undertakes cultural and social initiatives in favor of workers, against "military aggressions, which cause destruction, death and migrations", and for legal and safe migration. Askavusa, following a few unsuccessful attempts to collaborate with universities and institutions, also created PortoM, a combined museum of memories, library, historical archive, and social and cultural center. Here, recovered materials that belonged to migrant people are preserved and exposed, in an order based on sense and function. Interpreting some mainstream cultural initiatives as rhetorical, sensationalizing, and uncritical, the collective has found in MAAM a natural and "fair" location for the installation: an abandoned ▶



Lampedusa, building of the temporary exhibition *Toward the museum of trust and dialogue for the Mediterranean*. © Paola Boccalatte, 2016

factory, a waste place that nevertheless offers a home to people rejected by society – homeless, migrants, Roma people. Lidia Decandia, associate professor in Technical and Urban Planning at the University of Sassari, seems to describe the experience of the MAAM when she defines the city as “a sort of temporary camp on the edge of chaos, in which a community of different peoples works over time to create the place of the being together”, “an interactive and relational work of art in progress, in which, in a continuous interweaving, mixing, stratifying, they are produced spaces and commons, not granted, but constantly conquered through a meeting/clash work

and continuous tension between differences” (*La città e l'accoglienza*, 2017).

In the lively current international debate, on one hand, critical voices concerning the political use of cultural propositions about migration are raised, while, on the other hand, there is an emerging issue of the ethical duty of museums to abandon their presumed neutrality facing problematic and hot modern themes.

Writing in the Boletín ICOM Portugal in January 2016, Maria Vlachou invites museum professionals to question their traditional role “so as to create a place of encounter for the promotion of inclusion, to envision the society we wish to build: civilized, tolerant, open, critical, human”. The experiences of MAAM and PortoM show, however, that such questioning can open onto a variety of institutional answers, not all of which may seem sufficient. This unusual form of taking care of places and things, in which citizens take the floor under the aegis of sharing and coexistence, does encourage us to imagine the museum as a place for dialogue and encounter, a place in which we not only display but also share, question, and reshape the problems that we face as a society.

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# Presenting Immigrant Culture at the National Museum of Ethnology, Japan

CHUNNI CHIU\*

According to the Immigration Bureau of Japan, the total number of foreigners named on the aliens' register held by local government exceeded 2.7 million at the end of June 2016.<sup>1</sup> This figure represented 2.17% of the population of Japan and continues to rise. Changes in the population have highlighted the responsibility of museums to play a more conspicuous role in the conversations around migration and Japan – in particular by assuming a role in bridging

## *A Research Institution and a Museum*

The National Museum of Ethnology (Minpaku) was founded in 1974. It is a research institute and museum that provides graduate-level training in anthropology and ethnology. Minpaku researchers conduct programmes of study that centre on society and culture, and the changes brought about by globalisation at a range of international locations. By representing a broad spectrum of cultural



*Cultural and religious events. © Jenny Chiu and Minpaku*

disparities between native and immigrant communities when they arise. Immigration is both an important issue in the field of contemporary ethnology and cultural anthropology, and fundamental to the development of modern cities. This article uses the National Museum of Ethnology (Minpaku) in Japan as a case study and introduces the Multiethnic Japan Exhibition.

activity, they aim to not only provide a forum to facilitate mutual understanding of cultural differences but also present a pioneering point of view regarding social change and the issues that society currently faces.

A key founding principle of Minpaku is that *all cultures are equal, and no culture or ethnic group is superior to any other*, and all exhibits are designed to reflect this. The Minpaku site consists of a permanent exhibition, thematic exhibition, and a special exhibition. The exhibitions are intended to celebrate cultural differences, provide evidence of the richness and diversity of humanity, ▶

\* Chunni Chiu, PhD Candidate of The Graduate University for Advanced Studies, Japan; Assistant Secretary of ICOM-Japan; CAMOC Board member

<sup>1</sup> The Ministry of Justice: [http://www.moj.go.jp/housei/toukei/toukei\\_ichiran\\_touroku.html](http://www.moj.go.jp/housei/toukei/toukei_ichiran_touroku.html)

## MUSEUMS AND MIGRATION

and to deepen visitors' understanding of the complex links in world culture.<sup>2</sup>

### Multiethnic Japan

The permanent exhibition is divided into "Regional Exhibitions" and "Cross-cultural Exhibitions". The regional exhibits are subdivided by continent: Oceania, Americas, Europe, Africa, and Asia - including Japan. Visitors can find examples relating to migration in the continental exhibition spaces. For example, "Europe in Transformation" in the Europe gallery, explores the immigration that occurred during the formation of modern Europe; in "Religions in a Global Era" in the Americas gallery, calendars are used to demonstrate how immigrants act in accordance with their faith when they arrive in a new city.

"Multiethnic Japan" was installed at the end of the East Asia Culture of Japan exhibition as part of a renewal in March 2014. The exhibits that make up Multiethnic Japan are an extension of the special exhibition "Multiethnic Japan - Life and History of Immigrants" which was held in March 2004. "Multiethnic Japan - Life and History of Immigrants" was an exhibition that addressed the rapid increase of immigration, with the aim of informing people of the present multiethnic situation of Japan, while also promoting a positive attitude toward the further, and inevitable, multi-ethnicization of Japan. This was achieved through a demonstration of the historical phases of Japan's multi-ethnicization and an investigation into the formation of its mono-ethnic ideology.<sup>3</sup>

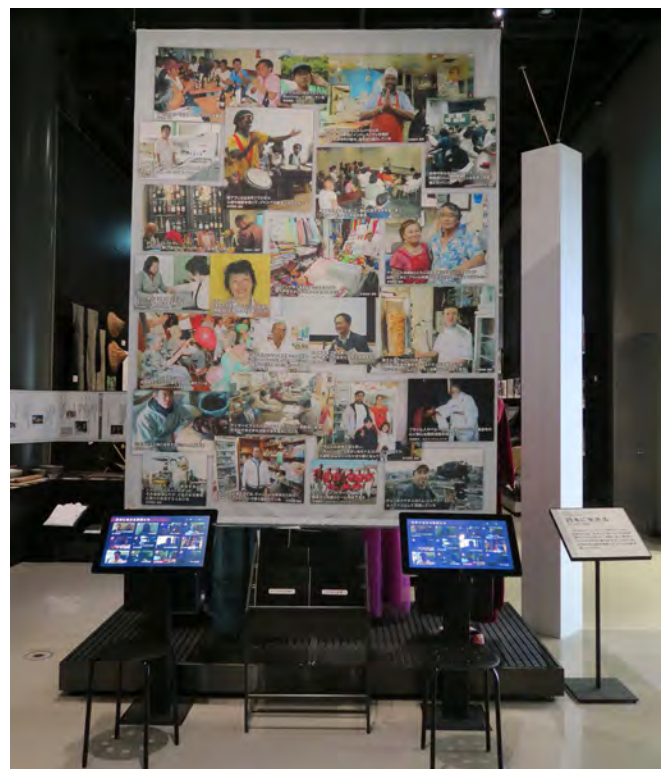
"Multiethnic Japan" built on the aims of the special exhibition "Multiethnic Japan - Life and History of Immigrants," in addition to previous exhibits that sought to demonstrate the issues faced by immigrants to Japan, and the changing circumstances they faced. The exhibition took three years to develop, engaging more than 20 researchers who worked with over 200 people including individuals, immigrant communities, schools, local governments, museums, NGOs, ethnic media and international students. (This was a joint research project; the project team itself was a multi-ethnic group, including both Japanese and foreigner researchers.)

The exhibition sought to illuminate the experiences and opinions of immigrants by using personal belongings

that demonstrated both the history of immigrants and their day-to-day life in Japan. The use of unique, personal items, such as photographs and certificates, was designed to evoke empathy in visitors. The items on display were not part of the Minpaku's existing collection, but were instead selected specifically for the exhibition. During this process, the exhibition team prioritised the perspective of the immigrants over those of the curator, as this was considered to be the more important point of view. Much of the collection was sourced directly from individual and immigrant communities in Japan. By presenting the exhibition through the common and universal necessities of human life, the exhibition becomes accessible to a broad range of visitors and forms links between the subject and the visitor.

The overarching value of the input of the migrants involved in the project is demonstrated by the numerous ways in which the participants were encouraged to feel *personally* involved throughout the process, from the sourcing of the exhibition materials to the interviewees. This is particularly evidenced by the decision to open the exhibition with dozens of photos of the faces of contributors and interviewees, and by the videos and photos in the middle of the exhibition. "Immigrants and Japan; Tracing the history of today's multiethnic Japan (from 1858-2013)" introduces ▶

*Photos of the faces of contributors and interviewees' videos.*  
© Jenny Chiu and Minpaku



<sup>2</sup> More information of MINPAKU: <http://www.minpaku.ac.jp/english>

<sup>3</sup> Hiroshi SHOJI, 2007, "A step forward to multiethnic exhibition: Presenting immigrants at a NATIONAL museum": [https://minpaku.repo.nii.ac.jp/?action=repository\\_action\\_common\\_download&item\\_id=419&item\\_no=1&attribute\\_id=18&file\\_no=1](https://minpaku.repo.nii.ac.jp/?action=repository_action_common_download&item_id=419&item_no=1&attribute_id=18&file_no=1)



Immigrant calendars in the “Religions in a Global Era” exhibit. Immigrant ways of life and culture on display in the “Europe in Transformation” exhibit. Immigrant textbooks. © Jenny Chiu and Minpaku

Japan’s policy of overseas migration (for example from Japan to China or Brazil ) and colonisation (for example, in Korea and Taiwan) since the Meiji era, alongside analysis of the bubble economy, and the upsurge in the foreign population that occurred after World War II. It also looks at modern society, with specific investigation into the refugee policy of the 1970s, the influx of arrivals that followed the economic globalization in 1980s, and the newcomers who arrived under revised immigration laws in the 1990s. Through timelines, charts, personal belongings (such as things brought to Japan) and life experiences, the exhibition addresses the importance of tolerance, foreign residents’ areas, shops, and other reciprocal community networks for migrants. Importantly, the exhibition also considers the support systems that are in place for migrants. Some social problems are addressed and examples of conflicts or misunderstandings that sometimes occur between native Japanese and foreign residents are shown. The work done by local government and NGOs is observed, including policy and real world actions that have helped deal with a changing society, various ways in which foreign residents have been helped to fit in local communities, and conflict resolution.

The culture and way of life of immigrant groups are presented in the “Where the Heart Is” corner of the exhibition, where various religious and cultural events are shown. The exhibition closes with “Multicultural children,” a display that looks at ethnic schools and ultimately supports the view that children who are educated within a multicultural environment carry with them the greatest possibility of harmonious co-existence in the future.

### Exploring the path to harmonious co-existence

Prior to the opening of the Multiethnic Japan Exhibition, other Japanese museums had held exhibitions that focused on migration. However, the subject tended to be addressed through the challenges that migration can be perceived to pose, such as immigration control, issues regarding foreign workers, societal discrimination, and so on. Therefore, it is significant that Minpaku chose to look at the subject of migration as a celebration of a “nation with diversity,” and by showing the more challenging aspects of the subject through a migrant’s point of view.

The fundamental principle of the exhibition that *all cultures are equal, no cultures or ethnic groups are superior to others* has significance within both the context of the museum and broader socio-political arena. The exhibition provides visitors with a chance to consider the current picture of “multiethnic Japan,” while increasing awareness around the changing issues that arise from an increasingly diverse society. It provides a forum whereby researchers and visitors may address immigration, interacting with and educating each other – and in doing so may have a powerful impact on the discussion around culture and immigration both now and in the future.

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# Why and How does the National Museum of Taiwan History Represent the History of Southeast Asian Immigrants?

WEN-CHENG SHIH\*

The researchers and curators of the National Museum of Taiwan History (NMTH) are interested in migration stories of people from Southeast Asian countries living in Taiwan and in their experiences in our country. NMTH staff have identified three major topics: 1. Taiwan foreign relations; 2. the interaction between ethnic groups in Taiwan; and 3. modernization. These three topics lie at the center of all the exhibition and research plans of the museum. Our exhibits will focus on these three topics as we explore the history and relations between the island of Taiwan and the Southeast Asian world. In particular, we want to interpret

the significance of immigrants from Southeast Asian countries in Taiwan’s multi-cultural society.

Already in August 2014, NMTH organized a special exhibition on “Movement of People: The Migration Stories in Taiwan.” We chose several recent immigrant and migration stories in Taiwanese society to present the “immigrant spirit” and “migrant’s vision.” Through immigrants’ life experiences of moving, sometimes wandering, and settling down, we are presenting the recent history and society of Taiwan from a more diverse and broader perspective.

\* Wen-cheng Shih, Associate Curator, National Museum of Taiwan History

In one of the topics of the exhibition, we told the stories about the Southeast Asian migration to Taiwan after the 1990s. ▶



Poster of NMTH's Movement of People Exhibition. A view of the exhibition. Dress and Sarong of the female immigrants form Southeast Asia. © NMTH

## MUSEUMS AND MIGRATION

Since the 1990s, a group of female immigrants emerged in Taiwan through marriage. Most of women are from Southeast Asian countries of Vietnam, Indonesia, the Philippines, Thailand, and Cambodia. New female immigrants came to Taiwan searching for happiness and to start a family, making a home in a foreign place. As represented in the exhibition, we think their experiences of changing “from an outsider to insider” gives us a way to define “home” in amore diverse sense. Their recognition of “home,” having crossed from one country to another, modifies the definition of “home” in several ways. Where is home? Indeed, What is home? As we see it, in the modern Taiwanese society, the answer to these questions should be open, diverse, and broad.

In the “Movement of People” exhibition, another subject is “The Boundary of Taiwanese citizens - Who is the citizen I want to be?” We want to show a neglected issue in our society - the “unregistered household”. There are a group of nationals without household registration in Taiwan, most of whom are Overseas Chinese from Southeast Asia. They have been living in Taiwan for many years and hold a Republic of China passport. Because these individuals weren’t born in Taiwan, they couldn’t obtain a household registration and an identification card. Some Overseas Chinese had no choice but to overstay their visas; they thus became members of the so-called “unregistered households” category. This group of people has long been a part of Taiwanese society. Many of them have rich experiences of immigration across borders and life experiences of assimilating in foreign cultures; however, they are neglected in Taiwanese society where “multi-culture” has long been valued.

Another special exhibition titled “The New Tai-ker: Southeast Asian Immigrants and Migrant Workers in Taiwan,” has just opened in March. This show focuses on Southeast Asian immigrants and migrant workers in Taiwan during the past fifty years. These once-foreign faces have now become familiar to Taiwanese across all walks of life. They have become our colleagues, our friends, our families. If we all agree that, just like for our immigrant ancestors, identity is a fluid state of mind, then the stories of these “new” Taiwanese—the new “Tai-ker”—are the stories of us all.

Southeast Asian immigrants are often seen as “new residents” of Taiwan. As a matter of fact, however, they are not as new as one might think. It’s often said they came here only after the 1990s. But, looking back, there is evidence of quite a number of Southeast Asian immigrants in Taiwan in the 1960s and 1970s, most of whom were driven here by political factors. As anti-Communist movements swept across the world, and violence targeted Chinese communities in Southeast Asia, many ethnic Chinese relocated to Taiwan in the 1960s and 1970s. They had been promised Republic of China nationality by the government in Taipei, which had a policy of trying to unite all ethnic Chinese overseas against Communist China. Anti-Communist propaganda targeted Southeast Asians



*The Chinese Indonesians moved to Taiwan in 1960 . © NMTH*

of Chinese descent, and such communities were actively absorbed as members of the Republic of China, as Taipei tried to build its legitimacy as the rightful government of all China.

With the conclusion of the Cold War and the changing cross-strait situation, persons from Southeast Asia and mainland China were no longer welcomed by Taiwan’s government. They gradually became “foreigners,” restricted and even rejected by the government. And as mentioned above, some of them became the so-called “unregistered households.”

In these two exhibitions we worked with immigrant communities to collect their stories and personal objects. For example, to understand issues of the Southeast Asian female immigrants, we went to visit the southern office of TransAsia Sisters Association, Taiwan (TASAT) in Kaohsiung. The objectives of TASAT are to help immigrant women break out of isolation and become active participants in the society. With the help of TASAT, we joined meetings of the Southeast Asian female immigrants and tried to find possible ways of collaboration. We explained to them what we wanted to do in the exhibition and discussed with them how they might imagine an exhibition based on their stories and experiences. We also organized a workshop on the topic “From House to Home,” and invited immigrant women and their children to depict and express their feelings, experiences, and thoughts about their two homes and the ideal family. Their words and paintings became important parts of the exhibition.

Historically, Taiwan is an island of immigrants and also an island of hope that attracts people to come here to pursue their dreams. Immigrants from different historical periods have demonstrated the spirit of immigration in Taiwan as well as “the vision of migrants.” In order to become a diverse and tolerant society where fairness and justice are encouraged and protected, Taiwan needs to understand, respect, and accept “the vision of migrants” from different countries. The multi-cultural element that immigrants bring with them should also be a key asset that gives impetus to the advancement and diversification of Taiwanese society. We should praise migration and celebrate immigrants’ experiences. This is why NMTH endeavours to explore and represent the history of Southeast Asian immigrants in Taiwan.



# Museums of Cities and Contested Urban Histories

**CAMOC ANNUAL CONFERENCE 2017**

**“Museums of Cities and Contested Urban Histories”**

**Mexico City, 30 – 31 October 2017**

**Pre-Conference Workshop**

**“Migration:Cities | (im)migration and arrival cities”**

**Mexico City, 28 October 2017**

**CAMOC Annual Conference 2017**

**“Museums of Cities and Contested Urban Histories”**

**Mexico City, 30 – 31 October 2017**

**Conference Partners:** ICOM CAMOC | ICOM Mexico | ICOM Disaster Risk Management Committee | Mexico City Museum (Museo de La Ciudad de México) | ENCRyM - National School of Conservation, Restoration and Museography, National Institute of Anthropology and History (ENCRyM, Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia)

CAMOC, ICOM’s International Committee for the Collections and Activities of Museums of Cities, is a forum for people who work in or are interested in museums about the past, present and future of cities, including museum professionals, museologists, urban planners, historians, urban anthropologists, archaeologist, sociologists, researchers, and students.

This will be CAMOC’s second conference in Latin America following the ICOM 2013 General Conference in Rio de Janeiro. It will promote debate and tackle issues like contested histories, past and present, post-colonial identities and re-interpretations of urban history, city museums as places of human respect and inclusion and of peaceful coexistence of all people – including migrants that are present in absolutely every city population in the world.

We invite you to participate and share your knowledge and experience in city museums and other institutions on how to tackle those difficult yet fundamental matters of our times.

The conference will be in English and Spanish.

**Monday, 30 October – Conference Venue: ENCRyM**

**Session 1 - Museums, Migration and Arrival Cities**

What is unspeakable about migration? What is being told and not told about it? How can museums position themselves and define their perspective when addressing this theme?

**Session 2 - Urban Memory, Amnesia and City Museums**

People have different understandings of history based upon their personal background and experience; historical events may be perceived through various lenses that impact our understanding, for example, race, gender, class, and religion. How can museums present historical events while respecting their contested nature?

**Tuesday, 31 October – Conference Venue: Mexico City Museum (Museo de La Ciudad de México)**

**Session 3 - Disputed Present: Cities and cultures in conflict**

How do today's inequalities and conflicts continue to shape urban life? What could the museum's role be in urban risk management and how can museums help communities to be involved in policy-making and problem-solving processes?

**Session 4 - Saying the Unspeakable in Museums**

To what degree are museums censored by our funders and audiences, or do we self-censor in our interpretations? What is contested, what is unspeakable for city museums? How museums can deal with political pressures and stereotypes? How can we overcome to present past and present contested histories?

**Wednesday, 1<sup>st</sup> November – Post-conference tours on the Day of the Death Festivities**

**Call for Papers:** Please send us an abstract of no more than 350 words, as well as a 75-word biography. Abstracts should include the following:

- Title
- Name and institution of the author (ICOM number if applicable)
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

Paper may be given in English or Spanish; translation will be provided.

As the majority of participants will not be native English speakers, we encourage the use of visual material wherever possible.

**Deadline for submission of proposals: 31 May 2017**

**Announcement of approved proposals: 30 June 2017**

**Full-text submission: 30 September 2017**

**Further details about registration, payment methods, accommodation and travel grants can be found on CAMOC website: <http://network.icom.museum/camoc/>**

**Contacts for further information or to submit your proposal:**

Afsin Altayli, CAMOC Secretary, [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)

Jelena Savic, CAMOC Board Member, [jsavic.bl@gmail.com](mailto:jsavic.bl@gmail.com)





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### Pre-Conference Workshop

#### **“Migration:Cities | (im)migration and arrival cities**

**Mexico City, 28 October 2017**

**National Museum of Cultures (Museo Nacional de las Culturas)**

**Workshop Partners:** ICOM CAMOC | Commonwealth Association of Museums (CAM) | ICOM ICR (International Committee for Regional Museums) | ICOM Mexico | National Museum of Cultures (Museo Nacional de las Culturas) | ENCRyM - National School of Conservation, Restoration and Museography, National Institute of Anthropology and History (ENCRyM, Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia)

**Migration:Cities | (im)migration and arrival cities** is an ICOM Special Project led by CAMOC, ICR (ICOM International Committee for Regional Museums) and CAM (Commonwealth Association of Museums, an ICOM affiliated organisation). Begun in 2016, the three-year project is creating a web platform for city, migration and other museums and museum professionals to share information and meaningful ways to engage with the realities of what Doug Saunders has termed ‘Arrival Cities’. The platform will become a resource and a hub to discuss the preservation and representation of contemporary urban life in museums, offer different insights, research tools, and museums’ and migrants’ experiences. It will also facilitate exchange and mentoring opportunities between professionals, acting as a think-tank and contact zone.

#### **Presentations and Video Contributions**

Workshop organizers invite proposals highlighting current projects, case studies, best practices and practical ideas in each of the Migration:Cities platform’s content areas: Museum Experiences, Migrants’ Experiences, Practical Ideas, Web-shops, Contact Zone, and Library Resources. The proposals can be submitted in two different formats: a 15’ paper presentation or a 5’ video presentation.

For more information about the Migration:Cities project, its content areas and the guideline for video contributions please visit CAMOC website.

If you are interested in attending the Migration:Cities workshop, please send us a statement of commitment to the migration theme, no more than 350 words, as well as a 75-word biography.

**Deadline for submission of proposals: 31 May 2017**

**Announcement of approved proposals: 30 June 2017**

#### **Contacts for further information or to submit your proposal:**

Catherine C. Cole, Workshop co-chair, [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net)

Afsin Altayli, CAMOC Secretary, [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)





# Museos de Ciudad e historias urbanas controvertidas

**CAMOC CONFERENCIA ANUAL 2017**

**“Museos de Ciudad e historias urbanas controvertidas”**

Ciudad de México. 30-31 de octubre de 2017

**Taller Pre-Conferencia**

**“Migración:Ciudades | (in)migración y ciudades de llegada”**

Ciudad de México: 28 de octubre de 2017

**CAMOC: Conferencia Anual 2017**

**“Museos de Ciudad e historias controvertidas”**

Ciudad de México. 30-31 de octubre de 2017

**Socios de la Conferencia:** ICOM CAMOC | ICOM México | ICOM Comité de Gestión de Riesgos | Museo de la Ciudad de México, CDMX | ENCRyM - INAH Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia

CAMOC, Comité Internacional para las colecciones y actividades de los museos de ciudad es un grupo de personas que trabajan o se interesan en el pasado, presente o futuro de los museos de ciudad, incluyendo a los profesionistas, museólogos, urbanistas, historiadores, antropólogos sociales, arqueólogos, etnohistoriadores, investigadores y estudiantes.

La Conferencia en México, que será la segunda en América Latina después de la Conferencia Trienal del ICOM en 2013 en Rio de Janeiro, promoverá el debate y abordará temas como las historias controvertidas; las identidades post-coloniales y las re interpretaciones de la historia urbana; también tratará sobre los museos de ciudad como sitios de respeto humano y de inclusión así como de una coexistencia pacífica de todas las personas – incluyendo a los inmigrantes presentes, en cada una de las ciudades del mundo.

Los Invitamos a participar y compartir sus conocimientos y experiencia, dentro de museos de ciudad y otras instituciones, relativos al manejo de esos difíciles, pero fundamentales temas de nuestros tiempos.

La conferencia se desarrollará en Inglés y Español.

**Lunes 30 de octubre – Sede de la conferencia: ENCRyM - INAH**

**Session 1 - Museos, Inmigración y Ciudades de Llegada**

¿Que resulta innombrable acerca de la Inmigración? ¿Que se dice y que no se dice al respecto? ¿Cómo pueden, los museos, posicionarse y definir su orientación al tratar el tema?

**Sesión 2 – Memoria urbana, amnesia y Museos de Ciudad**

Las personas comprenden la historia de diferente manera de acuerdo a sus antecedentes personales y experiencias; los sucesos históricos pueden ser percibidos a través de lentes diversos que impactan nuestra comprensión, por ejemplo la raza, el género y la religión. ¿De que manera pueden los museos presentar hechos históricos respetando su naturaleza impugnada?

**Martes 31 de octubre – Sede de la conferencia: CDMX: Museo de la Ciudad de México**

**Sesión 3 – Presente discutido: Ciudades y culturas en conflict**

¿De que manera las inequidades actuales continúan modelando la vida urbana? ¿Cual sería el papel del museo en la gestión del riesgo urbano y de que manera podría el museo apoyar a las comunidades a su involucramiento en la elaboración de políticas y procesos de solución de problemas.

**Sesión 4 – Diciendo lo indecible en los museos**

¿Hasta que grado son censurados los museos por nuestros patrocinadores y audiencias o nos autocensuramos nosotros mismos en nuestras interpretaciones? ¿Qué es impugnado y que es indecible en los museos de ciudad? ¿Cómo pueden manejar, los museos, las presiones políticas y los estereotipos? ¿De que manera podemos lograr presentar las historias impugnadas pasadas y presentes?

**Miércoles 1 de noviembre – Excursiones post-conferencia Día de Muertos**

**Solicitud de ponencias:** Por favor envíen un resumen (abstract) de no más de 350 palabras así como una biografía de 75. Los resúmenes deben contener lo siguiente:

- Título
- Nombre e institución del autor (Número de membresía ICOM si aplica)
- Correo electrónico
- Requerimientos técnicos especiales (Por ejemplo Mac o PC para la presentación de imágenes, video)

La ponencia puede ser presentada en inglés o español. Se contará con traducción.

Dado que la mayoría de los participantes no tienen el inglés como lengua materna, sugerimos usar material visual, en lo posible.

**Límite de envío de propuestas: 31 de mayo 2017**

**Anuncio de aceptación de propuestas: 30 de junio 2017**

**Envío de texto completo: 30 de septiembre 2017**

**Mayores detalles relacionados al registro, forma de pago, alojamiento y becas puede encontrarse en CAMOC website: <http://network.icom.museum/camoc/>**

**Para mayor información o para el envío de su propuesta:**

Afsin Altayli, Secretario CAMOC, [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)

Jelena Savic, Miembro de la Mesa Directiva de CAMOC, [jsavic.bl@gmail.com](mailto:jsavic.bl@gmail.com)



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**MIGRATION:  
CITIES**  
**(IM)MIGRATION AND  
ARRIVAL CITIES**

### Taller Pre - Conferencia

### **Migración:Ciudades | (in)migración y ciudades de llegada**

**MCiudad de México: 28 de octubre de 2017**

**Museo Nacional de las Culturas, Instituto Nacional de Antropología e Historia**

**Socios del Taller:** ICOM CAMOC | Commonwealth Association of Museums (CAM, organización afiliada del ICOM) | ICOM ICR (Comité Internacional de Museos Regionales) | ICOM México | Museo Nacional de las Culturas-INAH | ENCRyM – INAH (Escuela Nacional de Conservación, Restauración y Museografía, Instituto Nacional de Antropología e Historia)

**Migración:Ciudades | (in)migración y ciudades de llegada** es un Proyecto Especial del ICOM conducido por CAMOC, ICR y CAM. Iniciado en 2016, el proyecto trianual forma una plataforma red sobre la ciudad, la migración y otros museos y profesionales de museos con el fin de compartir información y formas significativas de compromiso con la realidad de lo que Doug Saunders ha denominado “Ciudades de Llegada”. La plataforma se convertirá en un recurso y núcleo de discusión sobre la preservación y representación, en los museos, de la vida urbana contemporánea; ofrecerá ideas diferentes, herramientas de investigación y experiencias tanto de museos como de inmigrantes. También facilitará las oportunidades de intercambio y monitoreo entre profesionales al fungir como promotor y área de contacto..

### **Presentación y Contribuciones de video**

Los organizadores del Taller invitan aquellas propuestas que enfatizen proyectos en curso, casos de estudio, experiencias positivas e ideas prácticas sobre alguna de las áreas actuales de la plataforma Migración-Ciudades: Experiencias de Museos, Experiencias de Migrantes; Ideas prácticas, Web-shops; Zona de contacto; y recursos bibliotecarios. Las propuestas pueden ser presentadas en dos formatos diferentes: una ponencia de 15’ o una presentación de video de 5’.

Para mayor información sobre el proyecto Migración-Ciudades, sus áreas temáticas y la guía para las contribuciones de video por favor dirigirse al sitio web CAMOC.

Si está interesado en asistir al taller Migración: Ciudades, por favor envíenos una declaración de compromiso con el tema de migración de no más de 350 palabras así como una biografía de 75 palabras.

**Fecha límite para el envío de propuestas: 31 de mayo 2017**

**Anuncio de aceptación de propuestas: 30 de junio 2017**

### **Contacto para mayor información o para presentar una propuesta:**

Catherine C. Cole, Vice Presidenta del Taller, [CatherineC.Cole@telus.net](mailto:CatherineC.Cole@telus.net)

Afsin Altayli, CAMOC Secretary, [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)

# Persevering through Time and Memory: Towards the Hrant Dink Site of Memory

NAYAT KARAKÖSE\*



Hrant Dink's Office Room at Sebat Building, former Agos Newspaper that is being transformed to the Hrant Dink Site of Memory.  
© Berge Arabian

*"In the light of memory and remembering  
Through the streams of our senses  
Reconnecting  
Recollecting  
We find our way home"*  
**Malika Ndlovu, *Slave Dreams***

Sebat building, in one of the main avenues of Istanbul, has had a powerful presence in the memory of the city and a significant meaning in the collective memory of the country since January 19, 2007. Yet its significance in the history of the city goes back to earlier days. The building was built in the 1920s by the Jewish architect

Rafael Alguadiş in Şişli neighbourhood of Istanbul. Sebat Building has witnessed a lot over the past century, from developments related to nation-building to pogroms, from military coups to migrations, from sufferings to social change...

The word "Sebat" means *perseverance* in Arabic. It has persevered through time and memory, but what makes Sebat building a site of memory today?

In late 90s, *Agos* weekly, the first newspaper in the Republican period to be published both in Turkish and Armenian, moved to one of the apartments in the building. *Agos* offered a robust platform for raising awareness about the problems Armenians, shedding light on the past, promoting Armenian culture and ▶

\* Nayat Karaköse, Program Coordinator Hrant Dink Foundation, Istanbul-Turkey



19 January 2014 Commemoration © Aras Margosyan

history as well as giving voice to other minority groups in Turkey. Through *Agos* newspaper and its editor in chief and founder Hrant Dink, the so-called ‘Armenian Question’, with its different dimensions of genocide, minority rights and Turkey-Armenia relations, was becoming a part of the public agenda and the past was being unsilenced.

Hrant Dink was touching many hearts and inspiring many minds with his peaceful language and frank approach, to the extent that he became a threat to the official narrative of the state. Dink became one of the targets of the hate speech in the media and he was constantly being threatened. Several court cases were brought against him because of his articles..

The Sebat Building which housed *Agos* and represented a site of transformation and hope through its work, turned into a site of tragedy on January 19<sup>th</sup>, 2007 when Hrant Dink was assassinated in front of the building. The assassination evoked people’s conscience and sparked mass protests; from the night of the assassination Sebat Building became a site of conscience. On the day of his funeral hundreds of thousands of people walked in the streets of Istanbul, protesting the assassination and shouting out “We are all Armenian, We are all Hrant”. The city held an historical walk, full of sorrow, unprecedented solidarity and conscience. For 10 years, every January 19<sup>th</sup>, thousands of people have gathered in front of the Sebat Building to commemorate Hrant Dink. Most public protests or rallies in Istanbul start there, meet there or salute the Sebat Building. In the hearts and collective memory of a wide range of groups the street on which Sebat Building is located is named

as ‘Hrant Dink Street’. On January 19<sup>th</sup> the ‘Hrant Dink Street’ sign is hung on the corner.

The *Agos* has continued and persevered through time, operating from the Sebat Building. The Hrant Dink Foundation was established in August 2007 also in the Sebat Building, by his family and friends to continue his legacy and dreams. In March 2015, both *Agos* and the Hrant Dink Foundation moved to a new building.

The old *Agos* office at the Sebat Building, which also houses Hrant Dink’s personal office, possesses a memory, a truth and a spirit. Turning this venue into a living site

of memory became one of the goals of the Hrant Dink Foundation. The Foundation established an advisory board consisting of members from different disciplines to conduct a preliminary project<sup>1</sup> and upon their recommendation the Foundation decided to form an international group of advisors.<sup>2</sup> The preliminary project has three main principles: learning from best practices through exploring the experiences of other countries; raising awareness about the remarkable role that sites of memory, museums and memorialisation projects play in dealing with the past, mutual understanding and peace; and conducting an inclusive, democratic and transparent process. To reach these goals, the project team visited over 65 museums and memory sites in Germany, Poland, Hungary, Albania, the United States of America, Italy, Armenia, South Africa, Argentina, and Chile; conducted meetings with curators, museum directors, education and outreach programme coordinators, and artists; organised panels in Istanbul with the participation of renowned international experts, curators and museum professionals such as Barbara Kirshenblatt Gimblett, Horst Hoheisel, Andreas Knitz, Mandy Sanger, Tristan ▶

<sup>1</sup> The advisory board consisted of Ayşe Gül Altınay (anthropologist and academic at Sabancı University), Füsün Eczacıbaşı (businesswoman and co-founder and chairman of the SAHA Association for the Arts) Sibel Asna (communications expert, CEO of A&B PR), Erdağ Aksel (artist and academic at Sabancı University), Defne Ayas (curator Director of Witte de With Center for Contemporary Art in Rotterdam) and Tuba Çandar (journalist and author).

<sup>2</sup> The international group of advisors consists of Marianne Hirsh (Professor of English and Comparative Literature at Columbia University), Diana Taylor (Professor of Performance Studies and Spanish at NYU), Andreas Huyssen, (Professor of German and Comparative Literature at Columbia University), Leo Spitzer (Professor of History Emeritus at Dartmouth College), Marita Sturken (Professor of Media, Culture and Communication at NYU), and Carolyn Rapkivian (Assistant Director for Education and Museum Programs at the Smithsonian Institution’s National Museum of the American Indian).

## MUSEUMS AND CONTESTED HISTORIES

Kobler, and Lebogang Marishane in order to raise awareness about the importance of sites of memory and museums, and organised dialogue meetings and workshops.

Learning from best practices in other countries was mind opening and inspiring. The study visits enabled the project team to observe and understand:

- The importance and impact of conducting memory work at site specific places such as former concentration camps, prisons or clandestine detention centres.
- The important role that guides play in interpreting history to the present time and in establishing an interactive dialogue.
- The role of artifacts that shed light on the inspiring micro stories that are overshadowed by the magnitude of the macro stories.
- The role of architecture in leaving space for reflection.
- The importance of designing a peaceful, constructive, non-didactic and inclusive discourse.
- The impact of well-designed education and outreach programmes that take place at the sites and museums.
- The importance of conducting a participatory and inclusive process that is open to the contributions of a range of groups.
- The value of promoting hope and encouraging visitors to act for a better future.
- The significance of continuing the spirit of inclusivity and engaging visitors in the experience, giving them space to voice their opinions and share their lived experiences.

19 January 2017 Commemoration © Berge Arabian



Hrant Dink Caddesi (Street). © Hrant Dink Foundation

Many people, belonging to different ethnicities, political ideologies, identities or disciplines have a special bond with the Sebat Building. Many define January 19<sup>th</sup> as a turning point which represents a debut for discovery, questioning and transformation.

The Hrant Dink Site of Memory is envisaged to be a site of truth, memory, dialogue, comprehension, questioning, debate and hope.<sup>3</sup> It also aims to function as a site to discover, to learn from each other's experiences, to cherish co-existence and to search for alternative ways to live together.

*"Is there hope in memory? There must be. Without hope memory would be morbid and sterile. Without memory, hope would be empty of meaning, and above all, empty of gratitude."<sup>4</sup>*

As highlighted by Elie Weisel above, the challenge for us is to bring together memory and hope.

The challenge for the Sebat Building, a site representing a personal tragedy embodying an old civilisation's tragedy is turning it into a site of memory, of perseverance, and hope for the transformation of Turkish society to remind everyone of the acts of compassion and importance of peaceful coexistence.

<sup>3</sup> Since the beginning of 2017, visits and workshops have been organized at the memory site on an on-demand basis. The site is envisaged to be fully operating in two years.

<sup>4</sup> Address by Elie Wiesel, founding chairman, United States Holocaust Memorial Council April 9, 2002, the Capitol rotunda, Washington, DC. <https://www.ushmm.org/remember/days-of-remembrance/past-days-of-remembrance/2002-days-of-remembrance/address-by-elie-wiesel>

# Urban Life, City Museums, and Children

JEANNE VERGERONT\*

Among the top 10 global trends<sup>1</sup> is megacities. Increasingly, life is lived in the world's urban centres where more than half of the world's population of nearly 7 billion lives. Global urban growth is expected to continue with 60% of the world's population living in cities by 2030.<sup>2</sup>

If city museums are about strengthening the connections between the city and its inhabitants, they should be considering children in their vision for themselves and their cities. Children comprise about 50% of urban population. More than a billion children<sup>3</sup> live in cities worldwide.

For city museums, this is enormous potential. Increased attendance and income from serving even a small percentage of the urban child population is significant. Serving children intentionally is strategically important because they are central to the opportunities and challenges cities face now and will face in the future.

City museums currently do serve children. Many host 'kids day,'<sup>4</sup> or ongoing family activities, produce a children magazine,<sup>5</sup> or offer programs for students.<sup>6</sup> While not representing the full extent of children's presence in city museums, neither do these examples reflect children's presence in urban settings.

To bring children into a vision for themselves and their cities, city museums need to both strengthen their connection with children and increase children's connections to their city.

\* Jeanne Vergeront is a museum planner based in Minneapolis, MN (US). She writes the Museum Notes blog: [www.museumnotes.blogspot.com](http://www.museumnotes.blogspot.com).

<sup>1</sup> <http://reports.weforum.org/outlook-14/top-ten-trends-category-page/9-the-growing-importance-of-megacities-2/>

<sup>2</sup> According to: The state of the world's children (2012), UNICEF report.

<sup>3</sup> <https://bernardvanleer.org/solutions/urban95/>

<sup>4</sup> <http://www.museumofvancouver.ca/content/family-day>

<sup>5</sup> <http://www.mhk.pl/51>

<sup>6</sup> <http://www.mhk.pl/program-for-schools>

## LEARNERS, EXPLORERS, AND CITIZENS

Imagining ways to strengthen connections between museums and children is difficult without viewing them as learners, explorers and citizens.

Through their senses, movement, observation, reason, and language, children notice, follow hunches, organise information, and seek out others to engage. They construct and reconstruct knowledge and share meanings with others. Resourceful as learners, children watch others doing something they can't do and imitate them; then they do it by themselves. They are constantly making connections between what they see, hear, smell and touch and experiences they have accumulated in even the first few years of life. Children are learning all the time.

Active early on as eager explorers, children are finding their place in the world. Initially, adults mediate children's experiences, but soon children direct explorations themselves. First exploring around home and neighbourhood, they come to know the larger, shared landscapes of their cities.

The city of the child, though, is not history, landmarks and postcards. It is not the past. Rather, the city is immediate, present. Children notice power lines and trash bins; they shout down the storm drain to hear their voices. For the child, even a trip to the market is an encounter with the city's complexity. ▶

*Children in the museum © Humara Bachpan*





Ghent City Museum Family Day. © Ghent City Museum

Moving through the city, children develop relationships with places and people. They become enmeshed in daily rhythms, shared events and cultural expressions. When children grow up in and with the city, they forge identities about belonging and sharing with others in a life embedded in the city.

We are inclined to think of children as *future* citizens. Children, however, are not waiting for the future. They are writing the future now. More than just residents or short-term visitors, children are participating in the only real life they know. Central to the changing city they know firsthand, children are citizens now.

### **BUILDING CONNECTIONS TO THE CITY AND MUSEUM**

Inspired by an image of children as valuable to a city's long-term vitality, city museums can shape a broad agenda for growing children's connections to the city. Going beyond expanding children's programs, this agenda begins within the museum, reaches into the city, and enriches the museum.

An example of an augmented reality app. © Ribe Museet



A museum's agenda for engaging children should align with its mission and strengths. Questions can help frame and focus a museum's interests and guide inquiry. What age groups are of particular interest? Why? What does it know about children and their city? How will it deepen its knowledge?

Readings like those listed below and municipal plans<sup>7</sup> contain valuable information about city children to help learn more about younger audiences, their interests, the ways they learn, and how to engage them. Collaborating with university faculty or children's museums can bring in valuable expertise. Nevertheless, staff needs to get to know children themselves by observing them around the city, interviewing them and listening to their insights. Early encounters are productive in developing a shared understanding about children and the city and building capacity for engaging them.

Ideas, places and partners for projects come from this exploratory research and from children themselves. Different projects usually suit different age groups; methods for engaging them will vary. When asked good questions and invited to reflect on what interests them about their city, however, children have ideas and fresh insights on a seemingly familiar place. Giving them tools like maps, sketchbooks, pencils, photos, and cameras assists and extends their explorations of a place or interest and even provides information valuable to city planners.<sup>8</sup> ▶

<sup>7</sup> <http://www.leeds.gov.uk/docs/Leeds%20Children%20and%20Young%20People%20Plan%202015-2019%20WEB.pdf>

<sup>8</sup> <http://www.vikalpsangam.org/article/kids-in-india-are-sparking-urban-planning-changes-by-mapping-slums/#.WMQhebGZNgg>



## NEW RESEARCH TERRITORIES

### CHILDREN SEEING THE CITY

In the Municipal Infant-Toddler Centers and Preschools in Reggio Emilia (IT) educators invited young children to be interpreters and guides of their city. In this project, Reggio Tutta,<sup>9</sup> children three to six years old were asked first to think about their image of cities in general. As they thought about their role as guides for Reggio, their perspective shifted. Using words, maps, symbols, and postcards, a rich, layered portrait of Reggio emerged: a city with boundaries, relationships among parts, distances, stories.

A project like Reggio Tutta inspires museum projects. Our City at Play might focus on places children play and what makes a good place to play. Children six-ten years old can interview parents and grandparents about their childhood play memories. An exhibit could be installed around the city on an audio trail with stops at related sites, giving broad visibility to children's ideas.

Older children's investigations of fascinating places can inspire urban adventures. Geotagged objects or places from the city's past might be incorporated into an augmented reality app like one created in historic Ribe,<sup>10</sup> Denmark.

Museu de les Ciències Príncep Felipe (Valencia, Spain) involves children in the life of the museum as learners and citizens. One of several science centres that have created a children's board for 10 and 11 year olds, it offers an opportunity for participation in museum governance.<sup>11</sup> Children meet and work with children from across the city; their activity ideas are vetted by museum processes.

City museums often create spaces for young children as the Helsinki Museum<sup>12</sup> and Chicago History Museum<sup>13</sup> have. Planning for museum expansion or renovation could also engage children of any age in thinking about their museum, how it might look and feel, and how it might connect with the city.

Museum collections can engage children about eight years and older with the city. A museum might invite them to explore objects related to a current city issue. In exploring public transportation memorabilia, workers' tools, or old signs, children consider who used them, equivalents today, possible future versions, and how to display them.

<sup>9</sup> <http://www.reggiochildren.it/?libro=reggio-tutta&lang=en>

<sup>10</sup> <http://www.en.esbjerg.aau.dk/news-events/news-list/news/danish-museum-app-to-receive-american-museum-award.cid260338>

<sup>11</sup> <http://www.ecsite.eu/activities-and-services/news-and-publications/digital-spokes/issue-26#section=section-indepth&href=/feature/depth/childrens-boards-tool-social-transformation>

<sup>12</sup> <http://www.helsinginkaupunginmuseo.fi/en/exhibitions/childrens-town/>

<sup>13</sup> <https://www.chicagohistory.org/exhibition/sensing-chicago/>



*Children seeing the city. © Jeanne Vergeront*

### BECOMING PART OF THE CITY

Cities are constantly changing and children are part of that process. When museums involve children now on different topics, they are engaging them in considering what those changes could be. What would make the city friendlier to newcomers? How will the city meet sustainability challenges?

City museums can have an active, valuable role in increasing children's connections with their city. Authentic encounters with places and people allow children to contribute in meaningful ways to cities they live in, are growing up in and will lead.

#### Readings

- José Antonio Gordillo Martorell. *An Experience in Participative*
- Bernard van Leer Foundation. *Early Childhood Matters*. <https://bernardvanleer.org/series/early-childhood-matters/>
- *Children in Museums*: <https://museumnotes.blogspot.com/2014/02/children-in-museums.html>
- Derr, Victoria, Chawla, L. and Van Vliet W. (2015). *Children as Natural Change Agents: Child-friendly Cities as Resilient Cities*. [http://toriderr.weebly.com/uploads/1/5/5/4/15545852/derr\\_chawla\\_van\\_vliet\\_manuscript.pdf](http://toriderr.weebly.com/uploads/1/5/5/4/15545852/derr_chawla_van_vliet_manuscript.pdf)
- *Growing Up in an Urbanizing World*. (2002) Chawla, Louise (Ed.) UNESCO: New York
- *Kids in India are Sparking Urban Planning Changes by Mapping Slums*: <http://www.citylab.com/tech/2015/02/kids-are-sparking-urban-planning-changes-by-mapping-their-slums/385636/>
- Mara Krechevsky, et al. (2014) *Engaging City Hall: Children as Citizens*, *The New Educator*, 10:1, 10-20.
- Municipality of Reggio Emilia (2000). *Reggio Tutta: A Guide to the City by the Children*. Reggio Emilia, Italy: Reggio Children.
- *Kids in Museums*: <http://kidsinmuseums.org.uk>

# Antwerp à la carte Perceiving the city's past, present, and future through food

LEEN BEYERS\*

In May 2016, the Museum aan de Stroom [MAS] in Antwerp, Belgium, opened an exciting new permanent exhibition: *Antwerp à la carte*. Food is a timely topic, which is why many museums are creating new food exhibitions. *Antwerp à la carte* is not just an exhibition on food; it is an exhibition about the intimate—and interlocking—relationship between food and the city.

Cities are by definition hungry, as English architect Carolyn Steel argues in her book *Hungry City* (2008). To a greater extent than we may realise, cities all over the world depend on agricultural production, both nearby and far away, for their survival. In addition, the ostensible culinary specialities of cities are almost always created with rural crops. As such, food supply—the sale, preparation and consumption of food—and food waste form the basic fabric of cities, and link them inextricably to the countryside.

\* Leen Beyers, Head of the curatorial department of the MAS.

This new exhibition *Antwerp à la carte* is inspired by Steel's *Hungry City*, as well as other recent urban studies. The exhibition shows how the city of Antwerp has fed a growing population from the sixteenth century onwards, and questions how cities will continue to provide for their citizens in the distant future. As a port, Antwerp is ideally placed to highlight the link between food and the city. The harbour has always been a hub for the international food trade and has contributed to food security throughout the Netherlands. In addition, the demographic history of Antwerp is nothing short of eventful, with remarkable growth spurts in the 16th and 19th centuries. It is no coincidence that the most radical transformations of the food chain took place in these two centuries. This history suggests that in this day and age as well, the globally accelerating rate of urbanization will fundamentally alter the existing food system. ▶

*View over Antwerp's roadstead. Jean Baptiste Bonnecroy, Antwerp, 1658. Oil on canvas Collection MAS, AS.1952.044. 005.  
© Museum aan de Stroom*



## NEW RESEARCH TERRITORIES

Assigning a prominent role to food in order to understand the city is a notion that seems to run counter to our intuitive understanding of the world at large. Aren't cities made up of dense masses of people, the majority of whom tend to work in non-food or subsistence-related sectors, such as industry, banking, and finance? Thus, isn't food production the major concern of the countryside? Whoever maintains such a sterile contrast between town and country ignores the shared and intertwined history of the two. In fact, technological progress and cultural concerns with regard to hygiene have gradually widened the gap between town and country, and explain why we disregard the dependence of cities on agriculture today.

Antwerp à la carte is eager to overcome the gap between town and country and takes visitors on a tour from the countryside, which supplies food; to the city's markets and shops; to kitchens, inns, and restaurants; to the secret places of waste processing; before finally arriving at imaginings of the distant future in a greenhouse. In this multimedia exhibition, works from such artists as Frans Snijders and Pieter Brueghel are juxtaposed with contemporary works of art, as well as fragrance installations, recipes from the two-Michelin-starred chef Viki Geunes, ancient tableware and kitchen utensils and, being the final stage of the food chain, unique toilets and archaeological findings from cess pits. They all make the story of the intimate relationship between food and the city, both then and now, tangible. Fragrance is crucial in this exhibition, because the growing hygienic concerns with regard to smell and stench are one of the major causes why the origin of food and food waste has become largely invisible in the city.



*Untitled. Thomas Rentmeister. Sugar, shopping cart. Exhibition view MAS, 2016. © Museum aan de Stroom*



*Antwerp and European hearth objects, 15th-19th century, MAS Collection Exhibition view MAS, 2016. © Museum aan de Stroom*

**Along with the overall theme, three other curatorial choices have received a lot of attention from the public so far. These choices exemplify core elements of the MAS mission to connect past, present, and future; to collaborate with diverse communities; and to connect the local and the global.**



*A greenhouse devoted to the future. Exhibition view MAS, 2016. © Museum aan de Stroom*

## NEW RESEARCH TERRITORIES

First, the mission of the MAS is to connect past, present and future and to create a new, contemporary relevance for age-old heritage. Hence, in this exhibition one fifth of the gallery space is devoted to the future. A greenhouse at the end of the exhibition features visions from both artists and experts and invites visitors to dream and reflect. And Antwerp à la carte is not intended to create a nostalgic fairytale about the past. Rather, we invite visitors to experience the past, and to use this new knowledge to reflect on the present and the future. In 1900, an estimated 10 percent of the global population lived in and around urban areas, while the most recent forecast suggests that this ratio may rise to as much as 75 percent by 2050. This trend toward urbanization triggers a crucial question: how will all of these city dwellers be fed in the future in a way that is socially just, economically viable, and environmentally sustainable? In the years to come, we will regularly adapt the greenhouse, keeping it current with new perspectives on the future.

A second aim of the MAS is to function as a network museum and to develop stories in co-creation with communities. In this exhibition the largest project of co-creation, *Shop around the corner*, focused on the small shopkeepers of Antwerp since the 1950s. In our collection, and in other city collections, this topic had been relatively absent, though the sector had undergone major changes. We developed a project that would allow butchers, bakers, grocers, and fishmongers to contribute with personal testimonies, photos, and objects. Volunteers collected stories, exhibitions on location were organized, and contemporary photographer Sanne de Wilde documented the shops. Today, the photos and stories are on show in Antwerp à la carte, and in the MAS Boulevard, the free gallery that leads to each of the exhibition rooms. To a lesser extent, similar participatory strategies were used to collect stories and objects from restaurants. Both shopkeeping and the restaurant sector are exceptionally diverse in the city of Antwerp. As such, we invested consciously in a wide array of networks. In our exhibition, we present this diversity as part of our city's general history, and avoid 'othering' different ethnic groups. ▶



*Hassan El Bassraoui from fishshop Eurofish. © Sanne De Wilde. Antwerp, 2015. Collection MAS, MAS.0163.010. © Museum aan de Stroom*



*Sugar factory. Frans Jansz. Post Haarlem, c. 1659. Oil on canvas. Museum Boijmans Van Beuningen (Rotterdam), 2116. © Museum aan de Stroom*

## NEW RESEARCH TERRITORIES

A third objective of the MAS is to highlight the connection and exchange between Antwerp and other parts of the world. Food is one of the aspects of culture which demonstrates the long history of global interconnectedness. Further, food has had a deep impact on history as well as art history, and is also an important theme in contemporary art. Antwerp à la carte deliberately confronts different types of art and heritage and allows visitors to explore the connection food creates between the city and the world from more than one perspective. The minimalist, lucid scenography (of Felt Architects) allows for the

integration of these perspectives. Abstract yet very recognizable structures referring to a container, a supermarket, a snackbar, and a toilet stall sustain the storyline, as well as the confrontation between contemporary art, paintings, film, and historical objects. This structure is combined with a multisensory experience, and with a variety of activities for different learning styles. In other words, Antwerp à la carte is bound to tickle visitors' senses.

**Find out more:** <http://www.mas.be/en/activity/5-antwerp-%C3%A0-la-carte>

# The Power of Darkness – The night as a cultural landscape

TONER STEVENSON\*

We are living in an era when we have a sky full of stars and, using ever more sophisticated telescopes and technology, scientists can look back into the distant past to the beginnings of our Universe.<sup>1</sup> Our small blue planet and our short existence on it so far has been formed by forces of nature so mysterious and enthralling that almost every day we can read of new discoveries and new theories that challenge past truths. More and more I have learnt that the night sky is part of who we are, where we came from and that every culture has in its past a dependence on the stars for survival, to mark time and intrinsic to its cultural expression. However most of us can hardly see the stars using our naked eyes from our cities because of the air and light pollution.<sup>2</sup>

In this paper I am going to explain why, even in a light-polluted city, the night sky can have relevance for all museums and heritage sites.

### Celestial objects are part of all cultures

It is only a few generations past when the stars in the night sky were easily viewed from most places on our planet. Human society was dependent on those who could use stellar positions to determine accurate time and to navigate sea and land voyages. In Australia ▶

*'Electric Jellyfish' outside Sydney Living Museums' property Museum of Sydney during Vivid 2016, image © Equilibrium Design, Dolby Australia and Sofie Loizou (Australia)*

\* Toner Stevenson, Head of House Museums, Sydney Living Museums, one of Australia's leading cultural organisations, where she manages six of the state's most important heritage properties and collections. She has over thirty years' experience in the cultural sector, inclusive of managing Sydney Observatory and as a project manager at The Natural History Museum, London. Her Doctoral Thesis, supervised by The University of Sydney's Museum Studies Department, researched Australia's contribution to an International Star Catalogue and the women who measured the stars from 1887 to 1971.

<sup>1</sup> Brian Schmidt discovered that our universe is expanding at a rapid rate. At some time in the future the night sky will, as viewed from Earth, appear to have fewer stars and it will become increasingly difficult to look back to the beginnings of the Universe. 'Brian P. Schmidt – Facts', Nobelprize.org, Nobel Media AB 2014. Nobel Prize winner.

<sup>2</sup> Gernaut, J 2013, 'Toxic Air blocks out the Sun in Beijing', *Sydney Morning Herald*, 13 January, <http://www.smh.com.au/world/toxic-air-blocks-out-the-sun-in-beijing-20130112-2cn72.html>





*Sydney Observatory during the 2011 total lunar eclipse. © Geoffrey Wyatt.*

scientists have only recently realised the extent Aboriginal Peoples used their stellar knowledge for travel and cultural purposes.<sup>3</sup> According to many Aboriginal Peoples the Milky Way and other objects in the night sky were created by ancestors during the “Dreamtime” and the many associated stories, which vary across the continent, have cultural significance. It is lamentable then that the Milky Way is only visible in all its splendour hundreds of kilometres outside the city, but other cultural expression at night is possible.

Street lights, illuminated billboards and neon signs have signified the successful modern city since Paris began gas-lighting in 1828, earning it the name ‘La Ville Lumiere’ – ‘the city of light’. In 1840 electric rod lighting was tested in Place de la Concorde and by the end of the century Paris was lighting its boulevards using electricity.<sup>4</sup> Ironically Sydney Observatory publicly demonstrated the first electric-arc light in Australia in

1863. By the early twentieth century most major cities around the globe had installed electric street lighting. Enormous numbers of lights filled city streets, many had hoods to sensibly direct the light down, but over time the energy-wasting ‘sky glow’ of the city meant that whilst it was easy to walk around at night, most stars were obscured. Today we have LED lights, which consume less energy, but are ▶

*1888 school house lesson. © James Horan for Sydney Living Museums*



<sup>3</sup> Norris, R P & Hamacher, D W 2014, Australian Aboriginal astronomy: an overview. *Handbook of Archaeoastronomy and Ethnoastronomy*, Vol. III, edited by Clive Ruggles. Springer-Verlag, pp. 2215-2223.

<sup>4</sup> An exhibition titled ‘Electric Paris’ held at the Bruce Museum in 2016, catalogue by Hollis and Clayson, featured Impressionist art inspired by the natural night and illumination.



Rouse Hill House Dining Room by candlelight. © James Horan for Sydney Living Museums

much brighter than incandescent or fluorescent lights. They can be used to create huge illuminated billboards and create artworks. For three weeks Sydney city hosts 'Vivid', an artistic and cultural lighting festival, which draws over 2.3 million visitors out into the cool early winter night air. In 2016 the Museum of Sydney, one of Sydney Living Museums 12 properties, hosted a 'Vivid' installation called 'Electric Jellyfish' that drew over 70,000 visitors.<sup>5</sup>

There is no doubt that 'Vivid' is a resounding success embraced by the public, but on the other 49 weeks of the year there are plenty of opportunities for cultural expression and interpretation as all cultures have a rich relationship with the night which pre-dates illuminated cities. It is imperative for Museums and cultural organisations, not just science centres and observatories, to care about the night sky and to consider it as important to interpretation. In many cities we can still see the Moon, bright stars and planets. When cities turn off their lights, as many do during 'Earth Hour', even more stars become visible.<sup>6</sup> I was once manager of Sydney Observatory and it was there that I came to understand and appreciate the multiple ways the night sky and darkness can create immersive experiences.

<sup>5</sup> Vivid 2016 media release, destination NSW, stated that a new record was set for participants at 2.3 million. 'Electric Jellyfish' was by Equilibrium Design, Dolby Australia and Sofie Loizou (Australia).

<sup>6</sup> 'Earth Hour' is a global annual event, which began in Sydney in 2006 as a promotion by the World Wildlife Fund.

### Observatory museums

Sydney Observatory is located in the heart of the city. Communicating astronomy to the public is its core business and each year over 40,000 visitors investigate the night sky through telescopes. Assisted by expert astronomy guides visitors learn through their own observations about the physical characteristics of stars, planets, the Moon and other objects. In Sydney we can see the Southern Cross and just make out the fifth star. Constellations such as Orion and Scorpius are easy to identify on clear nights. Amazing objects are magnified through telescopes including globular clusters and nebulas and, on rare occasions, a comet.

Within the historic building, which dates back to 1858, there is a digital planetarium and a 3D Space Theatre, which provide opportunities to explain complex phenomena such as dark energy, black holes and newly discovered planets that revolve around other suns. At night, under the cloak of darkness, Sydney Observatory is a busy place with life-long learning astronomy classes, Sydney City Skywatchers astronomy club meets, guest speakers and telescope viewing. There is a domed building with a lift and a telescope with an 'Adjustable Relay Eyepiece' especially designed to enable accessible observing for people in wheelchairs, and anyone who finds stairs challenging.

There are many public observatory museums located in cities, such as Griffith Observatory in Los Angeles, ▶

Telescope viewing at Rouse Hill House & Farm. © James Horan for Sydney Living Museums



## NEW RESEARCH TERRITORIES

Royal Observatory Greenwich, Melbourne and Perth Observatories. There are also science museums that have telescope domes and public telescope viewing, including the Deutsches Museum in Munich and Museum of Science Boston. Not every museum has telescopes, or a focus on astronomy but darkness is a potent device for all.

### Darkness creates an immersive experience

Sydney Living Museums has exploited the experiential opportunities the night sky offers visitors to historic house museums. We have programmed stargazing nights at Rouse Hill House & Farm, where there is no observatory but an open landscape and reasonably dark sky. The 1818-1860s Rouse Hill House is in 25 acres of preserved gardens, farmland, out-buildings and heritage fences, located in a rapidly expanding suburban area. We engaged with local volunteer astronomers, Sydney-based astronomy clubs and Sydney Observatory. Several large telescopes were set-up around the farm. A music group called the 'Highly Irregular Orbit' played celestial-themed music, such as 'Fly me to the Moon' in the 'stargazers' café and there was a massive blow-up projection screen with an astronomy presentation.<sup>7</sup>

Candle-lit lessons in the 1888 Rouse Hill School focussed on what students were taught about the solar system in the late 19th Century. The 300 visitors, who were mostly families from the local area, found much to discuss as they wrote on old-style school slates. In Rouse Hill House the dining table was fully set with candles ready for the night meal. All of these experiences were favourably applauded in the visitor evaluation. The most quoted reasons for visiting were to share a night-time experience with the family, to see the house and school in candlelight, to show children the stars and planets and to learn more about astronomy.<sup>8</sup>

Sydney Living Museums has recently implemented an Aboriginal Action Plan which includes an annual series of cultural calendar events.<sup>9</sup> There is potential to partly fulfill this ambition with a program

<sup>7</sup> 'Fly me to the Moon' was written in 1954. The version sung by Frank Sinatra in 1964 is the one I remember being played when the first Apollo Moon landing mission occurred in 1969.

<sup>8</sup> Stargazing Visitor Evaluation studies, 2015 & 2016, Sydney Living Museums, unpublished.

<sup>9</sup> Sydney Living Museums Aboriginal Action Plan, 2016, unpublished.

developed by an Aboriginal cultural group, which focuses on cultural astronomy with night-time storytelling around a campfire and stargazing.

### Conclusion

The night sky offers many programming and interpretive opportunities for museums. Sydney Living Museums holds regular twilight and night-time experiences at the Hyde Park Barracks, Vaucluse House, Elizabeth Bay House, Susannah Place and Elizabeth Farm. It is satisfyingly opportunistic to revel in a dark environment to enable immersive, personal and social experiences to naturally occur.

To enable 'the dark' Museums must be responsible with their outdoor lighting and we must all actively encourage authorities to understand that viewing the stars in the night sky is a cultural experience which connects us all. The night changes the visitor experience, and whilst programs using illumination, such as 'Vivid' are exciting crowd-pleasers, the power of the dark is not to be underestimated.

*Rouse Hill House at night © James Horan for Sydney Living Museums.*





# City Circles Athens

IRENE FORTUYN\*

City Circles Athens is the first in a series of City Circles to be performed in various cities around the Mediterranean in the years to come. As a bottom-up system of unravelling part of a city, the tool aims to uncover that which is often overlooked, to make the invisible visible and the mundane insightful. It is the project's intent to create an awareness, to provide people with a new oblique way of viewing urban settings. In a world where an ever larger majority of people live in cities combined with research looking into future needs, performed mainly through data analysis, City Circles aims at unlocking the beauty, resilience and creativity of humans interacting with their direct surroundings, often singular and therefore invisible in data sets.

From September 2016 till January 2017 a group of 15 Design students from Design Academy Eindhoven (DAE) and 15 Architecture and Design students from Patras University have been working on City Circles research in Metaxourgio, Athens. The outcome of the five months of work was exhibited and shared with an audience at the Municipal Pinacothèque of Athens on Koumoundourou Square in an exhibition called *It's Hard to Draw a Circle* from 26 January till 7 February 2017.

## THE CONCEPT OF CITY CIRCLES

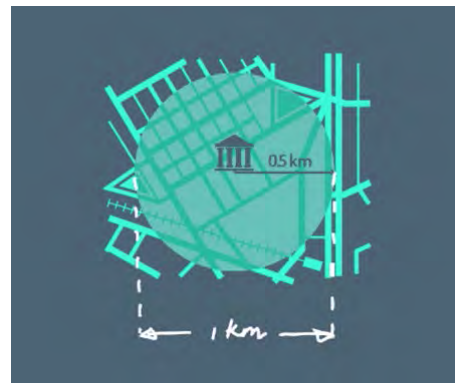
City Circles is a design-driven research tool, providing a cross-section of urban spaces—a circle with a diameter of one kilometre. The project aims to unlock, disclose and inspire fresh perspectives and ways of looking at cities. A group of explorers, in this case students from DAE and Patras University, designers and researchers—delve into a number of topics, allowing for the complexity of an urban area to take centre stage. A City Circles project will give a comprehensive overview, a cross-section, of an urban setting as seen, experienced and connected to by the 'explorers'. An integral part of the method is that the findings, in all forms, are shared and presented at the centre of the circle during an event with a focus on the visual, tangible and experiential reflection of the uncovered data and the consequent proposals. Each City Circles project is also added to the City Circles online archive, making it possible to compare different circles.

\* Irene Fortuyn is an artist, head of a department at Design Academy Eindhoven and Creative Director at KETTER&Co.

The concept of City Circles found its origins at KETTER&Co, an initiative by artist Irene Fortuyn, engaging with the commons and aiming at the enhancement of social and urban space. To this end KETTER&Co initiates and implements projects, asks questions and brings together parties from different disciplines and backgrounds to find connective solutions. City Circles fits into this tradition. KETTER&Co has a link to DAE, where Irene Fortuyn is the head of a design department.

## THE AIMS OF THE PROJECT

It is a well-reported fact that more than half the world's population now lives in cities and that this number will only continue to grow. In order to facilitate and manage this growth we need to have a thorough understanding of how cities function, how people operate within cities and what elements



One kilometer diameter circle.  
©2015 Ketter & Co.

influence the development of cities. With City Circles we attempt to capture this from within by providing a zoomed-in look at these growing spaces, finding a greater story in the study

of the local and mundane to get an understanding of multi-layered cities and their neighbourhoods. With City Circles we essentially want to achieve what is so wonderfully put to the fore in Coleman's work: the awareness and diversification of perspectives (add reference).

City Circles aims to do this too: by involving the local community, using their craftsmanship and connecting them to the findings and final outcomes. Through showcasing the City Circle's DNA in a new form the project connects people to their own surroundings and hopefully kick-starts a more conscious relationship with their urban setting. ▶

METHODOLOGY

The first step of a City Circles project is the selection of a central point. This location will sit at the centre of the circle and defines the area to be researched. Each group of explorers focuses on two topics: one given topic – food, health, flow, learning, flora/fauna, human interaction, economy, materiality, crafts, and one free topic they choose themselves. Providing each City Circles project with the same set of topics will lead to the possibility of comparing different cities. The free choice topics grant the explorers the option of including their own interests and allows for local traits to be incorporated into the research.

The findings of each project are ‘translated’ – or designed – to inform, reflect, contextualise and provide physicality to the data. Making the findings tangible means they can be experienced, which leads to a different relationship with those findings. This step of interpretation and presentation of the data is what sets the City Circles process apart. We encourage the exhibition to be made in collaboration with local craftspeople. These local craft traditions underline the local identity and create interaction.

THE FUTURE OF CITY CIRCLES

To archive and document each City Circle’s findings an online database will be created. Eventually the data from the different City Circles can be compared and connected to create a greater City Circles context and story. Whilst the exhibition is local and limited in space and time, the transfer of the findings to the database will allow for the data to be accessible to anyone anywhere. As more City Circles are added to the database the more this bottom-up way of unlocking city life and the resilience of humankind within cities will be exposed and recognized.

City Circles aims to diversify perspectives on urban spaces and to create a mind-set by which people dig deeper and look differently at their own urban setting. Through the physical representation of the collected information we hope to challenge people’s relationship with the findings and their local context. It is not the ambition of this project to provide answers, but rather to help others draw informed conclusions on how urban spaces are used, function and live.

From the “catalogue” of the Metaxourgio exhibition pieces:<sup>1</sup>



*Informal Learning – a Spoken Dictionary for Mustapha,*  
© Rik Maarsen

**Informal Learning – a Spoken Dictionary for Mustapha, Rik Maarsen**

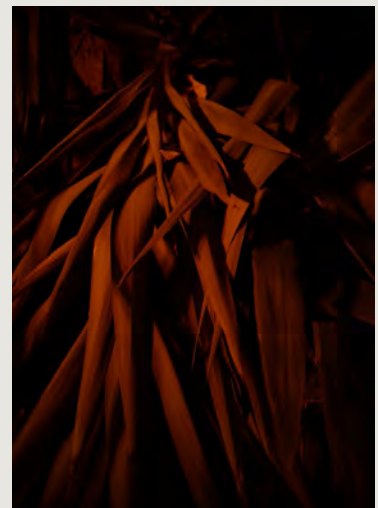
While being together with M, an Afghani refugee currently living in Athens, Rik selected 333 words from M’s environment, which are important for M to learn.

These words were translated from Farsi to English. While doing his work in the streets of

Athens, M can listen to the words and being able to see the meaning at the same time. This informal method of learning makes it easier for M to learn English.

**Fluorescent, Isabelle Mauduit**

Studying the plants of Metaxourgio Fluorescent aims to give visibility to the beauty of the greenery present. By reputation and first impressions, Athens is not always considered a green city. This opinion does not do justice to the urban wildlife and public plants that inhabit the area. The project is comprised



*Fluorescent, © Isabelle Mauduit*

solely of photos, providing visual information about the place. By manipulating these images Mo proposes new views on what exists within the circle highlighting the often overlooked wonders of Metaxourgio’s “garden”. ▶

<sup>1</sup> This is only a small selection of the work done within City Circles Athens, chosen in order to illustrate the outputs and the potential of this approach. Each example corresponds to a student project that was part of the exhibition. Texts about all the 24 pieces were given to the visitors as a large A3-size folded leaflet in both English and Greek.

**Spatial Potential, Amenda Kelders**

A solution is presented that brings awareness and nature to the abandoned buildings of Metaxourgio. The abandoned buildings are rotting away each day and according to recent studies contribute to serious health problems and an increase in crime. The proposal is to give these buildings a new, fresh “coat” of green as they become laden with plants. This coat will not only make the buildings pleasing to look at again but add more nature to the grey cityscape.

**CV of Personal Landmarks, Maud van der Linden**

Do the things we do define who we are? The function of this CV is to sketch a more complete image of a person’s life. Besides his or her skills, their values are also shown. In this way, the CV is layered in factual and sensitive experiences. The universal format makes every person equal, while their graphic DNA shows the differences that shaped them during their lives. The interactive PDF can be shown to one another and could be used for applications.

**Symbiosis, Lotte de Haan**

A pop-up kitchen appearing after the market closes to prevent valuable food going to waste. Food remaining on the street after the market is closed is a painful sight in a hungry environment like Metaxourgio. Can’t something valuable be done with this source of energy? As the salesmen say “the life is in front of the market”. But is there also life after the market? Where the market stops, symbiosis continues, creating a meal together using the vegetables which would have gone to waste, giving everybody the opportunity to participate and share.

*Symbiosis, © Lotte de Haan*



**New Ruins, Virgile Tanguy**

On arriving in Athens, Virgile noticed how many people like to spend their time outside. Paradoxically, there are no proper public spaces. After much walking in the area, Virgile became interested by the rough structures of unfinished buildings. Made of concrete and metal bars, this brutal aesthetic inspired him to bring something back to the circle without interfering with the existing ambience. His public chairs were produced using the same construction and material as the unfinished buildings of Metaxourgio.



*New Ruins, © Virgile Tanguy*

**Exhibition participants:** Amenda Kelders, Axel Coumans, Cas van Son, Deborah van Putten, Dimitry Suzana, Floor Skrabanja, Isabelle Mauduit, Lotte de Haan, Martijn Straatman, Maud van der Linden, Maxine Granzin, Moreno Schweikle, Rik Maarsen, Vera Charniak, and Virgile Tanguy

**City Circles guides:** Irene Fortuyn, Jan Melis, Pantelis Makkas and Denys Zacharopoulos

**Find out more on City Circles:**

<http://www.ketterenco.nl/wp-content/uploads/City-Circles-Concept-Presentation-v10-2015.06.24.pdf>

# 5th International Conference: Creative Cities

Porto, Portugal, 25-27 January, 2017

JELENA SAVIĆ \*



The conference poster. Source: <http://www.cidadescriativas2017.com/en/>

“Cities are the places of opportunity, but also of challenge”: this is how Francesco Bandarin began his address at the international conference on Creative Cities I attended this January. The city of Porto, which hosted the conference’s fifth gathering,<sup>1</sup> is notable for the constant and productive interplay between its historical and innovative side. Porto may not yet be part of the UNESCO Creative Cities Network, but as a dynamic city, simultaneously historical and contemporary in nature, with a tradition of openness to the world, it is certainly a good choice for a Creative Cities conference. Its two UNESCO World Heritage Sites (the historical centre and the nearby Douro wine region) play a key role in city life and help attract record numbers of tourists, which provides benefits to the city, but also challenges.

The conference was organised by ICONO14, a Madrid based research group, and CITCEM as their local partner. ICONO14 is largely interested in theorising, investigating and giving expression to issues and problems of aesthetics, image, communication and information. Their keyword is “poetic intelligence”.<sup>2</sup>

\* Jelena Savić, Architect, CAMOC Board member and CAMOC Review editor.

<sup>1</sup> The four previous gatherings were held in Madrid (three of them in 2009, 2011 and 2016) and in Campinas, Brazil (2013).

<sup>2</sup> From the description of ICONO14 and its mission provided at: <http://www.icono14.es/icono14> (accessed: February 2017).

CITCEM is a transdisciplinary research centre “Culture, Space and Memory”, part of FLUP (the Faculty of Arts and Humanities at the University of Porto). It fosters research in the area of humanities, particularly focusing on history, archaeology, art history, cultural studies and museology.

Succinctly defined, the event was an international, trans disciplinary gathering exploring creativity and the city. With participants from all continents and diverse disciplinary backgrounds, three conference days were needed to give adequate space to each and every viewpoint and even then parallel sessions could not be avoided.

## THE CONFERENCE HIGHLIGHTS

Francesco Bandarin, the UNESCO Assistant Director-General for Culture and professor of Urban Planning and Conservation at the University IUAV of Venice, was one of the two main invited speakers. The theme of his keynote address, which opened the conference, was the UNESCO Creative Cities Network and its role as an innovator in research on sustainable urban development. Creativity was emphasised as a common basis for a sustainable future for highly dissimilar cities, different in size and context and spread ▶



*The opening ceremony. © Jelena Savić*

across different continents.<sup>3</sup> The second keynote speaker, Carlos Abrunhosa de Brito, focused on the theme of a creative economy in Portugal. De Brito is the president of ADDICT, the agency for the Development of Creative Industries based in Porto. ADDICT has over 70 associates from the culture and creative sectors, with universities, R&D centres, city councils, creative businesses and non-profit cultural organisations among them, covering the entire north of Portugal and beyond.

Two creative cities forums were held during the conference. The first one, on the **first day**, was dedicated to the experiences and challenges of Portuguese creative cities.<sup>4</sup> The second forum, on the final day, gathered together representatives of other creative cities - Montevideo, Philadelphia, Orlando, Christchurch and Mexico City.

Another form of communication, that turned out to be very successful and attracted a good number of participants, were the round tables, seven of which were held over three days. The aim was to reinforce dialogue and present case studies (primarily in Portuguese

<sup>3</sup> Cities in the UNESCO Creative Cities network range in size of population from several thousand to millions: for example, Idanha-a-Nova in Portugal, the creative city of music, has less than 10 000 citizens, while Shenzhen in China, the creative city of design, which has grown exponentially over just three decades, and is now a city of some 16 million).

<sup>4</sup> Óbidos and Idanha-a-Nova have been inscribed in the UNESCO Creative Cities network, one as a city of literature, another as a city of music. The representatives of Porto, Sabrosa, Vila Real and Santarém also took part in the forum.

and Spanish contexts) on these themes: “The technological city: virtuality and reality”, “The habitable city: architecture and urbanism”, “The solidarity city: active participation and citizenship”, “The communication city: identity and branding”, “The city for leisure: publics and culture”, “The visited and marketed city: tourism and culture”, “The wise and future city: education and youth”.

Those themes were further investigated through 25 paper sessions giving a total of 111 presentations. The sessions

focused on even more specific sub-themes of relevance for creative cities, and brought into play a more geographical diversity of case studies.<sup>5</sup> My principal focus was on following the presentations on urban heritage and its role in sustainable development, and the case studies of Porto, a city which is the subject of my own current research.

Among the highlights of this gathering were the fruitful debates emerging from juxtaposed visions of city branding experts and researchers at the round table meetings (I managed to attend two, “The communication city: identity and branding” and “The visited and marketed city: tourism and culture”). They touched on new, immersive types of tourism, with the purpose of counteracting consumerism and superficiality, and to understand the spirit of place more thoroughly. Among paper presentations I attended, the ones of Sofia Alves and Teresa Cunha Ferreira were the most thought-provoking. The former summarised the challenges of Porto’s 20 year long history of being a World Heritage Site, particularly illuminating the issues of gentrification, the impact of tourism and the

<sup>5</sup> Among the total of 17 sub-themes, I was most curious about the ones linked to heritage in contemporary context: “The palimpsest city”, “The inherited city”, “From the inherited city to the creative city”, “The identitarian city”, and “The visited city”; I managed to attend most of the presentations from my “wish list” despite the parallel session concept. For the others that I missed, it meant a lot that the organizers had already printed out the abstracts and the draft version of proceedings (here I need to point out a slight obstacle for an international attendee: many contributions were in Spanish and Portuguese only).



*A break in the gardens of the Crystal Palace, next to one of the two conference venues (Biblioteca Almeida Garret). © Jelena Savić*

revitalisation of the historic centre; the latter focused on a range of threats to the spirit of place of historical cities in a contemporary context (façadism, heritage consumption), challenging us to consider whether the roots of nostalgic escapism to an (invented) past may be understood as a reaction to the uncertain future cities are facing.

## SUMMARY

Summarising the three conference days, I found the gathering relevant for city museums on several levels. Manifold disciplinary perspectives were brought together, which contributed to a holistic and critical reflection on urban heritage and urban future. Case studies from the local city and creativity context of Porto and Portugal contained state-of-the-art experiences transferrable to other cities. However diverse were the technical, artistic, philosophical or anthropological perspectives on

creative cities, there was one strong thread in common – the people-centered approach, which also permeates contemporary thinking on the role and mission of museums about cities.

### Find out more:

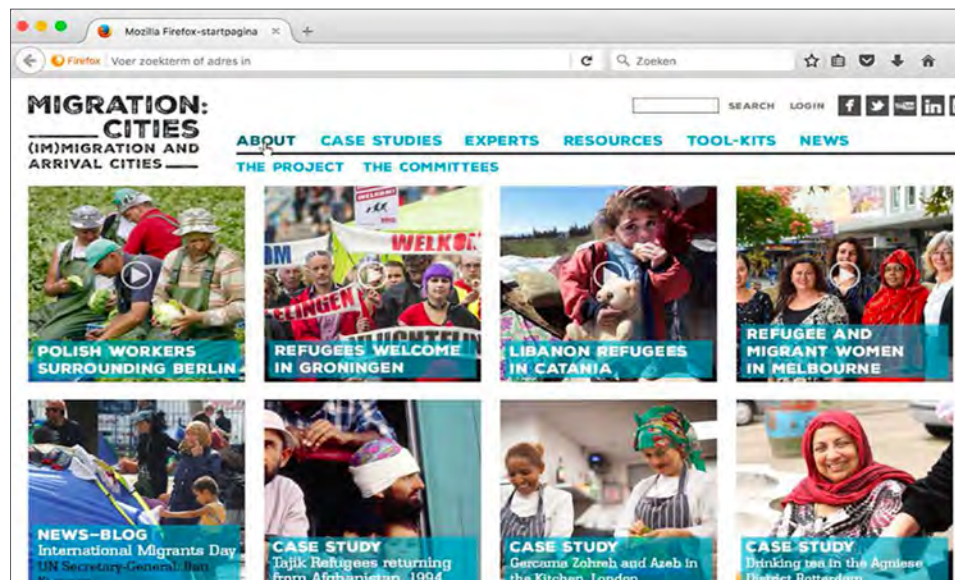
- <http://www.cidadescriativas2017.com/en/>  
(draft conference proceedings available)
- <https://www.facebook.com/cidadescriativas2017/>  
(videos of the event)
- <http://www.citcem.org>  
– the website of CITCEM - the Transdisciplinary Research Centre “Culture, Space and Memory”, Porto
- <http://www.icono14.es/>  
- the website of the ICONO14 research association (Spanish only).



## MIGRATION: CITIES (IM)MIGRATION AND ARRIVAL CITIES

# Migration:Cities | (im)migration and arrival cities

6-8 February 2017, Athens



This special section of CAMOC Review is dedicated to the *Migration:Cities | (im)migration and arrival cities* project and its preliminary results. As this is the first systematic presentation of the project to our readers, the coverage is extensive to allow space for a better understanding of the project's aims and objectives, the work already accomplished thanks to the workshop that has been organized in Athens in early February 2017, and its potential impact, critically assessed by workshop participants – grantees.

The special dossier includes: 1. a comprehensive (P)review of the project and an analysis of the workshop in Athens written by Marlen Mouliou, Gegê Leme Joseph, Nicole van Dijk (Co-ordinators of the *Migration:Cities* project; Marlen was also the organizer of the workshop in Athens) and 2. Four reports mainly (but not only) about the workshop in Athens,

composed in four very different ways by CAMOC's grantees: Aikaterini Dori, Greek who lives permanently in Germany, offers a transnational voice of museum professional and a pragmatic understanding of the issues at stake. Masum Momaya, an American citizen of immigrant origin expresses an emotional voice taking as point of departure current political affairs in her country and the experiences she had when discussing with migrant women in Athens; she also offers a number of personal suggestions as to the ways museums can offer help to migrant and refugee communities. Wafaa Khattab comments on challenges brought by the current refugee crisis in Europe through the lens of her own family refugee history. Last but not least, Marilia Bonas does not talk about the workshop in Athens, but certainly inspired by it and the challenges of the Migration:Cities project, she outlines a parallel current reality of immigration and refugees in Brazil. ▶

# Museums, Migrants and Social Innovation in the Cities

*A (P)Review To The Project Migration:Cities | (im)migration and arrival cities*

■ *Marlen Mouliou, Gegê Leme Joseph, Nicole van Dijk (Coordinators of the Migration:Cities project)*

“A world with high connectivity is an (almost) fluid world.”

*Manzini 2015, 33*

## 1. THE PROJECT IN A CONTEXT

Enzo Manzini, a leading thinker in design for sustainability provides some very insightful perspectives about design for social innovation. In his book *Design, When Everybody Designs. An Introduction to Design for Social Innovation*, The MIT Press (2015), he reminds us that the world is immersed in a process of change of similar magnitude to the passage in Europe from feudal civilization to industrial urban society. In this process of change, humanity is beginning to come to terms with the limits of the planet and is led to make better use of the connectivity that is available to us. Today’s design scenarios suggest joining the local with the global (cosmopolitan localism) and creating a resilient infrastructure capable of prequalifying work and bringing production closer to consumption (distributed systems). In all these changes, the issue is not only about problem solving but mostly about sense making, about creating a new civilization made of values, qualities and sense systems (2015, 2). Within this frame of mind Manzini explains that “design for social innovation is everything that expert design can do to activate, sustain and orient processes of social change toward sustainability” (2015, 63). He also notes that “co-designing is a process in which everybody is allowed to bring ideas... In the end, what makes this complex mesh of initiatives a design process is the fact that the actors involved will be willing and able to listen to each other, to change their minds and converge toward a common view on the outcomes to be obtained. This



Day 1: Marlen Mouliou presenting the project. © Cristina Miedico

means that they are willing and able to establish *dialogic cooperation*... a conversation in which listening is as important as speaking” (2015, 67). When talking about the design of research networks, Manzini talks about digital platforms and peer-to-peer approaches which spark off “an open-design research program thanks to which complex, socially relevant topics could be tackled and *explicit, discussable, transferrable and accumulable* knowledge could be produced”. Moreover, he asserts that “networks like these could operate in a very flexible way, as distributed systems, in which several interconnected design teams function as a large ▶





Day 1: Gegê Leme Joseph presenting the project.  
© Marlen Mouliou

agency (while ▶ remaining sensitive to particular local cultural, social and economic conditions) (2015, 72).

These are truly inspiring and relevant ideas in the context of the *Migration:Cities I (im)migration and arrival cities* project and the ways it has been conceived! They also make absolute sense for the designing of the inaugural workshop of the project in Athens and for the ways vivid discussions took shape in its course. But let's start by introducing the project itself.

*Migration:Cities I (im)migration and arrival cities* is a three-year project, supported by ICOM with a special project grant and the ways it was conceived. The ideas above also have a direct resonance with the way the *Migration:Cities* (its shortcut name) aims to act as a think-tank and contact zone whereby professionals engaging with the theme of migration in museums can share experiences, ethical approaches, best practices, and discussions. In essence, it is a project that seeks to support museums and professionals in creating effective participatory projects representing migrant populations in cities. Its core objective is to create a web platform for museums and museum professionals through which museum professionals and other interested parties can find relevant experiences, share knowledge and discuss ethical and meaningful ways to engage with new urban dynamics and the diverse realities of 'Arrival' Cities. The project was organically born in late 2014, when CAMOC decided that city museums and migration would be the theme to reflect on throughout 2015, the year CAMOC celebrated its tenth-year anniversary. Focusing on this theme was not a difficult choice. Today more than 50% of the world's population lives in urban environments, and the number is expected to

increase to 65% by 2050. As the continued influx of migrants brought new challenges to contemporary cities, migrants and receiving populations have been constantly making new forms of urbanism reflected also in cultural, geographical, political and economic processes. Migrants often settle in existing contexts, and this can lead to polarization and exclusion, but also enrichment and creation of new cultural resources. Migrants contribute to the vitality and diversity of today's global cities in many different ways. How are cities and citizens adjusting to this increasing diversity? What cultural, political and economic processes and transformations arise from these dynamics and what is their impact on the identities of the different groups affected? By representing these processes and transformations through their activities and functions, museums are engaging with contemporary urban life, seeking direct contact with different communities in the city, looking for ways of adapting, transforming and making cities work better and become more resilient. These urban dynamics require thoughtful engagement to allow museums to act as mediators of dialogues and places for a renewed kind of world citizenship.

This is in brief the mindset we collectively share in CAMOC, CAM (Commonwealth Association of Museums) and ICR (International Committee for Regional Museums). In the last couple of years, discussions became timelier in light of the massive migrant crisis but also with the rise of xenophobia around the world. Today museums are called to make their position visible against racism and all forms of discrimination. There is more urge from all over the world to talk about museum resistance and activism, about the need for museums not to stay neutral, ▶



Day 1: Nicole van Dijk presenting the project. © Marlen Mouliou



Day 1: Keynote speaker Petros Polychronis. © Marlen Mouliou

otherwise they run the risk of becoming complacent in the production of discrimination and inequality.

Museums must re-invent their social role as safe spaces within the urban fabric where different people can meet to reflect about the value of hyper-diversity for promoting resilience. Following President Trump's executive order to ban refugees and people from seven listed countries from entering the United States, the University of Leicester (UK) issued an announcement to highlight six ways in which the museum sector could stand up to discriminatory politics: 1) be welcoming by showing that museums are a space for all; 2) represent, by celebrating the diversity of society; 3) record, document, collect by demonstrating the impact of cruel and inhuman treatment; 4) be active, by campaigning for what is right; 5) do not tolerate intolerance, discrimination and hate in any museum organization; 6) be a place where we can enjoy the best of humanity. Museums are places where we can find the very best of people. These six points are effective reminders of what museum professionals must do.

## 2. PRESENTING THE PROJECT IN MORE DETAIL

### *What is Migration:Cities?*

In light of these ideas and inspirations, our ambition through Migration:Cities is to create a shared resource that can guide, inform and inspire museum and other professionals working with migration, as well as citizens and migrants, how to best utilize museums as a safe spaces to connect, share, exchange and create bonds between migrants and arrival cities communities.

In summary, the overall aims of the project are to:

- Create a web platform for city museums (and migration museums as well as other museums

dealing with this issue) and museum professionals to find relevant experiences, share knowledge and discuss ethical and meaningful ways to engage with new urban dynamics and the diverse realities of 'Arrival Cities'. The platform will:

- Become a resource for museum professionals and a hub to discuss the preservation and representation of contemporary urban life in museums, offer different insights from various types of research practical tools and museums' and migrants' own experiences.
- It will also facilitate exchange and mentoring opportunities between professionals, act as a think-tank and contact zone between professionals and institutions alike.
- Organise annual workshops about museums and migration that will bring colleagues together to discuss these issues and share best practices

### *What are we doing it for?*

*We want to help museums:*

- Ethically and courageously engage the theme of migration in museum-making, play a socially meaningful role through participation and inclusion of migrant populations in the construction of 'Arrival City' narratives
- Connect people and foster dialogue between diverse peoples within ever transforming urban environments

*Short and medium-term objectives*

- Share experiences, ethical approaches, best practices, and discussions in order to support the work of professionals engaging with the nuanced theme of migration in museums.
- Support museums and professionals in creating participatory projects aimed at representing migrant populations and new urban dynamics.
- Help museums interpret new urban narratives and propose themes for social debate based on their knowledge of historic urban processes, stories of diverse urban groups and their various themes of interest.

*Long-term objectives*

- Help museums play an important role in the dynamic processes of city-making, acting as moderators and connectors.
- Help museums acknowledge that migration touches humanity as a whole, and that ▶



Day 1: Keynote speaker Deyaa Orfali. © Marlen Mouliou

unpacking this rich process, past and especially present, is essential to rebalance diverse voices in our societies as we move forward.

- Strengthen relationships with UNESCO.

### **Who are we doing it for?**

We want to have a global impact, reaching museums in arrival cities around the world. We are also interested in different types of migration with emphasis on present/current migrant and refugee experiences as a starting point of discussion, but looking into past experiences and what we can learn from them.

We are equally interested in hearing from museums, newcomers, refugees or local people and authorities:

- Main: museum professionals linked to (im) migration museums, city museums, immigrant/settlement services organizations and institutions/authorities dealing with (im)migration contexts.
- Secondary: (im)migrants, concerned citizens, artists, activists and students

### **The Initial Website structure prosed and its areas of content**

#### *Case studies:*

- **“TEDTalk-like” video library** of testimonials by professionals from different museums, public and private institutions and individuals presenting their projects on city-making and migration.
- **Voices** from migrant groups represented in different projects will also be accessible online through videos and interviews.

- The background of both projects and migrants’ voices will be available online through the **Resources** database, and linked to each video page.

#### *Collections:*

- Our contributors will be invited to share **images of objects** that relate to the stories told through their projects.
- These images will be accompanied of their **background** information and history, the interpretation that it carries, related videos and resources, tagging, and a space for comment and interpretation by other platform users.
- Collections will be an alternative way to access the projects in the platform, and will work as the project’s digital collective and collaborative collection.

#### *Resources:*

- **A Library** of relevant papers, scientific and academic materials on various aspects related to migration and migration in museums. This may be based on sociology, history, ethics policy and a range of other themes.
- **Tool-kits:** tool-kits and frameworks drawing from our museums and professionals experiences offering practical guidelines on how to create and conduct effective participatory projects for migration in museums.
- **Background information documents** about the projects and voices presented in Case Studies: relevant policies of the region, statistical information, overview of the migration context of each presentation.
- **Talk with an expert:** a list of professionals available to offer mentoring on an availability basis, and their contacts. Also including expert migrants

**Blog:** latest news, posts and additions to the project

**(Future) Webinars:** workshops to be organised online around relevant themes (at this stage this is just for future allocation of spaces and basic planning).

### **Guidelines for contributions**

Our platform will be entirely based on content contributions from institutions and sometimes individuals who have an experience, which is relevant for museums dealing with migration. ▶

Our team is currently working of a set of guidelines in order to give a broad understanding to our contributors of the kinds of materials they can share from their experiences, and how.

These guidelines will inform three main layers of information that we require from each shared experience:

- Preparation of case study videos;
- Sending us supporting and contextual materials about the experience;
- Selecting and sharing a migration collection, and its related information.

### ***A face for Migration:Cities***

While the technical development of our platform is in full swing, we wanted to also start by having a visual identity that we could share with our collaborators and start visioning a common face for the project. During January 2017, we worked with Dutch designer Arienne Bolens to develop a beautiful yet simple logo that captured our vision of the project, as well as a visual identity to run through the website.

### **3. OUTLINING THE CONTEXT OF THE ATHENS WORKSHOP**

**(6-8 February 2017, Municipal Gallery of Athens)**

In early February 2017, CAMOC launched, in partnership with CAM and ICR, the Migration:Cities project by organizing a three-day interdisciplinary workshop in Athens, a city whose citizens over the last years were called to support with empathy and solidarity thousands of refugees that left their countries to escape war, poverty or violation of human rights. There was a certain symbolism in choosing Athens for the inaugural meeting of the project. Our intention was to discuss which meaningful ways we have to engage with new urban dynamics in a post-migration movement era, that is an era whereby societies become more unified by abolishing divisionary ideologies and dichotomies such as us locals versus them, the migrants. Our intention was also to learn from experiences that were real and happening, and look into them from four different angles: museums, academic research, concerned citizens/organisations, and migrants. So, the workshop was designed to bring together museum professionals, researchers, NGO representatives, psychologists, social workers, specialists in intercultural education, refugees

and migrants. This mixture was both reflected in the selection of speakers but also in the large assembly of sixty participants from eleven European countries, the USA, Canada, Brazil, South Africa, Syria, and the Philippines. Before the workshop, everybody was asked to express thoughts and expectations regarding the meeting and the project itself. With a variant range of knowledge and experience in developing empowerment and social integration programmes for migrants, the participants' collective expectations of the workshop were summed up in the phrases below (Table 1) expressed as different voices of a chorus.

**Table 1: Participants' needs and expectations for the workshop**

Gain professional knowledge
Learn from others' experiences locally and globally (innovative projects, working conditions, struggles)
Share experiences
Get updated on current participatory practices in museums
Networking
Create partnerships
Get a better idea about the <i>Migration:Cities</i> project
Incorporate the theme into other research projects
Develop projects on migration and the role of culture in the cities
Find out how museums can play an active role in the defuse of sensitive issues
Get informed from a humanitarian point of view
Understand the link between museums/community organisations/cities in issues of migration
Build bridges with migrant communities and between the cultural sector and the NGOs developing common projects.
Get practical insights
Better understand the mediator role the museum can play with migrant and refugees communities
Discover more effective ways to work within the framework of NGOs
Transmit knowledge to local settings
Learn creative and different ways to handle struggling processes in museums work
Capacity building for the international museum community refugees in the city life
Discuss strategies
Create connectivity

From these and other thoughts expressed as preludes to the workshop, the following ones constructed a powerful collective urge: *“The current crisis acted upon many of us as a special professional call and a human call” (P.B.). “Museums must be homes to shelter, doors to open, windows to view and mirrors to reflect our shared humanity within diverse realities” (G.L.).* But *“museums*

are underutilized spaces in which to convene difficult city-wide dialogue about migration and immigration. How can we elevate the role of museums?" (M.M.) and indeed create a so-called "MSMS" movement, meaning "MuseumS Moving Societies" (G.K.)? It is true that the message that comes through museums is more and more the message of connectivity, of creating human networks and relationships.

Day One of the workshop was organised in the welcoming premises of the Municipal Gallery of Athens in Metaxourgheio, which is frequently described as a transition neighborhood after its abandonment in the late 20th century and its gradual transformation to a neighborhood for the settlement of new immigrants. The district later became an artistic and fashionable neighborhood with theatres, trendy restaurants and cafes and of course the new annex of the Municipal Gallery, which opened there in 2010.

Starting with brief and inspiring welcoming words by the host (Dennys Zacharopoulos), the organizer of the workshop (Marlen Mouliou, former CAMOC Chair) and CAMOC's Chair (Joana Monteiro), Day One programme included

- i) a brief presentation of the project, of its concept, aims, forward plan and first results by the project co-ordinators;
- ii) a keynote speech by Petros Polychronis a renowned Greek psychiatrist and systemic therapist who offered profound inspiration and wisdom by explaining how we could create more inclusive and harmonious societies through a better understanding of the living systems and of the principles of systemic thinking;
- iii) another keynote speech by Deyaa Orfali, a young Syrian who was also one of the co-ordinators of the Hope School, set up by refugees within the Skaramagkas Refugee Camp offering education services to approximately 600 children;
- iv) an interesting intervention by Amalia Zepou, the Deputy-Mayor of Athens for Civil Society and Innovation who referred to the importance of social innovation projects in the city and how we must strive for practical solutions but also for the making of "neutral" spaces, perhaps these can be museums, where all different efforts that tackle small scale aspects of integration can be hosted and networked;
- v) a series of academic and empirical presentations focusing on interesting research and museum projects from Germany, Belgium and the Netherlands by

Susannah Eckersley, Bram Beelaert, Nicole van Dijk; vi) numerous video projections of museums and projects from Europe, USA and Brazil, most of them prepared for the *Migration:Cities* project; vii) another series of presentations by social workers, educators, psychologists and social innovators, representing the Greek state, international NGOs as well the private initiative of Melissa Network, and their work with refugee and migrant communities in Athens (Christos Stefanou, Eleni Kotsoni, Debbie Carlos Valencia).

In *Day One* all participants also engaged into lively discussions first within smaller interdisciplinary groups of 5-6 people each, which produced meaningful team reflections on the following question "Different practices were presented that create dialogues between migrants and local communities. Which ideas and strategies did you find most effective and why?". Then, within the general assembly after all sessions, we debated passionately about the new social role of museums in hyper-diverse societies. More on the collective outcomes of team reflections and debates will be outlined below.

In *Day Two*, participants had the opportunity to engage into insightful, mind opening visits to selected sites within Athens. Melissa Community Network for Migrant Women, located in a hyper-diverse area of the city centre, was a very powerful experience for all those present, as we had the possibility to talk face to face with refugee and migrant women from Afghanistan, Syria, and Africa. Thanks to the mediators' help, the migrant women generously shared with us their deeply personal evocative stories. Participants had also the opportunity to visit the exhibition "*It's hard to draw a circle*" presented in the Municipal Gallery of Athens, which was based on



Day 2: Melissa- discussion time. © Marlen Mouliou



Day 1: Bram Beelaert representing the Red Star Line Museum Antwerp (top); Eleni Kotsoni representing Médecins Sans Frontières (MSF); © Marlen Mouliou

the very inspiring project *City Circles* for which you ▶ can find out more information in an article published in the current issue of *CAMOC Review*. We also offered the chance to experience, on a private tour, the premises of the newly open National Museum of Contemporary Art which is located in a landmark building of the city connected with its industrial past but also with amazing views to Athens cityscape.

Finally, *Day Three* brought together the project management group, our close associates and prospective partners in order to discuss the next steps to take.

#### 4. MAKING A SYNTHESIS OF IDEAS AND THOUGHTS SHARED IN THE WORKSHOP

The systemic wisdom of the keynote speaker P. Polychronis offered a lot of food for thought throughout the workshop. From his inspiring observations, we extract some key learning points for museums and for the *Migration:Cities* project as well.

- 1) We become foreigners in places where people do not care to know us, to understand who we are. So, the first step that we need to take as citizens and museum professionals in hyper diverse societies is to get to know the migrant and refugee communities and individuals that are around us. As networking is a systemic principle, a pattern of nature and of our web

of life, networking migrant communities within their receiving arrival cities is a priority. Nature teaches us that co-evolution between living systems is the process that guarantees resilience. Likewise, in hyper-diverse societies we must not fear co-evolution but rather encourage it, as it will lead us to the creation of more sustainable societies.

- 2) When crisis, any crisis in fact, brings instability, chaos and hyper-complexity, we must acknowledge the difficulties this situation brings but also be reminded that instability can make space for innovation, for important new changes to happen. The higher the complexity the higher the potential is for innovation, therefore we must not rely on linear connections and plan in detail the change, but rather expect and welcome the fluidity and the connectivity through which novelty will eventually come.
- 3) The duality and the rising dilemma “be a builder” or “become a gardener” in your life or in any social practice is a very interesting one. The former is a defined state of being whereby things happen and end; the latter is a more fluid, open, risky condition, a living process from which we learn constantly. In the context of museums and their work with migrants, the model of a gardener is much more preferable. Based on this, we can create the atmosphere, the context and more space for migrant narratives to be heard and constructive networking to happen. In any situation, understanding and learning is a process of active participation, not by reading or collecting information in our minds but rather by entering into a mind-opening and transformative situation whereby we must be ready to welcome our personal change. Museums have already been changing and the decision to renovate, reinvent themselves is a big step in their evolution. Museums can be regarded as fields of freedom, for social change is not imposed upon them but rather springs from their own need to bring change and innovate in the social sphere.

Through the presentations of the workshop and our discussions in the smaller groups and in the plenary, we gained insights for the drafting of a Vision and a Manifesto/Mission for museum professionals and museums in regard to local and migrant communities in the cities, as well as a series of proposed Strategies to have in mind and endorse when embarking on social projects involving migrant communities or/and individuals. We also became wiser for the ways we can develop the *Migration:Cities* project itself. ▶

## The Vision

Museums are not neutral places. Museums are like moving planets. Immigrant stories have no territories. Museums change lives and community ties.

The ideal museums are open and safe places in which different individuals and communities can interact by sharing and exchanging skills and knowledge. Ideal museums can be museums on the road that travel within hyper-diverse cities aiming to collect and connect stories and through stories connect people with museum objects and collections.

Museums are like kaleidoscopes. Crystals are the people, spaces and objects. Curators and visitors are moving them. For museums to become kaleidoscopes we need to keep on questioning.

## The Manifesto/Mission

*All heritage professionals must...*

**UNITE** for sustainable development to prevent human disaster;

**ADDRESS** those who forget/or never knew their origin in order to...

**RESIST** by collecting first hand stories from everyone;

**CULTIVATE** the garden of humanity.

*All museums must...*

**BECOME** engines of active citizenry, by connecting government, migrants and society to accept diversity and create positive change;

**PROJECT** the power of fluidity of continuous migration throughout history;

**REFLECT CRITICALLY** on migration experiences and challenges across time;

**ACT** and **CONNECT** people horizontally and vertically;

**DECONSTRUCT** their narratives in order to recreate new multi-perspective narratives.

## Strategies of action

*Museums can...*

1. Follow the “gardener’s” philosophy of action by cultivating continuously their ties with the communities and developing projects with them rather than doing projects for/about them or about migration in general;
2. Explore and exercise the power of empathy to connect past with present-day migration experiences;
3. Explore contemporary biographies of migrants by not only focusing on migrants that have settled in cities some time ago but also on new comers;
4. Reach out for migrant communities and do not expect that migrants will come to the museums spontaneously, on their free will;
5. Engage in active contemporary collecting by collecting people’s stories, materials of protests, activist movements, etc.
6. Develop lower cost/budget projects, often of temporary nature, which are flexible, dynamic and quick to complete;
7. Acknowledge that people may have resistance, fear and different points of view about migration and develop strategies to engage audiences that represent opposite, negative stances towards migration (or they are not interested in different opinions) in order to reach a shared vision about the world in some point;
8. Share thus experiences to discover diversities and bonds;
9. Cultivate mutual understanding and respect between communities by endorsing co-creation practices;
10. Create interdisciplinary and intersection partnerships in order to achieve effective community outreach;
11. Foster co-curating practices in multicultural societies by engaging all ages, starting from children;
12. Reflect on different strategies of museum community work when the cities where the projects are to be developed are not ‘Arrival’ cities but ‘Transient’ ones, like what Athens seems to be in the current crisis. ▶

## 5. (P)REVIEW OF THE ROAD AHEAD

### *Strategies of action for the Migration:Cities project*

1. **FOCUS ON CONTEXT AND PROCESS:** The Migration:Cities platform can develop into a very important resource of knowledge and inspiration for museums pursuing social innovation projects. Its value and usefulness will be even bigger if the context and process of each project's development presented in the platform is described in detail. It is necessary to not only present the content of a project in a form of a video but also describe its core elements regarding strategies of making, key-players of decision making and production, strengths and weaknesses, failures etc. In other words, present the biography of each project per se, create tool-kits based on the information and insights collected, approach the material to be collected from different angles and collect archival adjunct data.
2. **REVISITING RIGID DEFINITIONS:** The way we understand key definitions and social categories i.e. migrant, refugees, asylum seekers, and accordingly develop projects in museums may differ from country to country, organization-to-organization, judicial definitions and procedures. Terms, depending on the way they are defined, trigger stereotypical understandings and build solid perceptions, which are often difficult to change. For example, there are many levels and layers into the ways we define a refugee, and this differentiation may connect to an array of practical issues. The Migration:Cities project needs to

Day 2: Municipal Gallery of Athens. Discussion in the exhibition "Its hard to draw a circle". © Marlen Mouliou



Day 2: Melissa- the centre. © Marlen Mouliou

- address terminology issues with sensitivity and knowledge. It must also set the terminology issue within a broader geographical and institutional frame, trace differentiations and project geographical perspectives.
3. **BE GLOCAL:** in the same line of thinking, the Migration:Cities platform must also contain feature reports on local realities of the migration movements in different countries around the world, be aware of certain patterns, convergences and differences and make them visible by using the right content and tools.
  4. **UNDERSTAND CITIES' PROFILES:** The Migration:Cities project focuses on 'Arrival' Cities, but not all cities that receive migrant populations will qualify for the term. Some will be just 'Transient' Cities (like Athens in the eyes of many refugees who want to move further inside Europe) and others will eventually prove to be "Deportation" Cities.
  5. **DEFINE GENERIC OBJECTS OF MIGRATION:** The Athens workshop sparked the idea to complement the Migration:Cities platform videos and resources with objects which tell us migrants stories and new forms of urbanism. By building such a collection we would be working within traditional museum practice and at the same time exploring new paths. The idea came into existence when we visited the Melissa Community Network. Women refugees participated in a project where they made models of the houses they once lived in in their countries of origin. A beautiful collection of houses tells the stories of these refugees, where they came from, where they are now and what they ▶





Day 2: National Museum of Contemporary Art. Group photo with a view. © Marlen Mouliou

are hoping for. These were very evocative objects that immediately connected all of us into a shared feeling of home, and became a gateway for empathy towards the refugees. Building a virtual collection about migrants in the world today, together with the videos and resources on the platform give museums not only new ways to connect with different communities in the cities, but also for the museums to connect with each other through a co-created collection. Working together, globally, on a big migrant collection tells the true story of migrants today.

6. **BE DARING:** Through our discussions, a number of words have been identified as triggers of uneasiness and dislike, like the word ‘integration’. The project can also reflect on contested terms and open a debate about them. The project in any case must be daring, as daring and subversive museums nowadays ought to become.
7. **BE FLUID:** We believe our content will be formed organically, organized by fluid curatorial approaches that will have to be revisited as the content base develops and we understand where it is taking us. This exercise will be cyclical, and not end in itself. We want to be fluid and flexible, collaborative and learn as we progress. Above all, we want to learn from our joint experiences.
8. **LEARN FROM OTHERS:** In order to accomplish our desired innovation and “daringness”, we must strive to learn from other initiatives outside of museum practice and be inspired by their methods and achievements to inspire new ways of working with communities, cities and our own colleagues.

Museums are just one flower in the garden we want to cultivate together, and as in nature, we must work with others by collaborating, complementing, learning from and exchanging with them.

9. **“CO-CREATION IS THE KEY CONCEPT”** (Big-idea stemming out of Athens workshop): We hope that sharing museums and initiative videos, resources and collections on the platform give museums not only new ways to connect with different communities in the cities, but also for the museums to connect with each other through a co-created collection.

## LAST WORD...

*Migration: Cities* was collectively conceived with a point of departure, but not necessarily a destination in site. Aware of the complexity of the subject matter, we understand we are not tapping into systematized body of knowledge waiting to be downloaded. On the contrary, we believe we are threading uncharted territories of practice, thus want to create fertile ground to plant and harvest news ways of working and collaborating, and to learn from each other by co-creating new paths. ▶



Day 1: Debate in the afternoon (bottom). Day 3: Discussion for the next steps (top). © Marlen Mouliou

## THE GRANTEES' REPORTS

### ■ An insight from the Athens workshop

Aikaterini Dori\*

I participated in the workshop *Migration: Cities I (im) migration and arrival cities* for two reasons: Firstly, I saw a chance to gain insights into current museum projects and discuss them with colleagues. Secondly, my roots are in Athens and I wanted to get informed about the challenges that lie ahead of my hometown as an “Arrival City” for refugees and migrants. The workshop fulfilled both expectations and offered me a lot of food for thoughts. This is a short report about my impressions and conclusions.

Among the 60 participants were museum professionals, researchers in museum and social studies, NGO representatives, psychologists, social workers, migrants and refugees. That was a challenging combination since there is always a gap between theory and museum practice. At the same time, however, the diversity in the participants’ background was rather enriching and enabled us to approach the workshop subject from many different perspectives.

One thing I found especially useful and moving was the feedback from people with refugee and migration experience, as well as of those who work with refugees on a daily basis in Greece, who informed us about the challenges they are facing. According to them, the vast majority of refugees is living in the hope that they will soon make their way towards Central and Northern Europe, a view that is shared by the local communities. Therefore, one extrapolation from the workshop’s discussions could be that the museums in Greece face an extra challenge which the museums in Germany do not face: in the latter, the refugees and immigrants desire to stay in the country and the museums are dealing with issues of inclusion and integration, whereas that is not the case in Greece.

Furthermore, it was discussed how those differences derive from the socio-political background of each country and how they could be represented on the platform.

In particular, in the presentation by Dr. Susannah Eckersley (Newcastle University, UK), it became clear that, even within the same country (in this case Germany), the museological approaches to a controversial topic such as migration differ noticeably from each other: from the simple recording of the phenomenon of “migration” in exhibitions to empowering migrants via participatory projects.

One presentation I found particularly stimulating was the one of Bram Beelaert from the Red Star Line Museum in Antwerp: in that museum, the story of the Red Star Line company is told, but the museum goes even beyond a simple story-telling: via participatory projects in different museum fields (research, collecting, exhibiting), it is striving to connect the past with the present and to create a space for communication, in which the public and museum professionals tell migration stories in respect to today, for the purpose of building a heritage community that will include the Antwerp’s current migrants.

I listened with particularly great interest to the presentation of Nicole van Dijk (Museum Rotterdam). Just like Frankfurt, Rotterdam is a highly diverse city. Starting from the point that city museums should not just be museums in the city, but relevant to the contemporary city’s life, the following question was posed: by which means can city museums mirror diverse societies, while at the same time creating a sense of belonging? Nicole gave an answer to this question by presenting the project named “The Active Collection”. In that project, the museum involves residents in exploring contemporary heritage: in collaboration with migrants, the museum marks contemporary objects in the city. The final result will be a database of the museum collection with the objective of producing “bonding heritage”.

In order to reflect the presentations, we worked in smaller groups discussing the topic of museums and migration. I will not list the results of all groups here, however if you are interested, take a look at the interview of Marlen Mouliou at: ▶

\* Aikaterini Dori, Historical Museum Frankfurt

<http://www.ilgiornaledellefondazioni.com/content/%C2%ABmigrationcities-project%C2%BB-quando-i-musei-creano-spazi-di-accoglienza-e-inclusione>

Nevertheless, I would like to mention one aspect of the discussions that was especially stressed: the social and humanitarian role of museums. The museums have an obligation not to stay passive as spectators of social and cultural developments. On the contrary, they should take on an active role in the debates regarding immigration, for example by giving a reminder that migration is not a new phenomenon, but something that has changed our societies in history. The museums' mission should be to unite people with different ethnical, cultural and religious backgrounds and to build bridges between the government, the refugees and the society. Eventually, museums should become engines of active citizenship promoting humanitarian values and principles, as well as of the transformation from a national to a transnational

identity. According to many participants of the workshop, that task is easier to be put into action by city museums than by national museums. Therefore, the city museums are to make a start.

During the workshop, I had the chance to discuss the following question with my colleagues: isn't the responsibility of a museum to be open to everyone and to dare to invite audiences to disagree? Also, since a museum intends to function as a place for a debate about migration and immigration, couldn't it at the same time be a "safe place" for people, including refugees and migrants, especially at the time when the topic of migration provokes intense disputes and stimulates xenophobic instincts (the term "safe place" occurred several times during the workshop)?

I believe that we must continue the dialogue about that crucial matter and I cannot imagine a better place for it than the next workshop!

## ■ Can Museums Really Help Refugees?

*Masum Momaya\**

On a cold, rainy February morning in Athens, I sat in a small meeting room at the Melissa Network Center with my fellow participants for the CAMOC workshop. We spoke, mostly through translators, with a small group of women refugees from a handful of different countries. After a day of discussing how our respective museums are addressing migration and hearing from NGO representatives in Greece providing services for refugees, on that day, we were trying to understand the personal journeys of the women we met with.

Why did they leave the places they came from? What have their experiences been since then? How did their day-to-day lives in Greece look like? And what were their goals and hopes for the future? Most of the questions and responses had followed this trajectory of inquiry, until one of my colleagues probed in a hopeful tone: "Would you like to go to a museum?"

To get to the conference, I, an American citizen of immigrant origin, had left the United States en route

to Greece on the day of the executive order banning nationals of seven countries from entering the United States. After landing at my stopover destination, I refreshed my social media feeds, to see images of protests at many American airports with thousands rallying against the #muslimban and offering legal help. The juxtaposition of those protests and the stories we were hearing at Melissa that day underscored the urgency of each of us and our institutions stretching ourselves to do what we could to make the situation better.

From the moment I signed up to attend the CAMOC conference, my mind began to ponder the question: can museums really help refugees? Prior to speaking with refugees, the NGO workers politely suggested that museums could play a role by telling the stories of refugees and perhaps hosting refugee children and adults for visits. But I kept wondering if there was more we do.

Upon reflection during and since the workshop, here are my suggestions: ▶

\* Masum Momaya, Research Fellow, Chicago Council on Global Affairs, Activist-Curator and Human/Women's Rights Advocate

1. Tell stories of refugees to as many audiences as we can reach, working in collaboration with refugees and those who support them (e.g. teachers, health care professionals, lawyers, etc.). During the CAMOC workshop, a psychiatrist from *Medecins Sans Frontiers* mentioned that refugees experience both invisibility and timelessness. Although I had followed news of the refugee crisis from the US, it was by hearing stories firsthand that I understood them and was touched in a different way, including being moved to act to make a difference. This was a tremendous gift and honour – the one which could be shared with more audiences to build understanding and empathy.
  2. Contextualize migration in history of all kinds, enlisting the public, especially city residents, in telling stories, including stories that underscore that we are all migrants – be it between countries, migrants from small towns to big cities, or, more conceptually, migrating to new and changing eras in world history.
  3. In storytelling, focus as much as possible on themes and commonalities as communities. Often, exhibitions are framed around the history and/or culture of a particular community. While these framings are valuable (and challenging) in their own right, they can sometimes reinscribe differences between one community and another community, unless museum staff can render communities in the most nuanced ways and draw explicit commonalities. As Nicole van Dijk from the Rotterdam Museum explained, “organizing exhibitions and programs around themes moves the rhetoric away from a singular community to a narrative of commonality, including common hopes, fears, challenges and experiences of living in a particular place at a particular time in history.”
  4. Take the museum outside the walls of museum buildings. According to public installation by the artist Arne Quinze, less than 1% of a city’s residents visit museums. When my fellow CAMOC participants asked a refugee woman we were speaking with whether she’d like to visit a museum, I immediately thought: “but why would she want to go? What could a museum possibly offer her, given the immediate circumstances of her life?” Education, entertainment and a change of scenery, perhaps. But would it first make sense for museums to move outside of our buildings and into communities, including refugee camps, as an organization Curators without Borders has done.
  5. Conversely, our museum buildings can serve not only as exhibition spaces but also as meeting spaces for convening refugees and neighbours, and as a sites for education, including language classes, skills training and citizenship education. Museums shouldn’t necessarily be direct providers, but can be convenors and hosts, collaborating with local NGOs and educational institutions. In the US, the Queens Museum of Art has such programs, and views itself just as much as a community center as a museum.
- So, can museums really help refugees? Yes. But we must utilize our unique expertise, acknowledge what we cannot do, and collaborate with others to play our meaningful part.

## ■ On the Athens Workshop

*Wafaa Khattab\**

I was in Athens for the first time for the workshop, and really enjoyed that wonderful city! Also, it was the first time that I took part in the CAMOC workshops, and I was impressed about the well organized workdays.

It felt like being in a small family, I had a lot of interesting impressions and realized how many

things I got to know can be put in use for my daily work.

*Some background information:*

I have been working for the FHXB-Museum in Berlin for over 16 years. I do multicultural guided tours through Berlin – Kreuzberg, which is a district characterized by diversity, and, over the last years, also exemplary of gentrification. ▶

\* Wafaa Khattab, Museum Guide, FHXB Friedrichshain-Kreuzberg Museum

Besides the tours, I am also part of a team for neighborhood management: we are working for the local government with the aim to give education possibilities to all children and youth, especially the ones from migrant families. Our projects are created to support, for example, kindergartens and schools.

I am leading a group of Arab women as well, and trying to be a bridge between the community and the government. I know lots of issues that they face from my personal background (I grew up in a Palestinian refugee family); I know how difficult it is to establish contact

with museums if you happen to have much more important things to deal with in your life than visiting museums.

More and more museum doors should open for migrants to be a part of the process and to be seen in exhibitions.

In general, I have to emphasize that it is very important to keep on working, as, unfortunately, one can see how politicians in Europe have been turning more and more against diversity

## ■ Immigration and Refugees in Brazil and the World Today: The Time and Place for Museums

*Marília Bonas\**

### Museums in Brazil: History, Immigration, and Identity

Museums around the world grew out of a logical conception of encyclopedic collections based on sets of objects showcased to externalize scientific aspects or ideological constructs, between beauty and edification. In Brazil, museums first appeared in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, as the product of initiatives sponsored by Academia or national intellectual elites. For their part, the history and national identity museums, Museu Paulista (1895) and Museu Histórico Nacional (1922), represent two leading institutions inspired by the European model. Throughout their history, they evolved within the framework of academic discussions in the field of history and material culture, adopting distinct approaches to address the challenge of transmitting – even if on a small scale in relation to the prodigious scientific production of the time – research and products to their visitors.

For their part, Brazil's city and immigrant museums are a far more recent phenomenon. The immigrant museums were created mostly during the 1980s – 1990s with the express idea of celebrating the contribution of immigrants to the transformation of Brazilian cities and states in the 19<sup>th</sup> and 20<sup>th</sup> centuries. At

their core, they focus on particularly complex issues such as emblematic features, folkloric traditions, or measurement of the cultural contributions of immigrants tied to elements of their cultural roots, yet not on their relationship with Brazilian society.

Many museums, especially the smaller ones, were established to recognize politically prominent immigrants, through a narrative that rarely examines the political, economic, and social contexts that gave rise to these important figures. In this context, the immigrants honoured in city and immigrant museums in Brazil tend to be European, white, and Catholic – although there are museums dedicated to the contribution of Japanese immigrants and, albeit on a small scale, to immigrants of Arab origin. The collections kept at those institutions, however, are extremely valuable and, by their nature, serve to build on the idea contained in the exhibition narratives of Brazil's immigrant heritage: objects associated to everyday life, work, leisure, celebrations, religion, and, of course, things considered 'typical' of the cultures of origin. The materials include layer upon layer of information and meaning connected to life, adaptation, heritage, plural identities, and bonds that make up Brazilian diversity, providing these museums with a bounty of treasures.

As institutions devoted to preserving the spirit of their time, those museums have closely followed ▶

\* Marília Bonas, Executive Director of the São Paulo State Immigrant Museum

or explained trends in politics and identity throughout their history, and now arrived to a hyper-connected, fragmented, and hyper-textual contemporary world. If scientific knowledge is now bound by non-linear interdisciplinarity, what can we then say about identity? What are the challenges and new possibilities for museums in this context?

## **The Expectations of Museums in Brazil, or the Absence of Expectations**

Art, science, society: irrespective of the type of establishment, the interaction of Brazilians with museums remains low in relation to other countries. In a survey conducted in 2015 and 2016 on cultural habits in the State of São Paulo, only 26% of respondents in the City of São Paulo – considered the mecca of Brazilian cultural life – reported engaging in cultural activities in their free time; of that total, only 20% frequented museums.<sup>1</sup> A full 52% of survey respondents said they did not visit museums because of a lack of interest.

The array of pioneering educational initiatives in museums introduced from the 1970s onwards and the substantial representation of students among the museum-going public has not translated into lasting partnerships with government ministries or state and municipal education secretariats. Even after ten years of development, an ever growing wealth of perspectives, and diversified programs, museums remain largely invisible or inaccessible to a vast majority of the Brazilian population.

In addition, the overall expectations for museums are low. Meager funding, continuous cuts, and the difficulty of formulating an overarching state cultural policy have worked to consign museums to the margins of the larger policy debate, notwithstanding the successful emulation of exemplary urban renewal models, such as the Museu do Amanhã in Rio de Janeiro.

The modest stature museums occupy in Brazilian society represents a singular opportunity in comparison to other institutions and cultural contexts: under the

<sup>1</sup> Findings drawn from a survey conducted by J. Leiva. Available at <http://www.pesquisasp.com.br/>

current setting, there is broad freedom for purposeful action.

Given the relative institutional invisibility, there is little real interference by government and political parties in the broader discussion on museums. The expectations of the public in regard to programs and projects are rooted in positive experiences and a modest level of knowledge at best. From a professional standpoint, it is clear that a number of overriding issues directly impact museum management: budgets, fund-raising, growing attendance, diversification of audiences, and, above all, the struggle to build a culture of museum-going in Brazil. Yet, it is important to recognize that concepts such as belonging, engagement, construction of empathy, and collaborative action circulate essentially in the realm of expectations among museums and partners in the cultural arena, and are not a central concern of a majority of the visiting public.

Therefore, as with any challenge, in a hyper-textual, hyper-connected world of deep social chasms, museums dispose of powerful tools and possess extensive expertise in a broad field of activities specialized over time: to connect people and offer unique experiences through their material or immaterial collections, offering, in that way, opportunities for reflection on the epochs and heritage. Today, the expertise of museums extends beyond their institutional walls into the digital world, where it can serve new interests and provide new channels of interaction.

## **Cities and Immigration Museums: Global Connection in the “Migration:Cities I (im)migration and arrival cities” Workshop**

Being immigration one of the most complex and thorny issues in the modern world, touching on questions of identity associated to territory, employment, and capital flows, museums in Brazil and elsewhere represent ideal institutions through which to tackle this intricate challenge. With that in mind, CAMOC – International Committee for the Collections and Activities of Museums of Cities – organized the “Migration:Cities I (im)migration and arrival cities” workshop, to examine the issue based on the experiences garnered at the Moscow and Glasgow workshops (2015) ▶

and the ICOM General Conference in Milan (2016). Held in Athens, the event drew professionals from a variety of institutions, museums, NGOs, associations – in an exclusive forum to discuss experiences and strategies and the possibility for international coordination in this area. In addition to presentations by professionals directly engaged with immigrants and refugees, the workshop also included the participation of scholars dedicated to the study of immigrants and their relationship to cities; also, visits to a number of institutions directly involved in related matters were organized.

Based on the experiences in transient cities – such as Athens – or destination cities – like Frankfurt, Milan, and, to a lesser extent, São Paulo – essential questions and new paths were proposed, and a debate was developed on the implication of the irreplaceable social role museums play in the contemporary world.

Over three days of non-stop work, premises and strategies were framed and an exceptional proposal of a digital platform for sharing experiences and expertise on the issue was unveiled.

In sum, we all believe that to talk about immigration and refugees is to talk about the human experience of moving from one place to another for survival or in search of a better life; that immigrants are defined in their culture of origin and redefined by the culture of destination and that this process enriches the social fabric of cities and their inhabitants; and, lastly, that diversity is the quintessential cultural asset of any society.

In light of these premises, the role of museums with respect to the issue is fulfilled on two distinct, challenging, and complementary fronts.

The first is to engage local immigrant populations in museum initiatives as direct subjects (whether through oral history projects, educational programs, curator experiences, or, additionally, by ensuring their attendance at exhibitions and contributions to proposed exhibits, among other efforts). To this end, it is essential to grasp the issues and experiences of day-to-day life in the cities in which they reside. As such, museums must have a clear understanding of how far they can go, through investments in the development of partner

networks, that promote the collective construction of actions capable of making a real difference in the lives of target audiences. Similarly, it is of fundamental importance that museums strive to guarantee the presence of multiple voices within various groups encompassed.

The second component is to formulate a strategy for actions and projects aimed at boosting understanding of migratory flow dynamics and their challenges to immigrant destination cities at all levels. The purpose of the strategy is to build empathy among audiences that are perhaps detached from the issue, hold more conservative views, have only an indirect relationship to the question, or do not regularly visit museums.

Ultimately, one of the principal challenges to museums on the issue of immigration and refugees (or human rights, in general) is how to avoid speaking only to peers, preaching to the converted – without, of course, renouncing their collaboration and the possibility of building on joint initiatives.

The wave of conservative backlash and xenophobia sweeping the world is rooted in fear: fear of the other, of differences, of the loss of privileged states, of the threat to individual or group identity. The best remedy for fear – information: cities and immigrant museums have a responsibility to offer historical presentations on the construction of national identities and the presence of disparate groups in that process through the application of culturally established points of identification, while pinpointing others under construction; to introduce individual stories from the past and connect them to the present as a means to break down the barriers of prejudice; and to illustrate the richness contained in the full diversity of religions, practices and the positive ties that bind them, ensuring, to this end, to clearly define extremism as the exception, and not the rule.

## **Immigrant Museum: Experiences and Challenges for the Future**

Since its reopening, the São Paulo Immigrant Museum has been engaged in intense discussions on its role in the city, while working directly with more than 40 immigrant communities through its various units. ▶

In addition to the “Festa do Imigrante” (“Festival of Immigrants”), an event held for the past 21 years by immigrant communities and organized by the Museum, the institution today offers a range of other successful programs such as “Temperos do Mundo” (“Flavors of the World”) – through which members of the immigrant community share their recipes with the public – and the “Viva!” project – a thematic fair centered on a specific national culture in each edition, featuring typical music, dance, crafts, and cuisine.

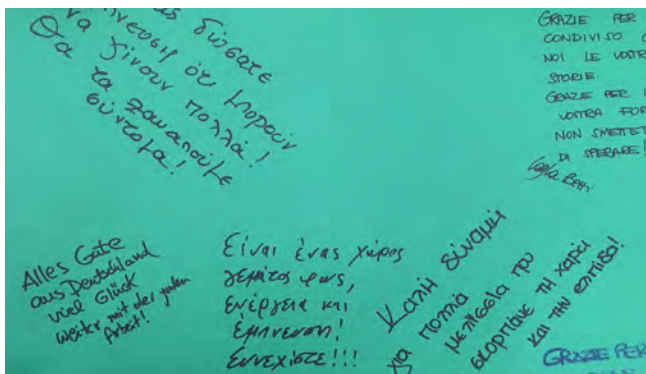
With respect to research, conservation, and curatorship, the Immigrant Museum engages directly with migrants, immigrants and their descendants in a number of initiatives. An important part of the institution’s collections policy is bringing communities together to discuss the representation of objects linked to their origin and experience (“Encontros com Acervo” project). Similarly, contacts between museum staff and immigrant communities have led to a significant increase in demand for physical spaces for Portuguese language classes and meetings of groups for immigrant rights. Moreover, we continue to strengthen the dynamics of collaborative curatorship arrangements by actively reaching out for expanded participation through social media and maintaining ongoing dialogues with partners in the field (examples include the “Cartas de Chamada e Atenção,” “O caminho das coisas,” “Direitos Migrantes: nenhum a menos”, and “Migrações à Mesa” exhibits, in addition to the upcoming event “Acessório e Adornos do Corpo”).

However, despite all of its success, the Immigrant Museum team has maintained a critical eye on its processes along the two years that followed its reopening, working to avoid, both in its discourse and in practice, the pitfall of vacuous messianism when interacting with immigrants and refugees – who, in Brazil, given the absence of a clear and updated policy on their status, face the far more primal issue of survival, in respect of which the museum, other than information, can provide little assistance.

We have seen that the museum’s active involvement on the issue over the years has drawn allies and consolidated the institution’s role in the eyes of its partners, as a defender of rights. However, as noted in

the workshop in Athens, the strategy of incorporating that role in the diversity of programs – which center on leisure, entertainment, and the use of physical spaces – has resulted in new channels of dialogue with audiences that do not necessarily have a direct stake in the immigration issue.

In this light, the São Paulo State Immigrant Museum, city museums, and everyone interested in taking part in the issue of migration and refugees not only have to promote a multiplicity of voices, but use those voices to speak to various audiences, without necessarily seeking to win them over or draw them into their causes. Our responsibility is to put immigrants and refugees at the forefront of our internal and external actions and to provide information, context, and access to the available knowledge in our exchanges with different audiences, ensuring we never diminish the power of their unique experiences and the simple pleasure derived from interacting with objects and repertoires from the past, while inviting them – not directing them – to reflect on the present and future.



Day 1: Team work in groups; Day 2: Melissa- our wishes to Melissa network and migrant women. © Marlen Mouliou



# Exhibition Alert

## EXHIBITION THEME

### *“A Lisboa que Teria Sido” (The Lisbon That Could Have Been)*

#### Dates & Place

27 Jan – 18 Jun 2017

Palácio Pimenta, Museu de Lisboa – Lisbon, Portugal

#### Information online at

<http://www.museudelisboa.pt/exposicoes-actividades/detalhe/news/exposicao-a-lisboa-que-teria-sido-1/>

#### Description

We know a lot about Lisbon, what it is and what it was, but what do we know about The Lisbon That Could Have Been?

Through around 200 pieces, the Museum of Lisbon presents Lisbon as it was imagined and planned by architects, designers and sculptors such as Francisco de Holanda, Eugénio dos Santos, J. C. Nicolas Forestier, Ventura Terra, Cristino da Silva, Raul Lino, Cottinelli Telmo, Cassiano Branco, among others. The public will get to know drawings, models, photographs and projects of urbanism and architecture proposed to Lisbon, from the 16<sup>th</sup> century to the present time.

## EXHIBITION THEME

### *“Harbor”*

#### Dates & Place

28 Jan – 4 Jun 2017

Istanbul Modern, Istanbul, Turkey

#### Information online at

[http://www.istanbulmodern.org/en/exhibitions/current-exhibitions/harbor\\_1960.html](http://www.istanbulmodern.org/en/exhibitions/current-exhibitions/harbor_1960.html)

#### Description

Istanbul Modern’s new exhibition focuses on “harbor” as a theme of multiple dimensions, since the museum occupies a former dry cargo warehouse transformed into a modern building right in the area known as the Port of Istanbul. Exploring how port areas are reflected in the visual arts, not only as geographical locations but also as sites of social and economic interaction, the exhibition also delves into the symbolic and metaphorical aspects of the concept of “harbor”. Emphasizing the relationship of the city of Istanbul with the sea and ports, “Harbor” takes a close look at the cultural and social life that has developed on the seaside and around ports in the art of Turkey from the nineteenth century to the present.

## EXHIBITION THEME

### *“The New Tai-ker: Southeast Asian Migrant Workers and Immigrants in Taiwan”*

#### Dates & Place

11 Mar – 05 Nov 2017

National Museum of Taiwan History, Tainan City, Taiwan

#### Information online at

[http://en.nmth.gov.tw/exhibition\\_64\\_362.html](http://en.nmth.gov.tw/exhibition_64_362.html)

#### Description

Many Southeast Asian faces can be seen in Taiwan. The number of immigrants from Southeast Asia has surpassed 140,000, and there are 680,000 foreign workers. Whichever country they come from, and however long they stay here, they have become an undeniable part of Taiwanese culture. Whether 400 years ago or at the present time, the arrival of immigrants from different places has shaped Taiwan’s multifaceted and diverse culture.

## EXHIBITION THEME

### *“Refugees – The Lives of Others”*

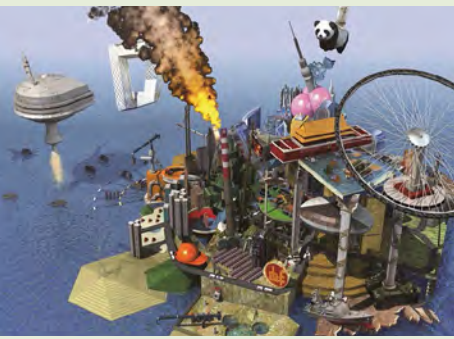
#### Dates & Place

29 Mar – 18 Jun 2017

Ben Uri Galleries – London, UK

#### Information online at

<https://benuri.org.uk/>



*Cao Fei, Rmb City, A Second Life City Planning, 2007-2011*

## EXHIBITION THEME

### *“Utopia/Dystopia”*

#### Dates & Place

22 Mar – 21 Aug 2017

MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal

#### Information online at

<https://www.maat.pt/en/exhibitions/utopiadystopia>

#### Description

Utopia/Dystopia is the first “manifesto exhibition” at MAAT’s new building. Establishing a dialogue with the site-specific commissions at the museum’s Oval Gallery, these group shows present side by side works of artists and architects who, in their respective fields, have produced insights and critical reflections on crucial themes of our times.

Echoing the 500th anniversary of Thomas More’s Utopia, the show reveals how the dichotomy between utopia and dystopia reflects a time of paradoxical acceleration, where anxiety and optimism collide. Today, technological developments stimulate expectations of enhanced connectivity and a better quality of life. However, cyclical crises also constantly disturb the social, political and ecological spheres. With utopian and dystopian narratives typically emerging in such troubled periods, artists and architects, writers or filmmakers are crucial in proposing contradictions and proposing illuminating new possibilities. Encompassing a wide range of ideas, from a profound reflection on the downfall of Modernism to the current political scene, Utopia/Dystopia promotes a dialogue between more than 60 artworks and projects that present unique views on the subject since the early 1970s.

## ACTIVITIES & EVENTS

### Description

Two exhibitions of works by German refugee artists: selected works by Eva Frankfurter (1930-1959), on display until 18 Jun 2017, and the group show including Frank Auerbach, Martin Bloch, Hans Feibusch, Grete Marks, Ludwig Meidner and Hans Schleger, on display until 4 Jun 2017.

Exploring the broader cultural context of German migration to the UK since 1900, the exhibition *The Lives of Others* brings together art works and archival material by an array of both celebrated and lesser-known German-born refugee artists, principally from the Ben Uri Collection. Paintings, posters, prints, drawings, cartoons, book illustrations and sculptures explore issues of identity and migration via the German refugee experience in England, supported by oral testimonies from three generations of German migrants, and displayed alongside the work of a contemporary German immigrant artist.

### EXHIBITION THEME

#### *“Entrelinhas Urbanas SP – 96 bairros, 96 artistas”*

#### Dates & Place

7 Apr – 18 Jun 2017

Praça das Artes, São Paulo, Brazil

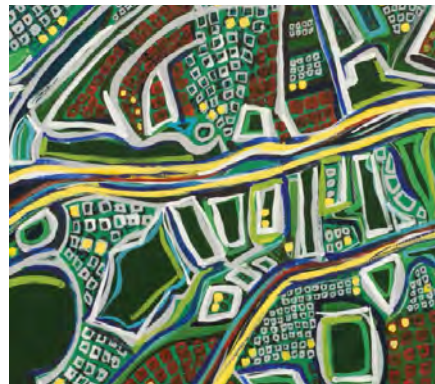
#### Information online at

<https://spcity.com.br/entrelinhas-urbanas-96-bairros-representados-por-96-artistas/>

#### Description

São Paulo is so huge that many people don't even know it has over 400 neighbourhoods in its metropolitan area. In a city that has a size of a country, how many of its inhabitants truly know the place they live in?

The project “Entrelinhas Urbanas SP – 96 bairros, 96 artistas” has an aim to gather 96 artists who will represent the 96 city neighbourhoods by means of their artistic work.



*Zona Norte, Tremembé. Fernando Jesus (top); Zona Oeste, Raposo Tavares. Mayara Lamy (middle); Centro Sé, Dulcinea Catadora (right).*

Source: <https://spcity.com.br/entrelinhas-urbanas-96-bairros-representados-por-96-artistas/>

# Conference Alert

### CONFERENCE THEME

#### *Reparative Histories 2: The Making, Re-making and Un-making of ‘Race’*

#### Dates & Place

6 April 2017, Brighton, UK

#### Information online at

<http://arts.brighton.ac.uk/research/mnh/centre-events/conferences/reparative-histories-2-the-making,-re-making-and-un-making-of-race>

#### Description

This interdisciplinary conference aims to build on the momentum created by the first Reparative Histories symposium held in 2014 and by the subsequent publication of a special issue of *Race & Class* (‘Reparative Histories: radical narratives of ‘race’ and resistance’, *Race and Class*, 57, 3 (2016)), in critically addressing the ways in which conceptions of the ‘reparative’ are currently shaped and understood, and in exploring what it means to turn to history in the appeal for recognition and redress. Its aim is to explore the question of how to relate the past to the present in the context of ‘race’, narrative and representation. Significant issues stemming from the first symposium concerned the importance of thinking through forms of historical interconnectedness both spatially and temporally, and ways of addressing, the dialectics of anti-colonial struggle, anti-racist resistance and mobilisation. ▶

## ACTIVITIES & EVENTS

### Organized by

University of Brighton, UK

### CONFERENCE THEME

#### ***The International Academic Forum Built Heritage: A Cultural Motivator for Urban and Rural Development***

##### Dates & Place

7 - 10 April 2017, Shanghai, China

##### Information online at

<http://en.tongji-caup.org/index.php/news/info/14/207.html>

##### Description

Built Heritage in the international context includes architectural, urban and landscape heritage in urban and rural environments, containing a variety of historical and cultural information. Under the huge influence of globalization and informational networks, the demands for social and economic sustainability pose the challenges of how to deal with the production of built heritage in its historical environment, and how to understand the conservation of built heritage in relationship with future urban and rural development. In order to face those new challenges, and due to growing attention from academia and society, there is a need for new discussion forums around the preservation and regeneration of built heritage. Therefore, the Architectural Society of China and Tongji University will host the International Academic Forum, Built Heritage: A Cultural Motivator for Urban and Rural Development.

##### Organized by

CAUP – College of Architecture & Urban Planning, Tongji University, Shanghai

### CONFERENCE THEME

#### ***Postmemory and the Contemporary World***

##### Dates & Place

27 – 28 April 2017, Medellin, Colombia

##### Information online at

<http://postmemoryworld.ug.edu.pl/>

##### Description

Coined by Marianne Hirsch in the 1990s, the term postmemory by now entered various disciplines that search to understand how memory form our identity and how we position, articulate or just make sense of our place in the society and our relations with it. During the 2017 conference, the focus will be on the phenomenon of postmemory and how it keeps on shaping the contemporary world. Medellín, Colombia, has been chosen as a place for this conference not by chance. Colombia is the country of the troubled past that quite successfully has been processing it on its way of recovery. The conference wants to establish and promote a dialogue between scholars, countries and continents, therefore, inviting papers of different geographic and cultural focus.

##### Organized by

University of Gdańsk, Poland; Universidad Pontificia Bolivariana, Colombia; Fundación Universitaria Claretiana (Uniclaletiana), Colombia; Museum House of Memory/Casa de la Memoria, Colombia; InMind Support, Poland.

### CONFERENCE THEME

#### ***Somewhere In Between: Borders and Borderlands***

##### Dates & Place

29 April 2017, London, UK

##### Information online at

<http://borders.irf-network.org/>

##### Description

The ongoing process of globalisation is changing the role and stereotypes of borders, so that they are often seen as opportunities rather than constraints. However, in some cases they are still being militarized and conflicted. The conference will seek to identify and analyse the processes of border-making and border permeability in contemporary societies through aesthetic forms. The historical origins of borders, their role in today's global environment and define the notion of borders will be explored, which includes not only territorial, geographical, and political borders, but also cultural and metaphorical borders, imagined spaces where interests and ideologies overlap and compete..

##### Organized by

Interdisciplinary Research Foundation; London Centre for Interdisciplinary Research; London College of Communication – UAL

### CONFERENCE THEME

#### ***International Congress on Cultural Heritage and Tourism***

##### Dates & Place

19 – 21 May 2017, Konya, Turkey



## ACTIVITIES & EVENTS

### Information online at

<http://iccht.org/>

### Description

The main theme of the congress is determined as Cultural Heritage and Tourism. The fact that Konya hosts many civilizations and owns a rich heritage from these civilizations became an important factor for the preference of such a theme in terms of Konya. Another important factor is that Konya represents a center of national and international culture and religious tourism. The purpose of the congress is to reveal the problems twizzling around social sciences and changing world conditions in terms of cultural heritage and tourism, solutions of sectorial problems and the examination of new approaches.

### Organized by

Selcuk University Tourism Faculty, Konya, Turkey

## CONFERENCE THEME

### *Post-Internet Cities*

#### Dates & Place

26 May 2017, Lisbon, Portugal

#### Information online at

<http://postinternetcities.weebly.com/>

#### Description

This conference seeks to promote a critical reflection on the way in which digital technologies affect the conceptualisation and life of cities. How can art and architecture respond to this uncertain and unstable condition?

Talking about the present and the future of our cities means, first of all, discussing what the urban space means to us today. Besides having brought about evident changes to our everyday practices, the communication technologies have radically transformed the way in which cities are recognised, appropriated and (re)designed. The globalisation of the Internet and, more recently, the phenomenon of the social media, have reshaped the urban space, dividing it into multiple territories that coexist and intertwine, in a growing ambiguity between the public and private domains, between the real and the virtual.

Are the new socio-cultural dynamics calling into question the role of the built public environment? To what extent should the city be understood as an overlapping between the material reality and a collective imagination that has been reinvented on the social media?

#### Organized by

MAAT / Instituto História de Arte, Faculdade de Ciências e Humanas, Universidade Nova de Lisboa / Fundação para a Ciência e a Tecnologia, Ministério para a Ciência, Tecnologia e Ensino Superior / Instituto Superior Técnico

## CONFERENCE THEME

### *The New Cities Summit: Thriving Cities, the Building Blocks of Urban Wellbeing*

#### Dates & Place

7 – 9 June 2017, Incheon Songdo, South Korea

#### Information online at

<http://www.newcitysummit2017.org/>

#### Description

The NewCities Summit gathers top entrepreneurs, policymakers, corporate leaders, designers and thinkers to work together to improve life in cities. The sixth edition of the Summit will take place in Incheon Songdo, South Korea. The new city of Incheon Songdo has been built with sustainability and wellbeing at its very core. This emerging Asian hub is a unique and dynamic backdrop for one of the most critically important conversations of our time: the future wellbeing of our cities and those who live in them. The organizer, NewCities, is an international non-profit organization dedicated to improving life in cities by making them more inclusive, connected, healthy and vibrant. memory form our identity and how we position, articulate or just make sense of our place in the society and our relations with it. During the 2017 conference, the focus will be on the phenomenon of postmemory and how it keeps on shaping the contemporary world.

Medellín, Colombia, has been chosen as a place for this conference not by chance. Colombia is the country of the troubled past that quite successfully has been processing it on its way of recovery. The conference wants to establish and promote a dialogue between scholars, countries and continents, therefore, inviting papers of different geographic and cultural focus.

#### Organized by

New Cities Foundation, Montreal, Canada

## CONFERENCE THEME

### *ARCHDESIGN '17– IV International Architectural Design Conference*

#### Dates & Place

16 – 17 June 2017, Istanbul, Turkey



## ACTIVITIES & EVENTS

### Information online at

<http://www.dakamconferences.org/archdesign>

### Description

The principal conference themes are: Design and Nature; Architectural Design and Design Methodologies (Methodologies, Digital Age and Contemporary Discussions, Architectural Form); Design and Urban Context; Representation and Relationality; Structure, Construction, Building; Locality and Architecture, and Social Aspects.

Since 2014, nearly two hundred presentations by scholars from different places of the world have been hosted by DAKAM's ARCHDESIGN Conferences and three proceedings books have been published.

### Organized by

Coordinated by DAKAM (Eastern Mediterranean Academic Research Center)

Organised by BILSAS (Science, Art, Sport Productions)

## CONFERENCE THEME

### ***Rights and plight: cultural counter-narratives of the migrant and refugee experiences***

#### Dates & Place

22 – 25 June 2017, London, UK

#### Information online at

<http://arts.brighton.ac.uk/research/mnh/centre-events/conferences/reparative-histories-2-the-making,-re-making-and-un-making-of-race>

#### Description

While many are tackling the topical challenges of migration and refugees, few, if any, are addressing it from a cultural narrative or cultural rights perspective. The "Rights and Plight" conference, organised by an interdisciplinary group of University of Westminster faculties representing media, art, design and social sciences, emphasises the need to amplify the voices and power of refugee and migrant narrativity while connecting dialogues and discussions to policies and inclusion/exclusion practices of host societies.

#### Organized by

Communication and Media Research Institute (CAMRI)

The Centre for Research and Education in Arts and Media (CREAM)

The Faculty of Social Sciences and Humanities

University of Westminster

## CONFERENCE THEME

### ***The Subjective Museum: the impact of participative strategies on the museum***

#### Dates & Place

26 – 28 June 2017, Frankfurt, Germany

#### Information online at

<https://www.historisches-museum-frankfurt.de/subjectivemuseum>

#### Description

By adopting participative strategies, individual experiences and subjective perspectives gain more and more importance in the museum. The conference brings together international voices to discuss the consequences of this turn to subjectivity. It aims to reflect on participatory approaches in collecting, displaying and researching and to analyze the impact of people's subjectivity in the museum, whether it is from the museum workers, the visitors or the participants involved in projects.

The target of the gathering is to promote the dialog and identify how the museum itself is transformed, along with its practices and methods.

#### Organized by

Historisches Museum Frankfurt and the Department of Museology of the Universidade Lusófona of Humanities and Technologies in Lisbon

## CONFERENCE THEME

### ***BRIDGE: The Heritage of Connecting Places and Cultures***

#### Dates & Place

6 – 10 July 2017, Ironbridge Gorge World Heritage Site, UK

#### Information online at

<https://bridgeconference.wordpress.com/>

#### Description

Bridges reflect shifting socio-cultural preferences in art, architecture and design and quickly reflect and project the identities of the communities and places they bring together. It is the role of bridges in the human imagination that adds significantly to their value as important and remarkable objects in the landscape. This conference seeks to engage in an open multi-disciplinary analysis of

## ACTIVITIES & EVENTS

the heritage of bridges –not only as physical structures connecting places and cultures but also as symbolic and metaphorical markers in the landscape.

### Organized by

Ironbridge International Institute for Cultural Heritage, University of Birmingham, UK

## CONFERENCE THEME

### ***SOCIOINT 2017: 4th International Conference on Education, Social Sciences and Humanities***

#### Dates & Place

10-12 July 2017, Dubai, UAE

#### Information online at

<http://www.ocerint.org/socioint17>

#### Description

SOCIOINT 2017 is a multidisciplinary and interdisciplinary international conference that provides an opportunity to bring together professors, researchers and high education students of different disciplines, discuss new issues, and discover the most recent researches in a multicultural atmosphere. It is an international scientific forum for exchange of new ideas in a number of multidisciplinary fields related to education, social sciences and humanities, encouraging in-depth interaction through discussions with the colleagues from around the world. Both inward research, core areas of education and social sciences and outward research, multi-disciplinary and interdisciplinary, will be covered during the event.

#### Organized by

OCERINT – International Organization Center of Academic Research

## CONFERENCE THEME

### ***International Conference on Urban Design & Cities Planning (UDCP 2017)***

#### Dates & Place

15 July 2017, Kuala Lumpur, Malaysia

#### Information online at

<http://www.nzaar.com/udcp2017/>

#### Description

UDCP 2017 will provide a unique international platform for sharing new knowledge and academic findings of the recent scholarly studies and practical experiences in the broad spectrum of Urban Design & Cities Planning issues. The main target of the conference is to efficiently engage academic researchers and industry practitioners towards cutting edge research implications leading to effective and global knowledge contributions.

This is the 3rd NZAAR International Event Series on Natural and Built Environment, Cities, Sustainability and Advanced Engineering.

#### Organized by

New Zealand Academy of Applied Research Limited

## CONFERENCE THEME

### ***International Symposium on Culture, Arts, and Literature (ISCAL 2017)***

#### Dates & Place

8 –10 August 2017, Osaka, Japan

#### Information online at

<http://iainst.org/iscal/>

#### Description

ISCAL aims to offer an interdisciplinary forum for scholars, educators, art practitioners and graduate students from related fields to share research achievements and to deliberate and debate on challenges and issues arising from the interactions between culture, arts and literature. The Conference will take place in Osaka, one of the oldest and the most dynamic cities in Japan.

#### Organized by

National Taipei University of Technology, Taiwan, and local partners

## CONFERENCE THEME

### ***The Migration Conference 2017***

#### Dates & Place

23 –26 August 2017, Athens, Greece



## ACTIVITIES & EVENTS

### Information online at

<http://migrationcenter.org/>

### Description

The Conference will be a forum for discussion where experts, young researchers and students, practitioners and policy makers working in the field of migration are encouraged to exchange their knowledge. The scientific programme will comprise invited talks, oral presentations as well as workshops. The special sessions include themes such as: Migration theory | Communications, media and mobility | Gender and mobility | Transnational Social Spaces, Cities and Migration | Gypsies and mobility | Law and Policy | Conflicts and War | Integration & labour markets | Literature and migration | Diasporas and identity | Internal - international migration nexus | Data and methodology | Remittances and development | Movers and non-movers | New Technologies and Movers | Germany's refugee policy.

### Organized by

Harokopio University, Athens, Greece

## CONFERENCE THEME

### **10<sup>th</sup> International Conference on the Inclusive Museum. 2017 SPECIAL FOCUS: Diaspora, Integration, and Museum**

### Dates & Place

15 –17 September 2017, Manchester, UK

### Information online at

<http://onmuseums.com/2017-conference>

### Description

The International Conference on the Inclusive Museum includes leaders in the field, as well as emerging scholars, who travel to the conference from all corners of the globe and represent a broad range of disciplines and perspectives.

The dimensions of this diversity are material (class, locale, family circumstances), corporeal (age, race, sex and sexuality, and physical and mental characteristics) and symbolic (culture, language, gender, family, affinity and persona). These are the gross demographics, the things that capture our attention. But if we take the time to look more closely at today's public, it is qualified by intersections and layers of identity which immediately turn the gross demographics into sometimes dangerous oversimplifications. The paradox of today's public is that, in an era of globalization, cultures are diverging: dispositions, sensibilities, values stances, interests, orientations, affinities and networks.

So how can one speak to audiences? How does participation work? How can we create meanings which are germane?

### Organized by

University of Manchester, UK

## CONFERENCE THEME

### **DIFFICULT ISSUES – ICOM International Conference**

### Dates & Place

21 – 23 September 2017, Helsingborg, Sweden

### Information online at

<http://www.icom-helsingborg-2017.org/conference>

### Description

Museums play a key role in creating and representing the shared cultural heritage of various communities. What is to be said about the stories museums facilitate? Why is something remembered and something else forgotten? What is highlighted, what hidden? What does restrict museums' freedom to act and / or do we restrict ourselves? What are the roles of public and local societies? Are museums prisoners of their own familiar practices and processes? Six national committees of the International Council of Museums – ICOM Iceland, Norway, Sweden, Finland, Denmark and Germany – jointly invite to a conference addressing demanding issues for today's museums and museum professionals.

### Organized by

ICOM Germany and ICOM Nord

## CONFERENCE THEME

### **International Conference on Conservation of Architectural Heritage and Urban History – Architectural Heritage '17**

### Dates & Place

13 – 14 October 2017, Istanbul, Turkey

### Information online at

<https://www.dakamconferences.org/architecturalheritage>

### Description

The International Conference on Conservation of Architectural Heritage and Urban History will be held simultaneously with the



International Conference on Structure in Architecture and Building Technologies. The main themes include: Heritage architecture and historical aspects, Assessment and reuse of historical buildings, Learning from the past, Cultural and religious identities and their manifestation of heritage, Innovative adaptive reuse and rehabilitation of historic areas, Heritage planning policy, design guidelines, and community development, Best practices in an assessment, designating and managing world heritage, Promotion of heritage and cultural tourism.

**Organized by**

Coordinated by DAKAM (Eastern Mediterranean Academic Research Center)  
Organized by BILSAS (Science, Art, Sport Productions)

**CONFERENCE THEME**

***Urban Transit & Sustainable Networks***

**Dates & Place**

25 –26 October 2017, Catania, Italy

**Information online at**

<http://www.ierek.com/events/urban-transit-and-sustainable-networks/>

**Description**

Transportation in urban areas, with its related environmental and social impacts, is a topic of significant concern for policymakers in both municipal and central government as well as for the urban citizens who need effective and efficient transport systems. Therefore, the issue of transportation in urban planning is crucial for developing countries in that sense that it should be tackled and challenged by researchers and practitioners. This conference will aim to help and provide solutions that will aid in the cities' transformation, define & reduce negative impacts on the city and its components, and discusses the social & economical approaches and solutions for better growth.

**Organized by**

Palermo University, Italy

**CONFERENCE THEME**

***Island Cities and Urban Archipelagos 2017***

**Dates & Place**

26 May 2017, Lisbon, Portugal

**Information online at**

<http://www.islandcities.org/icua2017.html>

**Description**

Fostering dialogue between the fields of island studies and urban studies, this interdisciplinary conference will feature presentations that explore and critique the varied connections between the urban and the insular from a diversity of perspectives on culture, planning, politics, architecture, economy, and environment in island cities worldwide.

Presentations are welcome on any aspect of urban island studies and are invited to address questions such as:

- How can urban planning and urban design address challenges faced by island societies?
- Why are islands historically privileged sites for urban development?
- How does islandness influence urban cultures?
- What roles do island cities play in national, regional, and global processes?
- How does urbanisation affect island environments?
- How does island city status affect distributions of political authority?
- How do urban archipelagos relate to their hinterlands and oceanic environments?
- How are island cultures reconstituted in urban diasporas?
- What challenges do island environments pose to urban development and planning?
- How does the mobility of island populations shape the development of island cities?

**Organized by**

This conference is a collaboration between Island Dynamics, Copenhagen, Denmark, and the University of Madeira's Research Centre for Regional and Local Studies.

**CONFERENCE THEME**

***Living Cities, Liveable Spaces: Placemaking & Identity***

**Dates & Place**

22 –24 November 2017, Valletta, Malta

**Information online at**

<http://conference.valletta2018.org/>





## ACTIVITIES & EVENTS

### Description

The conference explores the interplay between cultural diplomacy, place branding and liveability, particularly in light of large public events such as the European Capital of Culture. These themes will be debated within the context of citizen engagement and sustainable city development.

The conference will address the following themes:

1. Cultural and creative expression as a cultural diplomacy tool
2. Branding a liveable city
3. Challenging times
4. Future Cities

Contributions from academics, researchers, artists, urban planners, urban designers and practitioners from around the world related to any of these themes are welcome.

### Organized by

The Valletta 2018 Foundation

## CALL FOR CONTRIBUTIONS

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

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

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

- June 10<sup>th</sup>
- August 31<sup>st</sup>
- November 30<sup>th</sup>
- February 28<sup>th</sup>, 2018

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

For text proposals and submission, for questions or clarifications you might need, please write us:

**Jelena Savić, CAMOC Museums of Cities Review Editor: [jsavic.bl@gmail.com](mailto:jsavic.bl@gmail.com)**

**Afşin Altaylı, CAMOC Secretary: [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com)**



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