100% Brisbane at Museum of Brisbane

CHRISTOPHER SALTER / PETER DENHAM / PHIL MANNING*

With a history spanning 190 years, Brisbane is a city of its own creation. The city today has undeniable positive momentum and energy; it is a city with a growing confidence and awareness. As the museum of the city,

Museum of Brisbane felt it was timely to investigate who Brisbaners are as a community – a snapshot of not just who lives here but how we think and feel about ourselves, our city, and our place in the world.

We are living in a time of unprecedented global urbanisation. It is estimated that by 2050, 80% of the world’s population will live in cities and that in

* Peter Denham, Director of Museum of Brisbane
Christopher Salter, Museum of Brisbane Deputy Director (current Acting Director)
Phil Manning, Curator at The Museum of Brisbane and Curator of 100% Brisbane.

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CITY MUSEUMS

Australia the figure will be closer to 90%. Coupled with this movement is the forecasted increase in immigration worldwide by up to 50% in the next ten years. In this environment of continual change, the sense of identity of a city is constantly challenged. To flourish in the face of global urbanisation, a city must have an inclusive identity, where difference is celebrated and embraced. To accurately represent its residents, a city needs to accept, understand, and foster a sense of belonging for all who live within it.

People create cities and give cities shape and meaning. The voices of residents, past and present, provide an insight into Brisbane’s unique identity. Except for our indigenous population, we are all migrants to the city. While some people’s families may have been here for generations and others have newly arrived, we are all in some way migrants from another part of the country or another part of the world. Migrants bring their past, culture, and habits with them and continually redefine the city’s heritage and narrative. To accept and embrace the individual and cultural differences in the community will only strengthen and enrich Brisbane’s identity. Differences become a shared understanding, and the building of a collective memory lays a solid foundation for a city always in flux but moving ahead.

It was shortly after the reopening of the Museum of Brisbane in 2013 that the museum team began to contemplate a semi-permanent exhibition exploring these ideas. Everyone who has lived in Brisbane has a story, and together they tell the collective story of the city. Weaving together these narratives reveals an interconnected web of individuals, families, and communities. We were drawn to the idea of understanding the city’s personality, thoughts, and beliefs and to question ‘who are we?’ 100% Brisbane is a structured yet inquisitive way to explore this question.

While the exhibition also examines the historical backdrop of events that have shaped who we are, the real core of the project was our collaboration with acclaimed Berlin-based theatre company Rimini Protokol, who have produced their theatre performance 100% Stat (100% City) in 29 cities around the world. This project marks the first time their process has been translated into a museum experience.1 Following the Rimini model, the statistics of the city have been given a face and voice by inviting 100 residents to come together and represent the place they call home; in turn creating a mirror that reflects our own lives and the world around us. These 100 very real people accurately reveal the Australian Bureau of Statistics data for Brisbane in the categories of gender, age, place of birth, residential location and household composition. Deepening the investigation, additional data relating to employment, education, cultural identity, mixed, ability, and sexual orientation were also taken into account, resulting in the creation of 100 profiles that represent the city’s demographics. Each of the 100 people who match the criteria becomes a statistical representation of 1% of the population of Brisbane.

Finding 100 people to fit these very specific demographic profiles was not easy, taking over five months for the 100 residents to be ‘self-selected’ from across the city. The process began with Nicky, who had to recruit another participant within 24 hours, who then recruited another, and so on, all according to the profiles established by the data-based search criteria. At first the process was simple, but with each passing day the stakes increased. As the chain reaction progressed and the profiles filled up, it became more challenging to find a person who fulfilled the remaining categories. The exciting

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1 An exhibition based on Rimini Protokol’s 100% Copenhagen theatre piece was held at Museum of Copenhagen at an earlier date, in spring 2015. However, in the correspondence related to this text, it was emphasized that, while the Copenhagen exhibition drew upon the people and content that went into the stage performance, the Museum of Brisbane took the Rimini Protokol’s idea and worked with them from scratch, in order to create an outcome specifically designed for a Museum experience; that also stayed true to the process (Note J. Savic, CAMOC Museums of Cities Review editor).
culmination of this city-wide quest was 100 people that not only represent a demographic profile of our city, but by generously sharing their own thoughts, feelings, and experiences, offer a dynamic picture of who is Brisbane.

This content, named Brisbane DNA, is delivered to audiences in a digitally driven, immersive environment. Through a large scale filmic presentation, audiences are introduced to each of the 100 residents, who share intimate details about their life in Brisbane. Central to the premise is the statistical delivery of close to 80 questions, on some of the city’s and Australia’s hottest issues, that were posed to each of the community participants. These thoughts and opinions are shared throughout the presentation, delivering a data-driven insight into the identity of our contemporary community. A separate digital interactive also allows visitors the opportunity to explore the personal stories of each of the 100 Brisbaners.

One of the defining features of the exhibition is the opportunity for visitors to also share their thoughts and views about our city. Visitors are invited to complete the same survey questions as the 100 community participants, which enables them to discover, often with surprising result, who amongst the community best represents them. These audience responses are shared live within the exhibition via a digital scoreboard, and benchmarked against the original statistical responses generated by the 100. Over the next 3 years through these interactive elements in the exhibition, the museum will collect data to map the changing views and beliefs we hold as a city and as a community. The Museum is very excited by this aspect of the exhibition as it furthers the organisation’s aim to be an active participant in the life of our city.

Visitors are given further opportunity to add their voice to the narrative through a dynamic story booth. Participants once again address questions and topics posed to the 100. Selected content is played through the museum’s social media platforms and, thanks to an external partnership, broadcasted each week on the city’s most popular morning radio program, taking the exhibition outside the walls of the museum.

As noted by Daniel Wetzel from Rimini Protokol, “The dynamics of the 100% City performances ordinarily allows the audience to observe 100 participants taking and changing their positions within the framework of the script that consists of approximately 100 questions. With its evolution beyond the stage and into an exhibition, for the first time visitors can be an active participant as well, exploring the same questions, and understanding their own place in 100% Brisbane.”

Throughout the three-year presentation of 100% Brisbane, the exhibition experience will be complemented by further community engagement and public programs to not only showcase the rich diversity of residents and their respective communities but to deepen the museum’s meaningful connection to audiences across the city. 100% Brisbane will continue until June 2019.

Museum of Brisbane is located on the rooftop of the Brisbane City Hall, the civic heart of the city of Brisbane, which is the capital city of the state of Queensland Australia. As a museum dedicated to the city, Museum of Brisbane explores the history, culture, and identity of Brisbane through a combination of social history and visual art. Since relaunching in 2013 in this new space, the Museum has won multiple awards for its changing program of exhibitions and events, attracting more than 1 million visitors.
**From the Chair**

**A new title**

Not long after CAMOC was set up in 2005, a rudimentary news sheet was created and circulated amongst members. It was a way of keeping members informed about CAMOC and its activities. Later, in 2011 it was transformed into CAMOCNews, a professionally produced newsletter.

Soon, this digital newsletter established itself as one of the best ICOM International Committee publications of its type, with up-to-date contents, regular frequency (four issues a year) and good design. Many devoted people like Suay Aksay, Ian Jones, Marlen Mouliou, myself, Layla Betti, Eric Sandweiss, and Afşin Altaylı, just to name a few, and now Jelena Savic, our current editor, have worked hard to make this happen.

However, CAMOCNews is no longer simply a newsletter. It is not an academic publication and it is not meant to be. Yet, it increasingly focuses on the work of city museums and their artefacts, with articles which advance our knowledge of this wide field. It deals with museum practice and encourages debate, it is about developments in city museums, urban heritage and museology, social inclusion including migrant populations, and of course the city and its people. Its readership is primarily our members, but it also reaches out to a wider audience who are interested and involved in cities and in urban living. Our title therefore no longer reflects the changing nature of our publication. So, we are proposing a new title: CAMOC Museums of Cities Review. We will have three issues per year instead of four, plus one special issue to be available both in digital and print versions. We will of course continue to list events such as conferences and news about museums.

Now, for some other matters.

**Milan 2016**

Our conference in Milan during the summer was, as you know, an integral part of ICOM’s triennial conference.

Most of the papers presented are now on-line as abstracts, presentations and full texts. Please check the conference section of our website at: [http://network.icom.museum/camoc/conferences/milan-2016/](http://network.icom.museum/camoc/conferences/milan-2016/)

**Migration workshops**

In early 2016 CAMOC was given a grant by ICOM to run a special project, “Migration: Cities” designed in partnership with ICR (the ICOM International Committee for Regional Museums) and CAM, the Commonwealth Association of Museums (an ICOM affiliated organisation). The project includes three workshops, the first of which will be held in Athens, on February 6-8, 2017. You can find the programme on page 25. We are expecting a wide range of participants from city museums and NGOs, as well as researchers and those who are interested or involved in the field.

A special word of gratitude goes to Marlen Mouliou, our former Chair, one of the authors of the “Migration: Cities” project and the local organiser of the Athens workshop.

**Mexico City 2017**

The theme of ICOM’s International Museum Day 2017 is Museums and contested histories: Saying the unspeakable in museums. This, too, will be the theme for our next conference which will take place in Mexico City on 30-31 October.

In addition, the second “Migration: Cities” workshop will be held just before, on 28 October. It will be organised by Catherine Cole (one of CAMOC’s Vice-Chairs), and locally by Yani Herremen who is also co-organising the conference itself. Thanks to Yani’s excellent work, one of the sessions will be held at the City Museum of Mexico right after its re-opening at the end of October.

And, a star attraction: the two days following the conference, 1-2 November, will coincide with the Day of the Dead (El Día de los Muertos) celebrations which are on UNESCO’s Representative List of the Intangible Cultural Heritage of Humanity. That should be something to remember.

Very soon we will share more details both on the conference and this second workshop, including the call for papers.

**This issue**

Migration, social innovation, urban activism and sensory landscapes are some of the themes in this issue, with contributions from Brisbane, Germany, Taipei, Pittsburgh, Turkey, including one article about the Museums and Migration Blog, and another by Jasper Visser. I hope you have a good read!

My deepest thanks, as ever, to all our members and partners who contributed to our publication.

**Finally**

CAMOC has greatly increased its membership over the course of 2016. We invite all of you who may not yet be a CAMOC member to join us. The more members we have the more we can achieve.

And don’t forget to share CAMOC’s announcements and suggestions posted on Facebook and Twitter and to send us your articles, news and suggestions.

We do hope to see you and to work with you in the coming year in all our CAMOC activities, not just in Athens and in Mexico City!

Joana Sousa Monteiro
The New City Museum as a Hub for Social Innovation

JASPER VISSER*

In their book *Cities, Museums and Soft Power*, Gail Dexter Lord and Ngaire Blankenberg call museums one of society’s main adaptive forces for managing change. Theirs is mostly an aspirational statement. Certainly, museums are defined as being in service of society and its development, but very few museums will see themselves as active change managers. Lord and Blankenberg are not alone, however, in advocating for a more active role for museums in society. A similar message can be heard at museum conferences and read in publications such as the British Museum Association’s *Museums Change Lives*. It is a message I subscribe to, but also a message that I know from my work with museums around the world is difficult to translate into actual strategies and activities.

City museums, whose focus and collections are often primarily relevant to a specific city or community, can benefit from an active role in their societies as much and maybe even more than others. In their book, Lord and Blankenberg offer inspiring case studies. What I will try to do in this essay, is use such cases and my own experiences to distill the opportunities for city museums to manage the change that is affecting our cities and communities, and more generally stay relevant for years to come.

CITIES AND CREATIVE COMMUNITIES

First, what is this change that can be, and needs to be managed? This question has not one answer, and may be very different from one city to the next. There are some generic trends, however. Digital connectivity makes it less important where you live and more important how you are connected to others in like-minded

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communities. Cities are home to countless communities, from urban farmers to cross-stitching hipsters to educational innovators. Often, they use culture, heritage and the arts as an asset to generate ideas for their challenges, which turns such groups of people in what I like to call creative communities. There is not one agreed-upon definition of what a creative community is. In my work, I like to approach them as any group of people bound by a shared purpose, set of values or idea that regularly come together (digitally or physically) to engage in the act of creating and making. To the modern museum, the creative community is a much more appropriate way to think about its audience than traditional demographic or geographic terms.

At the same time, more than ever before people move to places of opportunity. Thus, cities grow. When a city grows, the number of creative communities in it grows disproportionally, as do the challenges and ideas they come together around. In his book *Connectography*, Parag Khanna advocates redrawing our maps of the world to focus on connections rather than geography. Such maps would be useful for city museums, as they highlight the relations between a museum, the creative communities it can relate and the opportunities the city it is part of offers, and which they can partner in.

Take for instance the case of the Green Light project in TBA21 in Vienna. To respond to the arrival of new migrants and especially refugees to Vienna in recent years, the gallery facilitated a workshop in which newcomers to Austria engaged in a shared learning experience with other communities in the city. Participants engaged in classes, communal activities, and artistic interventions, all arranged in collaboration with artists, cultural producers, NGOs, university students, teachers, sports coaches and the general public. In this project, TBA21 used an artistic intervention to help various creative communities achieve their objectives and took on an active role in managing the change in Viennese society.

All over the world museums and creative communities engage in similar initiatives. From a crowdfunded cultural hub and restaurant for refugees in Utrecht, the Netherlands to a gallery space meant to inspire entrepreneurship in Shkodër, Albania, to the renewed City Museum of Helsinki, Finland; people everywhere are encouraged to claim their heritage and culture to manage changes in their societies.

**CITY MUSEUMS AS A TOOL FOR DIRECT IMPACT**

What these examples underline, is that in collaboration with creative communities, museums can directly impact society. This development poses a challenge for urban planners and city policy makers who have long seen museums as an indirect tool for social change.

*An example of a map of relations between (in this case) a network of cultural professionals in Moscow and creative communities that they are related to, categorized by the main topics of these communities. © Jasper Visser*
MUSEUM AS A HUB

Inspired by the Bilbao-effect,³ countless architectural landmarks have sprung up with the hopes they would draw tourists, create additional tax revenues and jobs, and through that lift communities from deprivation. Cultural institutions in this theory indirectly impact society with whatever is left over after the architect and maintenance bill are paid. In many cases after the opening of the Guggenheim in 1997, this is surprisingly little. Recent insights⁴ even challenge whether any social impact can be ascribed exclusively to the museum at all.

Instead, the modern urban planner or museum director should look at all the ways in which museums can be directly involved in the cities they are part of. One place to look for inspiration is the Rostov Kremlin in the Russian Federation. The monastery in the small town three hours from Moscow attracts about 200,000 tourists each year, on a local population of 31,000 that over the years had come to see the institution with its shiny buildings as rich and aloof, unconnected and irrelevant to them. A few years ago, a brave director decided to revert this trend. She organized special nights for the local community where they could learn about and discover the collection. She organized courses on Sunday afternoons taught by the museum’s employees and a programme to train local people to be tour guides. Instead of a distant fortress, the Rostov Kremlin slowly became a locally relevant, accessible institution, which is also a source of income, new relationships and education in the community. The transformation even benefitted the visiting tourists, who are now welcomed by a friendly, supportive local population.

This change in perception is especially relevant for city museums, which typically have collections and missions that are primarily relevant locally, but also may be much better equipped to connect with local communities than the internationally-oriented museum next door. In fact, in my own hometown of Amsterdam, a whole new type of museum is starting to appear, which start from its strong connection with local communities and a specific change it aspires to achieve. These ‘neighborhood museums’ are as much social initiative as cultural heritage institutions. Some are small, such as the organisation behind a handful of display cases on the gates of a park in the east. Others, such as the Street Art Museum Amsterdam in the New West neighbourhood, have world-renowned collections and combine deep local ties (inhabitants of the neighbourhood participate in the artworks) with broad public appeal. Depending on how you count, there may be over 20 such initiatives in Amsterdam alone, and thanks to their strong local support they are quickly becoming small-scale city museums.⁵

THE NEW CITY MUSEUM AS A HUB FOR SOCIAL INNOVATION

What binds these examples is that they use their collections, buildings, team and other assets to connect with and strengthen communities, and at the same time aim to achieve socially recognized goals. The fashionable term for such processes is social innovation. According to Ezio Manzini in his book Design when everybody designs, social innovation is “a creative recombination of existing assets (from social capital to historical heritage, from traditional craftsmanship to accessible advanced technology), which aim to achieve socially recognized goals in a new way.” Museums are ideal partners in social innovation processes. We are accustomed to combining our assets in new creative ways, and especially city museums and the creative communities they can relate to, have a direct stake in the socially recognised goals that are at the end of the process.

Like many people, I believe museums can manage change, change lives, and all these other wonderful things that are ascribed to them. I do also believe they cannot do this with yet another exhibition, or another public programme alone. They do so by enabling social innovation processes, by connecting with and strengthening creative communities, and enabling them to achieve socially recognised goals. If a museum does this, it becomes a platform that enhances a city and its communities’ capacity to act, to grow, and to change for the better. That, in turn, will strengthen the museum and its long-term ability to connect with its communities, have social impact and keep their stories and collections relevant for decades to come. A museum’s ability to manage change, is its ability to connect with creative communities, and the changes they aspire to.

³ The Bilbao-effect is named after the 1997 Guggenheim Bilbao in Basque Country in northern Spain and states that if you invite a world-renowned architect and let them design a landmark building, the additional revenue from taxes and tourism will more than make up for the investment. This additional revenue can be invested back into the community. As the Economist noted, “Visitors’ spending in Bilbao in the first three years after the museum opened raised over £100m (£110m) in taxes for the regional government, enough to recoup the construction costs and leave something over.” http://www.economist.com/news/special-report/21591708-if-you-build-it-will-they-come-bilbao-effect
⁵ I document my encounters with these new initiatives on my blog: https://www.youtube.com/channel/UCHH8OqkW6RADUVkyjECwQ
DOMiD, the Documentation Centre and Museum of Migration in Germany, is a non-profit organisation founded in 1990 by a group of migrants from Turkey. Their objective was to document and preserve the histories of their fellow migrants – and ultimately, to found a museum. What started as an amateur project turned into a fully professional archive and artefact collection, which now consists of over 100,000 objects and archival records documenting the history of all types of migration(s) to Germany, since the end of World War II. These are used on a daily basis by students, researchers, journalists and artists interested in the topic, and have been exhibited in several large exhibitions since 1998.1

1 For a full overview of our history and exhibitions, please visit our website: http://domid.org/en/exhibitions

From long-time wishes to tangible reality: a feasibility study for the museum

In the 26 years since DOMiD’s foundation a lot has changed in the German cultural landscape. Museums, and especially city museums, have taken on documenting migration and including the topic in their narratives. The organisation has however never given up on its objective of building a house dedicated to all aspects of these human phenomena. In 2016, with the financial support of the Nordrhein-Westfalen-Stiftung Naturschutz, Heimat- und Kulturstiftung (Nordrhein-Westfalen-Foundation for nature conservation and the preservation of local history and culture) and the Ministerium für Arbeit, Integration und Soziales des Landes Nordrhein-Westfalen (Ministry for Work, Integration and Social Affairs of the Region Nordrhein-Westfalen),
DOMiD commissioned a feasibility study. Realised by a professional agency, it presents DOMiD’s concept for a central migration museum as well as an analysis of its potential location, management and costs. The next step will be to find partners, further patrons, both in Germany and abroad, and, of course, financial support from the civil society, the German government, and perhaps the European Union. The feasibility study will be presented in its totality at the beginning of 2017 – but this article gives CAMOC Museums of Cities Review readers a few insights into this exciting project.

An interdisciplinary museum for a complex issue

DOMiD’s plans are no easy venture, but they form a unique opportunity to found a modern museum dealing with all the critical issues addressed by modern museology. It is an incredible chance to experiment with new techniques, new formats and new ways to tell history – away from rigid national narratives. DOMiD wishes to develop a museum that blurs the borders between disciplines. Musealising migration is not making it a phenomenon of the past – it is accepting its normality, de-dramatising it, naming its actors and giving them a voice. It is not only remembering and acknowledging it, but also an affirmative move. Migration was, is, and will always be constitutive of the German society. A museum cannot address such complex, rich and multiple issues without reflecting up the very idea of borders, understanding their fluidity and analysing the mutual effects and ramifications between countries or spaces of immigration and emigration.

Exploring and deconstructing concepts

For that very reason, the migration museum, which would be based on DOMiD’s steadily expanding collections, will neither focus on individual, often artificial communities, nor follow a chronological path – determining a starting point for Germany’s migration history is close to impossible. Rather, the museum will be taking today’s society as a starting point and explore migration through this perspective. This means that all types of migrations will be touched upon – be it migrants from the German Democratic Republic to the Federal Republic of Germany and vice-versa, political refugees, migrant workers, or so-called “Kontingentflüchtlinge” (“quota refugees”).

To achieve this goal, the museum will design so-called ‘Concept-spaces’ dedicated to and critically deconstructing concepts such as “nation”, “identity”, “border”, “mobility” and many more. In a room dealing with “identity”, visitors would be encouraged to think about their own definition of it; of what is “home” (Heimat) and how these concepts are related to processes of group-belonging and social exclusion. In a room dedicated to the topic of virtual and physical borders, the museum could address their artificiality and impact on different groups at given times. Another space could deal with history and memory – exploring how the history of migration(s) is remembered and how different narratives can emerge and conflict, thus also offering a self-reflexion on the very work of museums. These rooms, which would be conceived as flexible and modular as possible, could help debunk myths about migration (history) though contextualisation and scientific rigour. The museum will not shy away from critically addressing past and current issues of racism, discrimination or the dangers of nationalism – it aims at being a place of debate, reflection and dialogue.

Rethinking the museum: participation as constitutive element

The museum also aims at being participative. Participation is not only meant as “interactive”: as early as during the preparation phase, DOMiD would like to engage with society at large, whether their...
interlocutors have a migration history or not. Everywhere in Germany DOMiD would consult the population on given topics. What do people understand and associate with identity? How do they define nation, what is their relationship to it? The answers could be collected, archived and included in the museum’s permanent exhibition, which would therefore consequently mirror and analyse the different opinions present in society. Those contact points will also allow possible lender to get to know the project and contribute to it with objects, stories, archival documents or memories. The museum should not only be participative, it should also be multi-layered and plurivocal. The aim is to offer different perspectives on historical events and encourage visitors to contribute their own through interactive displays and polling stations, as well as through different types of cooperation, from punctual intervention to autonomous curation. This should not remain a plain gimmick – the collected elements and data are to be processed, analysed and documented for future generations. These, together with academic scientific findings, could and would then be regularly incorporated in the permanent and temporary exhibitions.

**Beyond the walls**

The study offers different alternatives in terms of location and aspect of the museum. These would influence the appearance, but not the content and concept of the institution, which will in any case be modular. The first idea would be to develop thematic pavilions in a park, which could also be visited independently – the other option would be to have a central, symbolic building, with thematic clusters. Either ways, the museum is not conceived as a hermetic, intramuros-only institution: rather, elements of the modular permanent exhibition will be made available to travel to other cities. This would allow the museum to interact with the population, and also to collect further elements and voices, in order to constantly modify the permanent exhibition.

Such a vision could soon be reality: DOMiD looks forward to taking the next steps to develop what promises to be a truly innovative institution.

For more information: [www.domid.org/en](http://www.domid.org/en)
The Museums and Migration Blog

ANNA CHIARA CIMOLI / MARIA VLACHOU*

The current refugee crisis is part of a larger migratory movement. Although Europe and other parts of the world seem overwhelmed, and even confused, by the flux of desperate people seeking refuge and a better life, migration is not a new phenomenon. According to the UN, “International migration is a global phenomenon that is growing in scope, complexity and impact. Migration is both a cause and effect of broader development processes and an intrinsic feature of our ever globalising world. While no substitute for development, migration can be a positive force for development when supported by the right set of policies. The rise in global mobility, the growing complexity of migratory patterns and its impact on countries, migrants, families and communities have all contributed to international migration becoming a priority for the international community”.

The polarization of the society regarding these issues has resulted in the rise of anti-migration populist movements and has placed migration at the heart of national elections and referenda. Where does this leave cultural organisations and, especially, museums?

Migratory movements have shaped countries and cities all around the world, both socially and culturally. Although museums are intrinsically involved in the process of reconstructing and interpreting History (including contemporary History), there is a widespread belief that they are somehow neutral. A claim resulting from a certain complacency, as well as the fear of alienating part of the society if they are perceived as “taking sides”. Nevertheless, they do consider themselves the ideal places for the presentation of different traditions and values, as well as the promotion of dialogue, respect and tolerance.

In moments like the one we are currently living, museums go through an identity crisis. A year ago, when we participated in the NEMO – Network of European Museums Organisations annual conference, there were mixed feelings. Some museum professionals had an urgent need to discuss the refugee crisis; others questioned whether this was a priority for museums, as well as their capacity to act or intervene, considering their size, geographical position, etc.

At the time, it felt like very little was going on in the museum field. Convinced that museums should tackle contemporary issues, affecting contemporary societies - which means assuming their political (and not “partisan”) role – we decided to create a platform that would allow us to put together current thinking and practice regarding migration and the refugee crisis. While some publications, in the last years, have tried to systematize the theoretical framework of the issue, also focusing on some case studies (Gouriévidis 2014: Whitehead et al. 2015), the vitality of the field is hardly represented in academic research: it needs a more agile, lighter tool.

The blog Museums and Migration focuses on museums and temporary exhibitions in galleries, public or unconventional spaces, without excluding other fields of experimentation that seem to us particularly fertile in these times and are not necessarily connected to the museum field, such as education (in all its declinations and methodologies, from storytelling to all the range of experiences aimed at enhancing empathy and mutual understanding and at tackling prejudice),

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* Anna Chiara Cimoli, art historian and museum mediator.
Maria Vlachou, Cultural Management and Communication consultant.
http://www.museumsandmigration.wordpress.com
the performing arts and interaction design. We are particularly interested in those projects widening the scope, tools and viewpoints of museums, without forgetting their specificity. Material for the blog comes up in our everyday readings, as well as in professional meetings and conferences we attend and in our travels. We are also receiving information from museums, curators, scholars, a whole network of professionals which has gathered around the blog. It was our hope since the beginning that it would not only become an observatory, but also a space for reflection and exchange.

So, little by little, we started realising how much is actually being done by a number of museums and other cultural organisations and projects around the world, of all shapes and sizes.

A large number of programs such as workshops, talks, urban explorations, digital and analogic mapping, participatory video surveys, language training courses were put in place by museums in the last couple of years, mostly through partnerships with local associations, universities, art academies, activists and the third sector in general. This model (which is not new in itself, but is undergoing a deep and fast reshaping) recapitulates, in our view, the radical change that museums are facing: from being repositories and top-down institutions to becoming permeable organisations, social actors in the centre of community life, more and more open to dialogue and connected to a network of social, cultural, economic stakeholders. To do so, they often have to put themselves out of their comfort zone, to re-negotiate roles, languages, attitudes. Through our blog, we wish to acknowledge this effort and to provide a space to present it. Apart for the news from around the world, our blog also provides a space for in-depth accounts and reflections, mainly through interviews (it is the section called ‘Voices’).

Among the many inspiring practices we have come across, we have chosen some highlights, which, in our opinion, better express the vitality of the field. We try to organize them thematically, well aware of the subjectivity of the selection:

**Museums and ‘activism’:** some Danish museums are showing a proactive attitude, also in response to the restrictive choices made by the Government in the last years. It is the case of Louisiana, whose award-winning Travelling with Art project for refugee children and young students is becoming a model for other institutions. It is also the case of the Staten Museum fur Kunst (SMK), which in 2016 hosted three exhibitions about borders and asylum seeking designed by CAMP / Center for Art on Migration Politics.

**Mediation:** probably, the most well-known project concerning the role of refugees as guides in museums is Multaqa: Museums as Meeting Points at the Museum of Islamic Art, the East Asian Museum, the Museum of Byzantine Art and the German Historical Museum, all in Berlin.

**Museums and cultural partnerships.** An interesting case study is the Migration Museum Project, based in London but working throughout the UK and beyond. Despite not having a dedicated premise yet where to display their work, the Migration Museum Project designs exhibitions (the last one about the Calais refugee camp) and runs a very widespread educational programme. Its main point of strength lies in the dissemination of its research on the representation of migration, through collaborations with universities, libraries, cultural centres, schools, and so forth.

**Exhibitions aimed at providing new viewpoints on migrations:** this is the case of I’m alive, an exhibition at the Tekniska Museet in Stockholm (October 2016-April 2017) focusing on the role of smartphones and internet during the migrants’ journeys, as well as on the impact of mobile technology on the refugees’ lives.

**‘Other’ projects aimed at fostering mutual understanding:** as for methodologies tacking prejudice and stereotypes, not born inside museums but of great interest to the field, we give as an example StoryCorps, an American non-profit organization whose mission is to record, preserve and share the stories.

Institute for Canadian Citizenship. © Kevin Hill
of Americans from all backgrounds and beliefs. Regarding storytelling, other interesting examples are *London Stories: made by migrants*, a ‘festival of true stories’ from people of different backgrounds which took place at the Battersea Arts Centre last November, or the *Asylum Dialogues* presented at the last Greenbelt Festival (UK).

The blog Museums and Migration was born from a personal need to know more about the work museums are undertaking in this critical period; but also from the wish to share the knowledge and the reflection produced with more people, in and out of the museum field, to raise awareness among them and, hopefully, to inspire them as well. We are truly pleased to see that this platform is steadily becoming a point of reference for many of our colleagues.

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Institute for Canadian Citizenship. © Kevin Hill
Before Becoming a Museum: The social practice project at ASEAN Square, Taichung City, Taiwan

LI-YU CHEN*

The ASEAN Square Building. © Li-Yu Chen

THE FIRST SQUARE: THE PAST

ASEAN Square is a decades-old commercial and entertainment business building, once named “First Square” (第一廣場), located in the prosperous old downtown area of Taiwan’s Taichung City. “First Square” had been the name of the old marketplace since the Japanese colonial era. Destroyed by fire in the 1980s, authorities and hundreds of market owners cooperated in building the square we see today.

ASEAN Square rises 13 stories and has a total floor space of over 8,000 square meters. Recently, the building has had such businesses as karaoke, billiards and disco clubs, a skating rink and a bowling alley. It was once the most attractive nighttime hotspot in Taichung. During the 1990s, however, the old downtown—along with the the “First Square” building and its adjoining neighborhood—gradually became an unsafe, dark corner in the city.

Because of its shabby surroundings and dark interior, “First Square” was given up by most business owners. Indeed, it was rumored to be haunted and many parents prohibited their children from going there.

SHifting Roles OF THE Building

During the late 1990s foreign influence in Taiwan increased rapidly due to relaxed restrictions on international trade. The number of workers (professionals are not included) from Southeast Asia (Indonesia, Thailand, the Philippines, and Vietnam) in Taiwan grew to over 450,000 with more than 160,000 in Taichung City and the suburban counties alone. Because of its advantageous location next to the railway station, “First Square” gradually became the largest and famous meeting, shopping, and social space for migrant workers of central Taiwan. Migrant workers usually buy smart phones, pre-paid cards, and other electronic products to stay connected with friends and hometown families. They also purchase clothes and accessories on weekends, enjoy native foods, and go shopping, drinking, and dancing with friends in the Square and other nearby facilities.

More than two-thirds of the commercial activities in “First Square” and its adjacent neighborhood serve Southeast Asian consumers and average spending in the area amounts to more the 120 million NTD per month. The prosperous economy attracted authorities’ attention in recent years. The Taichung City Government renamed the square “ASEAN Square” in 2015 in hopes that it would lead to economic improvement as well as strengthen relationships between local Taiwanese and Southeast Asian workers and migrants. The City Government invited the Department of Southeast

* Li-yu Chen, Department of Southeast Asian Studies, National Chi Nan University. maatinme@gmail.com
Asian Studies of National Chi Nan University (DSEAS of NCNU) to operate a space in the building to provide various services for Southeast Asian workers, migrants, and tourists. The space will formally open in January 2017 but, already, activities have begun. The DSEAS team is aiming to expand the commercial and cultural relationships between the public sector and private business owners. Therefore, the project space was named “SEAT@東南移西” which contains reference to Southeast Asia and Taiwan and generates a “Global South” perspective in contrast with the “Global North” world, maintaining at the same time the rational thoughts and experimental practices.

REGENERATING THE SPACE: METHODOLOGY

With the academic resources and government support, the project still needs local knowledge to bring in the multiple perspectives that will, ultimately, secure its long-term prospects. The goal is not just to create a comfortable, or passive, space but to establish an active cultural space that generates energy and knowledge. Since the neighborhood became more ethnically diverse, there have been many NGOs and associations that have been established seeking to reverse stereotypes and to raise the cultural awareness of the local populace. On weekends, visitors will be joining mobile library activities and attending performances taking place in front of the building. These programs will provide local knowledge and cross-culture activities—precious interactive experiences—for Southeast Asian immigrants. The goal of our project is to combine these activities with research-based projects and academic perspectives, thereby building up a platform for knowledge-sharing. The platform, we believe, will offer great potential for museum programming.

Regarding the “curatorship” of a museum, communications could be experienced in the space through dialogues between visitors and the project team. The space may be the plaza in front of the building, the office space, the reading corner, or the lecture hall and classrooms. It could, frankly, be anywhere that people from Taichung City or Southeast Asia come together. Base on the proposed programs, the space could become a cultural hub, which is vital to good museum programming. The visible energy could be imaged as exhibitions, education programs, or any other interpretative works basic to museum public programming.

FUTURE: BECOMING A MUSEUM

From a research perspective, the project will be experimental in terms of social practices. Before becoming a museum per se, however, the project will be collecting and recording cultural practices. Even at its earliest stages, though, every one of the participants is a curator of cultural ideas, interpretations, and materials. In some ways, the ASEAN Square is already becoming a museum.
Building a Cultural Campus for Children

SUZANNE MCCAFFREY*

Pittsburgh is a mid-sized city in Pennsylvania that sits at the confluence of three rivers, its history so indelibly defined by the steel industry it was once called “hell with the lid off.” After the deindustrialization of the U.S. in the 1980s, the city has emerged in the last 20 years as a leader in areas such as higher education, technology, robotics and medicine.

Pittsburgh’s North Side was once known as Allegheny City, a thriving, prosperous area that was home to industries as far-reaching as iron, glass, rope, flour, oil, wool and leather through the first half of the twentieth century. After World War II, the area suffered a significant decline due to the postwar expansion of highways and suburbs, uprooting many North Side residents and spurring others to move.1 Allegheny Commons, the central crossroads of the North Side, once boasted a central market, town hall, park and

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*Suzanne McCaffrey, Director of New Media, Children’s Museum of Pittsburgh

the Carnegie Library of Allegheny, one of the first Free Libraries created by industrialist Andrew Carnegie. But in the redevelopment of the 1960s, many buildings were torn down, replaced by a shopping mall, parking garage and apartment buildings. This $60 million answer to suburbia blocked direct access to North Side neighborhoods from downtown Pittsburgh. Business in the area started to slump and when the steel industry collapsed in the 1970s and 1980s, the North Side and the entire city of Pittsburgh fell into decline.2

Children’s Museum of Pittsburgh opened its doors in 1983, in the basement of the historic Old Post Office Building located at the heart of the North Side’s redeveloped center. Its founding was spurred by the Junior League of Pittsburgh and a number of civic-minded foundations that saw the value in supporting cultural infrastructure as the city’s industrial identity struggled.

Support for an interactive, family-centric institution was strong and the Children’s Museum soon grew, expanding into its entire building in 1985. By 1998, the Museum saw more than 100,000 visitors each year. ▶

Children’s Museum of Pittsburgh occupies two historic buildings of Italian Renaissance and Art Deco architecture, with a connecting building faced by a wind sculpture by artist Ned Kahn. ©Albert Vecerka/Esto, Koning Eizenberg Architecture, Perkins Eastman Architects
and was exceeding capacity, despite the North Side being challenged by poverty and urban decay. Rather than relocate, the Museum committed to its location and the needs of other local child-based organizations by creating a plan to not only expand, but transform the former city center into a cultural campus for children and families.

**Growing a New Museum Model**

We launched the Museum’s $29 million expansion project in 2000 committed to these key points: creating new exhibits based on our guiding philosophy of Play with Real Stuff; fostering design excellence; building in a green and sustainable manner; and sharing space with other child-based organizations. As the project joined our current building and the vacant Buhl Planetarium building next door with a third, contemporary building, the Museum worked with the City of Pittsburgh Historic Review Commission and the Pittsburgh History & Landmarks Foundation to ensure preservation of the two historic structures.

The expanded Children’s Museum opened in 2004 with interactive exhibits built by our staff and informed by research on how families learn in a museum setting. We worked directly with artists to incorporate innovative art works throughout the building. The building received silver LEED certification for green building practices and the Honor Award for Architecture from the American Institute of Architects, while the Museum received the Rudy Bruner Award for Urban Excellence and the National Preservation Honor Award from the National Trust for Historic Preservation.

The Museum shares space with five partner organizations that work for or on behalf of children: the Saturday Light Brigade, a family radio program; the University of Pittsburgh Center for Learning in Out-of-School Environments (UPCLOSE); Reading is Fundamental Pittsburgh literacy program; Allies for Children, a child advocacy organization; and two pre-kindergarten/Head Start classrooms of Pittsburgh Public Schools. We consider the act of partnering one of the Museum’s core competencies, allowing us to
strengthen our mission by collaborating with others in education, the arts, social services and advocacy.

**Reviving the City’s Charms**

After expanding the Museum, we partnered with the City of Pittsburgh, the Andy Warhol Museum and the Northside Leadership Conference to create a new nonprofit that renovated a nearby vacant theater. The children’s museum served as the lead fundraiser and the design and construction manager, and provided leadership, accounting services, and parking for the theater once it opened. The $2.5 million project was completed in September 2006. Today, the New Hazlett Theater is a thriving cultural asset offering a variety of performances and community services, and an active participant in planning the future of Allegheny Commons.

This success furthered the idea that the North Side is full of cultural assets—“charms” dotting the community—that could link into a “bracelet” to enliven the area with a sense of creativity and connectedness. With the Children’s Museum in a leadership role, the Charm Bracelet Project was launched in 2006 to inspire neighboring cultural institutions to collaborate on creative projects related to community life. More than 35 projects were funded, with large institutions such as the National Aviary, Carnegie Science Center and Andy Warhol Museum partnering with small ones such as Artists Image Resources, Venture Outdoors and Young Men and Women’s African American Heritage Association. Through public art and performances, environmental stewardship, community events, book making, cross-generational interviews and outdoor recreation projects, a sense of local place making was renewed.

**A New Meeting Place**

Concurrently in 2007, the Museum set its sights on reinvigorating a long-neglected city-owned park right outside the Museum’s doors. Through discussions, tours and creative activities with residents, community groups and city officials, we learned of their desire to create a multiuse space that honors the site’s history. The Museum raised more than $6 million to rejuvenate the park and served as design and construction manager for the project. Completed in 2012, Buhl Community Park is now a vibrant, accessible place for the whole community to meet, lunch, make connections, even get married. The Museum offers concerts and other programs and events in the park, such as Maker Faire Pittsburgh.

**The Museum Lab**

To continue expanding the North Side cultural campus, the Museum is currently pursuing the renovation of the vacant, city-owned Carnegie Library of Allegheny that stands next to it. We have launched a campaign to raise $16 million to transform this beautiful, yet neglected, historic building into The Museum Lab, a National Center for Excellence in Education.

The Museum Lab will be a multiuse facility where informal and formal educators will come together to test and study ideas to transform education. This endeavor will further the Museum’s already proven success in leading collaborative learning efforts and creating replicable models in maker education—hands-on, open-ended experiences using old and new technologies. Manchester Academic Charter School, a North Side school, will relocate its grades 6-8 to the building and participate as an on-site learning cohort. Other educational partners in The Museum Lab include UPCLOSE, Saturday Light Brigade, Reading is Fundamental (RIF) and Allies for Children. The Lab will also provide training programs for formal and informal educators; offer public programs for all ages to learn skills such as design, construction and engineering; and serve as one of the educational centers for Pittsburgh’s Remake Learning movement.

The first phase of The Museum Lab is on track for completion in 2018; when completed, the facility will be the latest development in creating the largest cultural campus for children and families in the United States.

Over the past decade and a half, the North Side has turned a corner and is now a thriving and desirable district. The hermetic mall at the center of Allegheny Commons has undergone a dramatic transformation, bustling with new technology companies and startups. Pittsburgh recently announced plans to revive the streets that once bisected Allegheny Commons and bring local traffic into, rather than around, many of its assets. The cultural campus for children, which may have been an audacious idea back in 2000, is now closer than ever to being realized. The Children’s Museum is excited to be part of helping the North Side take a steady, positive trajectory toward a new prominence within the city of Pittsburgh, the region and the country.
Bringing the History of Local Activism to the Public

CLAIRE DUVERNET*

Since 2012, the East Village in New York City has had a new landmark: the Museum of Reclaimed Urban Space (MoRUS) opened its door in the heart of Alphabet City to bring the history of grassroots activism in the neighborhood to the broader public. From biking or urban gardening that was illegal in the 1970s to sustainable programming that is now acknowledged and praised citywide, this museum of another kind wants to raise awareness about the roots of sustainable change.

2014 Honk marching band festival at the Museum of Reclaimed Urban Space New York City C Squat. © Museum of Reclaimed Urban Space

SHARING AN UNTOLD STORY

It all started in 2011, when Bill Di Paola, founder and director of the environmental organization Time’s Up and a long-term resident of the East Village, noticed how little new residents of the neighborhood and new generations knew about the neighborhood’s past. While all New York residents enjoy the sustainable infrastructure that the city has to offer (parks, greenways, bike lanes, air quality), very few know about the grassroots activism and direct action that created these transformations. Together with Laurie Mittelman, also a volunteer at Time’s Up, he came up with the idea to create a space where activists could share their stories and where historical documentation about the neighborhood could be displayed. The concept of a museum took shape, with the goal not only to highlight how activism made a difference in New York City and beyond, but also to inspire individuals to work together towards a more sustainable city.

The Museum’s collection consists of a series of pictures and documentation on different movements related to reclaiming urban spaces (biking, community gardening, and squatting) and the context in which they took place. Now that Times Square has been renovated to create an auto-free public plaza, it may seem unimaginable →

* Claire Duvernet, Greater New York City Area - Urban planner, Project Manager - Museum of Reclaimed Urban Space (MoRUS)
that no more that twenty years ago people were arrested in that same place for participating in Critical Mass, a worldwide activist bicycle ride. Similarly, while community gardens now operate under the jurisdiction of the Parks Department of New York City within the program Green Thumb, it is easy to forget that their existence is the result of long-term struggles that go back to the 1970s, and that they are still threatened by real-estate pressure. That is the kind of change documented at MoRUS.

MoRUS defines itself as a museum of living history. Historical pictures and texts are gathered from activists and other organizations like Time’s Up, the Green Guerillas, and the Lower East Side Ecology Center that were pioneers in promoting sustainable practices (biking as a way of transportation, urban gardening, recycling). But it also keeps track of more recent movements like Occupy Wall Street and March Against Monsanto, and of any relevant activity for the community history (events taking place in the neighborhood, actions to protect community gardens, bike rides, etc.). Without the archiving work of MoRUS, documentation of the neighborhood struggles from the 1970s to the present day would be lost.

A PIVOTAL ROLE IN THE NEIGHBORHOOD

Today, the museum not only wants to show visitors and residents that their action made a difference in the past, but it also aims to give them the tools, knowledge, and most importantly the inspiration to empower them in the future. This is why the museum has developed wide and diverse programming that complements the exhibition, in partnership with local organizations.

The first objective is to invite the public to discover and experience the spaces that are presented in the exhibition. To that end, the museum organizes guided tours of the neighborhood. Led by historians and activists, the tours offer an insight into community spaces like squats, co-ops, or community gardens. Then, workshops and events provide the public with the opportunity to learn about and experiment with sustainable practices on the spot. For instance, MoRUS organizes garden clean-ups, composting, and bike repair workshops; the Recycled Fashion Show; and many others events. Finally, to encourage debate and discussion, MoRUS also offers programs like live debates, movie nights, and a film festival. All the events are free and open to everybody: children or adults, locals or visitors. People leave informed and equipped to better understand global issues that have an impact at the local level, such as climate change, food security, and gentrification. They can develop new habits (recycling, composting) that make a difference in the daily lives of individuals in the city in the short term, and throughout the planet in the long term.

The museum also functions as a platform for the neighborhood. It helps connect different community organizations to share resources and skills for common goals. Most of the events organized by MoRUS are the result of partnerships with community gardens or other neighborhood associations (Time’s Up and Loisaida Center, for example). They would not have happened without these collaborations. MoRUS helps in particular by bringing the various organizations in touch, and by providing spaces for events. It has become an important fixture in the community and contributes actively to the liveliness of the neighborhood.

MoRUS is a unique combination of local history, grassroots activism, and encouragement for sustainable change. It exists thanks to the commitment of a broad network of volunteers. Recommended in several guidebooks nationally and internationally, MoRUS has become a must-see in the neighborhood. In the next years, MoRUS plans to grow and expand its activities, driven by the same goal: sharing its visions with the general public while remaining faithful to the local community and its radical past.

Tour with kids inside the Museum (left). Umbrella House Tour (right). © Museum of Reclaimed Urban Space
Sensory Landscapes of Istanbul Explored in ANAMED’s Exhibitions

E. ESRA SATICI / ŞEYDA ÇETIN*

Founded in 2005, the Research Center for Anatolian Civilizations (ANAMED) is an international cultural institution of Koç University. With the aim of raising awareness of the cultural heritage of Anatolia, ANAMED planned to organize events to look thoroughly at the cultural landscape of this region. The Center dedicated its gallery to a two-part series of exhibitions focusing on sensory studies in 2016. Cities become much more interesting and personal to visitors and residents when experienced through different senses. One of the aims of this exhibition series was to draw attention to the sounds and the smells usually restricted to the background of our daily lives. Raising awareness on the importance of preserving contemporary values was our initial aim, and the heritage value of sound and smell was underlined in these projects.


“Everyday Sounds: Exploring Sound Through Daily Life” was an exhibition on the sounds we hear on a daily basis, and it was on display at the ANAMED Gallery from 8 January to 20 March 2016. The exhibition covered the sounds that were always in the background of daily

* E. Esra Satıcı and Şeyda Çetin, Project and Event Coordinators. Research Center For Anatolian Civilizations (ANAMED)
life and that we were not necessarily aware of, such as the sound of air conditioning in an office or the noise of a traffic jam. Moreover, it included sounds that were fading away with time, such as the cries of street vendors in Istanbul. Thus, one of the objectives of “Everyday Sounds” was to draw attention to the sounds that were out there, but which were ignored and/or unrecognized. Also, it aimed to raise awareness of fading ‘cultural sounds’ and the significance of preserving them for the future. All in all, the exhibition had a special emphasis on sound as cultural heritage.

Composed of four installations, the content development and design of “Everyday Sound” was done by PATTU (İşıl Ünal, Cem Kozar). Once you entered the venue, an eye-catching installation greeted you. In this section, visitors were given a chance to explore the transportation of sound through a visually and audially stimulating arrangement of metal tubes. The next part, entitled “Inaudible,” drew attention to sounds that remained in the background of everyday life. It gave visitors an opportunity to mix as many sounds as they like through buttons on a control panel. The third installation was quite high-tech, thanks to the generous support of Dolby Atmos, Extreme Audio and Pana Film Studios. Entitled “Another Day in the City,” this section offered visitors a narrative through sounds, particularly those recorded in Istanbul’s streets. There was an animation with minimal text accompanying high-quality sounds from Dolby Atmos Technology, with which we were familiar from movie theatres. We were proud to mention that “Everyday Sounds” was the first exhibition in Turkey that used Dolby Atmos technology, providing a powerfully immersive and moving audio experience for visitors.

The fourth and final part of the exhibition was dedicated to the ‘Soundscape of Istanbul” project executed by Pınar Çevikayak Yelmi as a part of her PhD dissertation. The project aimed to draw attention to the heritage value of sound. In Pınar Çevikayak Yelmi’s words, “Sounds are inevitable parts of our daily lives and our cultures. Also, sounds are of great importance in terms of intangible cultural heritage. Sonic cultural heritage is twice endangered due to physical characteristics of sound itself and dynamic structure of intangible culture. Sounds that are not protected or archived get lost forever. In a dynamic city such as Istanbul, daily life and urban sounds change rapidly. Therefore, it is significant and necessary to protect cultural soundmarks of the city as expeditiously as possible to sustain cultural identity and cultural memory. For this reason, we initiated The “Soundscape of Istanbul” project which aims to protect sonic values of everyday traditions and daily urban life of Istanbul and to increase public awareness of cultural sounds by means of exhibitions.” The “Soundscape of Istanbul” project...
Visitors engaging with the “The Soundscapes of Istanbul” section which consists of everyday sounds recordings (left). The section focusing on the unrecognized sounds in “Everyday Sounds” exhibition (right). © ANAMED

was based on a sound library in the Koç University Suna Kıraç Library. Also, an interactive platform was especially designed for this exhibition, in which visitors were given a chance to participate in the exhibition through their own sound recordings (www.soundsslike.com).

“Scent and the City”

“Everyday Sounds” was followed by an exhibition that invited visitors to discover the world of smells from areas including literature, rituals, traditions, and the economy, and to focus on scents that were prominent in Anatolia from the Hittites to the present, including those of significance in Istanbul since the Byzantine era. Titled “Scent and the City”, the exhibition was curated by Lauren Nicole Davis, a PhD candidate and teaching assistant at the Department of Archaeology and History of Art at Koç University. More than 50 scents were exhibited between 14 April – 8 June at the ANAMED Gallery, including historically significant scents such as saffron, frankincense, and agarwood, and modern-day scents such as cologne, linden trees, and burning coal. Local and exotic scents used throughout history could be experienced with special mechanisms specifically developed for the project.

“Olfactory and other sensorial approaches to exploring cities provide new ways to understand and experience urban history and intangible heritage,” explained Lauren Nicole Davis to express the “heritage” value of the senses. “We gain a powerful mechanism by which places and events can be remembered in richer detail, values and new heritages revealed, and memories re-lived more fully. The history of places, peoples’ memories of the past, and impressions of the present can all be reflected through changing smellsapes and their intricate narratives of disappearing and emerging aromas. Every smell may not elicit the same response in every person, but there are also larger cultural connotations and values attached to these smells.” She underlined the importance of preservation of this cultural heritage by explaining, “Smell, and all the senses, represent a created, manipulated, and significant part of the material world which can be expressed and preserved through research, heritage projects, and exhibitions.”

Considering the project’s development process, “Scent and the City” was a very challenging theme. What makes it special was that the objects are not the materials to be on display but the smells, whether they were pleasant or not. We can say that with its historical context the exhibition was the first to exclusively focus on the sense of smell and the recreation of scents from Istanbul as well as Turkey’s rich olfactory past.

While preparing the exhibition we began with nostalgia, how different smells can take us back to particular places. A question was how to enable visitors to smell individual scents in an interactive way that triggered memories. Throughout the planning process, we held meetings with perfumers, odour experts, historians, and collectors and came to a conclusion on how to display the scents in the gallery. We went back to origins, as the word “perfume” derives from the Latin perfumare, meaning, “to smoke through.” We decided the best way to exhibit the scents would be in their original form, “smoke.” The exhibition’s designers, Cem Kozar and Işıl Ünal of PATTU, created a system that allowed
visitors to smell individual scents without creating a cloud of perfume in the gallery. The scents came out of a small tube in the form of “smoke” after visitors press a button.

Turkey has a rich olfactory history. While some historical scents continue to perfume our contemporary world, many scents of the past are disappearing and will soon become examples of lost intangible heritage. The exhibition engaged visitors with the smellscapes of Istanbul and Turkey throughout history until the modern day. They left notes in the guestbook about their experiences: particular smells reminded of friendships, family members, love affairs, and simple objects lost long ago. Visitors shared the excitement, melancholy, happiness, and disappointments of each moment they recalled after smelling the scents on display.

**The challenges and opportunities of our sensory studies**

As members of the ANAMED team, we experienced some firsts in the “Everyday Sounds” exhibition. To start with, it was the first ANAMED exhibition without a curator. PATTU functioned like a curator and made us reflect on the (already) thin line between curation and design. Further, it is the first ANAMED exhibition in which intangible cultural elements were in the forefront. The “Scent and the City” exhibition was the most visited show of the ANAMED Gallery, where visitors enjoyed discovering the past and present smells of Istanbul and Anatolia.

It was a challenge to ‘display’ the intangible, (in)audible and (in)visible in the first instance. The two projects had various difficulties in comparison with exhibitions of photography, paintings, or sculptures, but we tried our best to overcome this challenge. We were happy to display the (in)visible and (in)audible in our gallery and believe the exhibits helped to make people think about the value and significance of these sensory elements in their communities and in their own lives.
Migration: Cities
(Im)migration and Arrival Cities
Inaugural Workshop / 6-8 February 2017, Athens

How (im)migrants and receiving populations are constantly making new forms of urbanism in the cities reflected in cultural, geographical, political and economic processes? The continued influx of migrants brings new challenges for contemporary cities. Migrants settle in an existing context, which can lead to polarisation, exclusion, enrichment and creation of new cultural resources. Migrants contribute to the vitality and diversity of today’s global cities.

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 everyday 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.

The International Committee for the Collections and Activities of Museums of Cities (CAMOC) in partnership with the Commonwealth Association of Museums (CAM) and the International Committee for Regional Museums (ICR) set out to explore the roles museums can have in collecting, presenting and collaborating in these processes through their joint project Migration: Cities. (Im)migration and Arrival Cities. The overall aim of the project is to create a web platform for city, migration and other museums dealing with this issue as well as 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 practical research 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.
In this framework, CAMOC with its partners will organise a number of annual workshops about museums and migration that will bring colleagues together to discuss these issues and share best practices. It was decided that the inaugural workshop should take place in Athens so that CAMOC/CAM/ICR and those interested in attending it can exchange experiences whilst being in one of the current epicentres of the migrant crisis in Europe. The intention is to be able to learn from experiences that are real and happening, and look into them from three angles: museums/concerned citizens-organisations/(im)migrants.

The Municipal Gallery of Athens has kindly agreed to partner with this initiative and host the inaugural workshop in its premises. The workshop will take place between 6 to 8 February 2017 and aims to bring together museum professionals, NGO representatives, psychologists, social workers, specialists in intercultural education and (im)migrants, who will exchange ideas in a very interactive way. For this reason, the overall number of participants will not be more than fifty (50).

The last day of the workshop will be dedicated to a meeting that involves only the project partners, so it won’t be open to all participants.

REGISTRATION DEADLINE: 6 January 2017
Contact Persons: Afşin Altaylı, CAMOC Secretary, secretary.camoc.icom@gmail.com
Marlen Mouliou, CAMOC Local Organiser, mmouliou@gmail.com

DRAFT PROGRAMME
Organised by the International Committee for the Collections and Activities of Museums of Cities in partnership with the Municipal Gallery of Athens*

DAY 1

Morning session
Cities and museums of cities in the post-migrant era (Part 1, 9:00-13:30)

Registration

Welcome Speeches
- Workshop Hosts: Municipal Gallery of Athens and CAMOC
- Dr. Denys Zacharopoulos, Artistic Director of the Minicipal Gallery, Museums and Collections of the City of Athens (Greece)
- Dr. Marlen Mouliou (CAMOC Local Organiser) & Joana Monteiro (CAMOC Chair)

Keynote Speeches
- Dr. Mina Polemi-Todoulou: Psychologist, Systemic Family-Group Psychotherapist and Consultant, Senior Clinical Associate and Trainer, the Anthropos Institute, Athens (Greece)
- Deyaa Orfali: Co-ordinator of Hope-School, Skaramagas Refugees Camp, Athens (Greece)

Hosting City: Its Voice
Amalia Zepou, Social Anthropologist, Deputy Mayor of Athens for Civil Society and Innovation, Initiator of Syn-Athena (Greece)

The Migration: Cities Project
Dr. Marlen Mouliou, Gegê Leme, Nicole van Dijk (Migration:Cities Project Co-ordinators, CAMOC)

Presentations
Three (3) 15’ presentations from City Museums

Coffee break
Video Projections  
More city museum projects

Group Discussions  
Discussion tables each led by the key presenters

Synthesis  
Presentation of the Discussion Tables work in the plenary – synthesis of ideas

Light lunch break

Afternoon session
Cities and museums of cities in the post-migrant era (Part 2, 15:30-18:30)

Presentations  
Three 15’ presentations from institutions and NGOs working with Migrants/Refugees in Athens:  
- Melissa Network (Dr. Nadina Christopoulou)  
- Action Aid Hellas (Gerasimos Kouvaras)  
- Médecins Sans Frontières (Helen Kotsonis)

Education in the Camps  
Past, present and future provision of education for migrants and refugees in Greece: some insights  
- Dr. Galina Altouchova, Co-ordinator of Refugees’ education at Skaramagkas Refugees Camp, Ministry of Education, Research and Religious Affairs

Voice of Migrants  
Short presentation by a representative of migrant communities

Synthesis  
First impressions from the discussants on the issues presented

Coffee break

Plenary Discussions  
Reflecting on Migration: Cities Project

Social evening-dinner  
Pre-booking required

DAY 2

Study Visit  
at Melissa Network Community Centre for Migrant Women

DAY 3

Designing the next steps  
Technical workshop on the Migration: Cities Project

* A limited number of travel grants will be available for CAMOC members. Please follow our website and social media platforms for further updates.

PROJECT PARTNERS

CAMOC  http://network.icom.museum/camoc
CAM  http://www.maltwood.uvic.ca/cam/
ICR  http://network.icom.museum/icr

WORKSHOP VENUE

Municipal Gallery of Athens  
(New building, Leonidou & Myllerou Str. at Metaxourgeio)
CALL FOR TRAVEL GRANTS

MIGRATION: CITIES WORKSHOP
6-7 February 2017, Athens

Invitation to submit applications for travel grants - open until December 31st, 2016

1. General description

In order to further the policy of connecting and sharing knowledge of museum professionals, CAMOC is offering 3 travel grants of € 500 for the coming workshop in Athens 6-7 February 2017. Support can be given to travel and accommodation during the workshop and full participation in the workshop programme.

CAMOC (International Committee for the Collections and Activities of Museums of Cities) has initiated Migration Cities: Immigration and Arrival Cities, a 3-year project being developed in collaboration with the Commonwealth Association of Museums (CAM) and the International Committee for Regional Museums (ICR), with contributions from museums and related organizations globally.

2. Who can apply:

CAMOC encourages the participation of museums working with the theme of migration and the city. Therefore we provision three travel grants for museum professionals.
We invite museums who are experimenting with new methods and approaches regarding migration and city-making. We ask you to share this during the workshop in a 5 minutes recording on film where you expose the way your museum is doing this. We are especially interested in how the working of the museum can support the process in finding ways of living together.

- Applicant is a CAMOC member, individual or working for an institutional CAMOC member
- Applicant represents a museum working in the area of migration and city-making
  - or –
  - Applicant represents a museum confronted with challenges regarding migration in the area where it is based and has the intention to involve this in the museum practice.

3. An application must contain?

- A motivation letter explaining how the applicant will benefit in terms of the aim of the programme.
- A CV.
- Willingness to contribute with a short film for the workshop and the platform we are building.

4. Submission and evaluation procedure

The complete application should be sent by e-mail to:
Afsin Altaylı, CAMOC Secretary secretary.camoc.icom@gmail.com
with a copy to Nicole van Dijk, CAMOC Vice Chair nicolevandijk24@gmail.com

The decision about support will be made within 7 days after the application deadline:
31 December 2016.
The applications will be evaluated by the organizers of the Athens workshop.
A recommendation for funding will be based on simple majority.
Exhibition Alert

EXHIBITION THEME

NY at its Core – 400 Years of NYC History

Dates & Place
Ongoing
Museum of the City of New York
Information online at
http://mcny.org/nyatitscore

Description
Framed around the key themes of money, density, diversity, and creativity, New York City’s history and future come alive in this first-of-its-kind exhibition, through the stories of innovation, energy, struggle, and the vision of generations of immigrants, politicians, tycoons, dreamers, master builders, and ordinary New Yorkers.

New York at Its Core captures the human energy that drove New York to become a city like no other, featuring the city’s “big personalities” – among them, Alexander Hamilton, Walt Whitman, Emma Goldman, JP Morgan, Fiorello La Guardia, Jane Jacobs, and Jay Z. The stories of lesser-known New York personalities, like Lenape chieftain Penhawitz and Lower East Side denizen Susie Rocco, also figure prominently in the exhibition, as do some of the furred and shelled residents who shaped the city’s economic and daily life – among them, the pig, the beaver, and the oyster.

EXHIBITION THEME

The ‘Dark’ City

Dates & Place
24 Nov 2016 – 15 Jan 2017
Circa Gallery, Johannesburg – South Africa
Information online at
http://www.circaonjellicoe.co.za/?m=2&idkey=864

Description
The ‘Dark’ City is a project and a journey through the epidemic phenomenon known as ‘bad buildings’ in the inner-city of Johannesburg. The Project stems from observing and documenting at close range (and researching historically) a seemingly impermeable 130-year-old cycle of occupation, violence and abandonment within the inner-city. The Project, established by Hariwe in 2014, focuses on one building known as ‘Dark City’ in Doornfontein: a crumbling, windowless structure with no electricity, no toilets, no refuse removal, one water pipe, two storeys flooded with water, three storeys high of trash—and almost 250 inhabitants. By Hariwe, in collaboration with Jono Wood and Dirk Chalmers.

EXHIBITION THEME

Artes Mundi 7

Dates & Place
21 Oct 2016 – 26 Feb 2017
National Museum Cardiff, Wales – UK
Information online at
https://museum.wales/cardiff/whatson/9102/Artes-Mundi-7/

Description
“Artes Mundi 7 brings together the work of six outstanding international artists. Through their work they examine important global issues such as migration, technology, ecological issues, capitalism and global politics. These artists question what it means to be human in our world and in our time. Whether their works explore the current situation in Angola, fictional future cities, the politics of food production or migration from Syria to Beirut; there is humour, surrealism and provocation. But what connects this diverse exhibition is relevance and urgency, as they comment on and question the spirit of our age.” Karen MacKinnon, Artes Mundi’s Director and Curator.

EXHIBITION THEME

City of tomorrow: a glimpse of where we’re going

Dates & Place
23 Oct 2016 – 07 May 2017
STAM – Stadsmuseum Gent, Ghent – Belgium
Information online at

Mulberry Street, c. 1900. © Detroit Publishing
Co. Museum of the City of New York, 90.12.2.215

ACTIVITIES & EVENTS

Description
A city is never a finished product, and Ghent is growing. How can we set about tackling the shortage of space in an intelligent and sustainable manner? How do we ensure that the city remains liveable? What ideas and dreams are there for the future? Artist Elly Van Eeghem has created a multidisciplinary exhibition on this very subject entitled.

EXHIBITION THEME

UNESCO Green Citizens – Pathfinders for Change

Dates & Place
Marrakesh Merena airport – Nov 2016 - at the occasion of COP22
Casablanca Mohammed V airport – Dec 2016
Rabat-Salé airport – Jan 2017
Tanger airport – Feb 2017
Fès Sais airport – Mar 2017
Information online at
http://en.unesco.org/greencitizens/exhibition

Description
UNESCO GREEN CITIZENS’s exhibition, Pathfinders for Change, highlights the eight remarkable stories of the project. The exhibition will travel around the world, sharing these new practices of sustainable development.

EXHIBITION THEME

Waiting areas - Photographic Exhibition

Dates & Place
From 22 November 2016
Turin (Italy), UCM Urban Center Metropolitano
Information online at
http://www.urbancenter.to.it/spazi-in-attesa/

Description
“Spazi in attesa” (Waiting Areas) is a photographic exhibition on the abandoned sites waiting for a reconversion in Turin and its metropolitan area. It represents a path - under the porticoes of the town hall square and at the Urban Center - through spaces suspended between memory of the past and the fixity of the present. The waiting areas are abandoned sites waiting for new functions and identities: factories, barracks, community facilities, depositories, for which a process of transformation either has yet to begin, or is in the early stages, or has stopped. In some cases, the suspended spaces have unexpected and temporary uses; some of them are suggested and pursued by the citizens themselves. “Spazi in attesa” is a path to explore some of the many buildings and open spaces waiting for new purposes and to reflect on possible ways of their reuse and redevelopment.

EXHIBITION THEME

Insecurities: Tracing Displacement and Shelter

Dates & Place
Till 22 Jan 2017
MOMA – Modern Art Museum – New York, NY – USA
Information online at
https://www.moma.org/calendar/exhibitions/1653?locale=en

Description
For over 60 million persons in the world today, shelter is defined through constant movement or escape. Insecurities: Tracing Displacement and Shelter explores the ways in which contemporary architecture and design have addressed notions of shelter in light of global refugee emergencies. From the strengthening of international borders to the logistics of mobile housing systems, how we understand shelter is ultimately defined through an engagement with security. Refugee camps, once considered temporary settlements, have become sites through which to examine how human rights intersect with the making of cities. Bringing together projects by architects, designers, and artists, working in a range of mediums and scales, that respond to the complex circumstances brought about by forced displacement, the exhibition focuses on conditions that disrupt conventional images of the built environment.
ACTIVITIES & EVENTS

EXHIBITION THEME

_Migrations on the Table (Migrações à Mesa)_

Dates & Place  
Till 27 Jun 2017  
Museu da Imigração, São Paulo, SP – Brazil

Information online at  
http://museuaimigracao.org.br/migracoes-a-mesa/

Description  
Besides ingredients, measures and preparation guidelines, recipe notebooks end up registering a good portion of families’ affective history. It was from the cultural understanding of these notebooks that Museu da Imigração decided to use traditional migrant family recipes as a theme for our new temporary exhibition: “Migrations on the Table”. The show was created through a collaborative process with our audiences and opened on 19 November 2016.

EXHIBITION THEME

_New Permanent Exhibit at the Tenement Museum_

Dates & Place  
New Permanent Exhibit  
Tenement Museum, New York, NY – USA

Information online at  
http://www.tenement.org/exhibit.php

Description  
In July 2017, the Museum will open a new exhibit at 103 Orchard Street, that features the stories of immigrants and immigrants who made the Lower East Side one of New York’s most diverse neighborhoods in the post-World War II decades.

EXHIBITION THEME

_Activist New York_

Dates & Place  
Ongoing  
Museum of the City of New York — New York, NY – USA

Information online at  
http://www.mcny.org/exhibition/activist-new-york

Description  
In a town renowned for its in-your-face persona, citizens have banded together on issues as diverse as historic preservation, civil rights, wages, sexual orientation, and religious freedom. Using artifacts, photographs, audio and visual presentations, as well as interactive components that seek to tell the entire story of activism in the five boroughs, Activist New York presents the passions and conflicts that underlie the city’s history of agitation.

EXHIBITION THEME

_Universe Within: Digital Lives in the Global Highrise_

Dates & Place  
Online Interactive Project  
Based in Canada

Information online at  
http://highrise.nfb.ca/

Description  
UNIVERSE WITHIN is the final major global project of HIGHRISE, a multi-year, many-media collaborative documentary experiment at the National Film Board of Canada. Since its launch in 2009, HIGHRISE has generated more than 20 distinct projects, including interactive documentaries, mobile productions, live presentations, performances, installations, place-based intervention projects and films.  

Digital Lives in the Global Highrise, source: http://highrise.nfb.ca/
ACTIVITIES & EVENTS

EXHIBITION THEME

Living Cities

Dates & Place
Ongoing
Tate Modern — The George Economou Gallery
Switch House Level 4 West
Information online at
http://www.tate.org.uk/visit/tate-modern/display/living-cities

Description
Artists around the world have examined the modern city in a range of works, making parallels and exploring differences between the cities in which they find themselves. The artworks range from panoramic overviews to close-up images recording the minutiae of daily life.

EXHIBITION THEME

Leaving Home

Dates & Place
Ongoing
Immigration Museum, Melbourne, Victoria – Australia
Information online at

Description
People have migrated to Australia for many reasons. Some flee from the ravages of war, hunger, religious persecution or political repressions. Others have been lured by a sense of adventure, by the prospect of a new beginning, of owning land, of making a fortune, or to be reunited with love ones. Using sound, objects, still and moving images we explore the reasons why people left their countries to come to Australia and what they brought with them.

EXHIBITION THEME

Migration Museum Project

Dates & Place
Online
Based in the United Kingdom
Information online at
http://migrationmuseum.org/

Description
The Migration Museum Project plans to create the UK’s first dedicated Migration Museum and to tell the story of movement into and out of the UK in a fresh and engaging way. The museum will be an enquiry into who we are, where we came from and where we are going. Britons at home and abroad have a shared cultural history and an exciting future. We aim to represent the individual stories, the emotion and the history that have gone into shaping our national fabric; we aim to be the museum of all our stories.

EXHIBITION THEME

Identity: yours, mine, ours

Dates & Place
Ongoing
Immigration Museum, Melbourne, Victoria – Australia
Information online at

Description
What does it mean to belong and not belong in Australia? The exhibition explores how our cultural heritage, languages, beliefs, and family connections influence our self-perceptions and our perceptions of other people – perceptions that can lead to discovery, confusion, prejudice and understanding. Visitors are encouraged to share their stories, affirm their identities and celebrate diversity in our community.
Conference Alert

CONFERENCE THEME

The West: Concept, Narrative, and Politics

Dates & Place
8 – 9 December 2016, Jyväskylä, Finland
Information online at
https://thewestnetwork.wordpress.com/
Description
What are, and have been, the shifting meanings of the West? Does the West exist, and if so, how – in action, identity, politics, thought, popular culture, imagination, rhetoric, and academic texts?
Organized by
Department of History and Ethnology, University of Jyväskylä

CONFERENCE THEME

Issues in Education, Literature, Humanities and Social Sciences (IELHSS-2017)

Dates & Place
4 – 5 January 2017, Kuala Lumpur, Malaysia
Information online at
http://drhss.org/conference/157
Description
The idea of International Conference on Issues in Education, Literature, Humanities and Social Sciences (IELHSS-2017) is for the researchers, scientists, scholars, engineers and practitioners from all around the world to present and share ongoing research activities. This conference provides opportunities for the delegates to exchange new ideas and application experiences face to face, to establish business or research relations and to find global partners for future collaboration.
Organized by
IELHSS-2017 is sponsored by Dignified Researchers Publication (DIRPUB).

CONFERENCE THEME

V Creative Cities International Conference

Dates & Place
25 – 27 January 2017, Porto, Portugal
Information online at
Description
Creative Cities 2017 aims to continue as a sharing space for knowledge and experiences within the creative and innovative solutions for urban space. Congregating scientific, artistic, philosophical, political or anthropological perspectives (among others), proceeding from several contexts and cultures, the main goal of the event is to create ideal conditions for a broad, original and productive analysis of what the city means for human life.
Organized by
The Faculty of Arts of the University of Porto, the Transdisciplinary Research Centre “Culture, Space and Memory” (CITCEM) and ICONO14

CONFERENCE THEME

Roots and Routes: The Modern Quest for (Im)Mobility
Narratives of Displacement

Dates & Place
18 February 2017, London, UK
Information online at
http://narrativesofdisplacement.irf-network.org/
Description
The conference seeks to explore the narratives of displacement and to demonstrate the validity of a cross-disciplinary approach which brings together the historical, cultural, social and literary expertise in the handling of text. The conference will particularly focus on time and space representations and on treatment of the theme of cultural ambivalence and identity conflict. The subject of displacement
will be regarded as both a migration, voluntary or forced, and a sense of being socially or culturally “out of place”.
Papers are invited on topics related, but not limited, to:
- migrations and deportations (expatriation, expulsion, exile, etc.)
- journeys, pilgrimages, missions
- mobility and place
- rootlessness and taking root
- foreignness and indigeneity
- (re)settlement and (non)residence
- nomadism and place attachment
- hotels, guesthouses, shelters
- multiculturalism, interculturalism, transculturalism
The conference aims to bring together scholars from different fields, including history, philosophy, sociology, anthropology and literature.

Organized by
Interdisciplinary Research Foundation

CONFERENCE THEME

**Literature, Architecture And Urban Space ’17**

**Dates & Place**
3 – 4 March 2017, Istanbul, Turkey

**Information online at**
http://www.dakamconferences.org/literatureandarch/dnku

**Description**
Literature today, survives in a rich, wide and chaotic urban life in relation with increasing communication utilities, new digital channels, increased creative writing efforts, intensive translation activities and effects of mass media. The changing urban characteristics of the earth play an important role in the transformation of literature, too.

Which urban aspects 21st century literature contains, which characteristics in terms of spatial narration are already obvious and which surprises are hiding inside are the main questions to be discussed.

**Organized by**
The conference is coordinated by DAKAM (Eastern Mediterranean Academic Research Center) and will be organized by BILSAS (Science, Art, Sport Productions).

CONFERENCE THEME

**“Share the Vision”: Fourth Asia Pacific Conference on Advanced Research (APCAR 2017)**

**Dates & Place**
4 – 5 March 2017, Melbourne, Australia

**Information online at**

**Description**
The 4th Asia Pacific Conference on Advanced Research (APCAR- July, 2017) will be held on 4th and 5th of March 2017 in Melbourne, Australia. The main theme of this conference is ‘Share the Vision’. Accordingly, the conference will cover Business, Social Sciences, Education and Information and Communications Technology (ICT) disciplines. Internationally-recognized scholars will participate in the event to present their latest research and best practices.

**Organized by**
Asia Pacific Institute of Advanced Research

CONFERENCE THEME

**Social Sciences, Arts and Humanities 2017 (ICSSAH 2017)**

**Dates & Place**
17 – 19 March 2017, Bangkok, Thailand

**Information online at**
http://www.socialsciences-conference.org

**Description**
This highly exciting and challenging international Conference is intended to be a forum, discussion and networking place for academics, researchers, professionals, administrators, educational leaders, policy makers, industry representatives, advanced students and others interested in the related topics. International Conference on Social Sciences, Arts and Humanities 2017 will provide unlimited resources and opportunities to interact with prominent leaders in the fields and greatly expand on your global network of scholars and professionals. The conference topics include, but are not limited to:
- Applied arts
- Art in Society
- Issues Between Disciplines
ACTIVITIES & EVENTS

- History & Culture
- Journalism, Media & Communication Studies
- Language & Literature
- Visual Art
- Performance Art

Organized by
Tomorrow People Organization

CONFERENCE THEME

**History, Story, Narrative: The Asian Conference on Literature 2017 (LibrAsia2017)**

**Dates & Place**
30 March – 2 April 2017, Kobe, Japan

**Information online at**
http://iafor.org/conferences/librasia2017/

**Description**
Historians are far from the only interested party in writing history. In a sense it is an interest we all share – whether we are talking politics, region, family birthright, or even personal experience. We are both spectators to the process of history while being intimately situated within its impact and formations. How, then, best to write it? Is it always the victor’s version? Have we not begun increasingly to write “history from below”, that lived by those who are not at the top of the power hierarchy? Are accounts of history always gender-inflected, hitherto at least men rather than women? Who gets to tell history if the issue is colonialism or class? How does geography, the power of place, intersect with history? What is the status of the personal story or narrative within the larger frame of events?
This conference addresses issues of writing history from literary and other discursive perspectives. That is to say: novels, plays, poems, autobiographies, memoirs, diaries, travel logs, and a variety of styles of essay. One thinks of Shakespeare’s history plays, Tolstoy’s War and Peace, Shi Na’an’s The Water Margin, Balzac’s La Comédie Humaine. It also addresses oral history, the spoken account or witness, Hiroshima survivor to modern Syrian migrant.

Organized by
The International Academic Forum (IAFOR)

CONFERENCE THEME

**PSYCHOANALYSIS AND POLITICS - ANXIOUS ENCOUNTERS AND FORCES OF FEAR, Spring symposium in the Paris Psychoanalytic Society (SPP)**

**Dates & Place**
31 March – 2 April 2017, Paris, France

**Information online at**
http://www.psa-pol.org

**Description**
This conference explores conscious and unconscious fear and its social and political vicissitudes.
Psychoanalysis and Politics is an international and interdisciplinary conference series that aims to address how crucial contemporary political issues may be fruitfully analysed through psychoanalytic theory and vice versa – how political phenomena may reflect back on psychoanalytic thinking. The symposium series creates a space where representatives of different perspectives come together and engage with one another’s contributions, participating in a community of thought. The conferences have been held in different European countries since 2010

Organized by
Psychoanalysis and Politics

CONFERENCE THEME

**Local identity and tourism management on world heritage sites - Trends and challenges, 5th UNESCO UNITWIN Conference**

**Dates & Place**
18 – 22 April 2017, Coimbra, Portugal

**Information online at**

**Description**
The central objective of this Conference is to promote the discussion/reflection on the challenges that we face nowadays and in the process of future development, resulting from the mutability of the relationship between tourism and heritage. This Conference will enrich the knowledge of tourism, through the debate between different participants and case studies. The objective is to improve the capacities to build on each World Heritage Site an identity able to generate processes that enhance the quality of life of local residents, a marketing strategy designed to offer cultural/heritage reference products, and an informed research, committed and motivated...
ACTIVITIES & EVENTS

to use (somewhere between entertainment and development) improve the offer on World Heritage Sites
Organized by
University of Coimbra and UNESCO-UNITWIN

CONFERENCE THEME

Heritage and Society, 4th Heritage Forum of Central Europe

Dates & Place
1 – 3 June 2017, Kraków, Poland
Information online at
http://mck.krakow.pl/conferences/4th-heritage-forum
Description
The Heritage Forum of Central Europe is a cyclical, biennial event organised by the International Cultural Centre in Kraków. It is an interdisciplinary platform for meetings and the discussion of the relations between the past and the present informed by the broad understanding of heritage as “meaningful pasts that should be remembered” (Sharon Macdonald). The aim of the fourth edition is to discuss and analyse a reciprocity between heritage and society, as well as their mutual engagement. What is society’s attitude to heritage – its meaningful but often difficult past? How does heritage shape communities? Who owns heritage and why? What are the social functions of heritage? What do we want to remember and what do we often forget? These are just some of the questions that the 4th Heritage Forum of Central Europe wishes to address.
Organized by
International Cultural Centre, Kraków

CONFERENCE THEME

City and the Process of Transition – From Early Modern Times to the Present

Dates & Place
8 – 10 June 2017, Wroclaw, Poland
Information online at
Description
The Doctoral Adam Galos Circle for the History of the 19th and the 20th Centuries invites PhD students and early career scholars to participate in the international conference titled City and the Process of Transition – From Early Modern Times to the Present. The intention of the organizers is to challenge questions concerning the behavior of the city dwellers who faced the lack of stability, resulted primarily from the progressive urbanization and globalization since the early modern era. The invitation is addressed to representatives of various scientific disciplines: historians, art historians, architects, urban planners, ethnologists, anthropologists, cultural studies experts, sociologists, literary scholars, psychologists etc.
Organized by
Historical Institute of the University of Wroclaw

CONFERENCE THEME

Cities of the World. World Cities: The IAFOR International Conference on the City 2017 (City2017)

Dates & Place
14 – 16 July 2017, Barcelona, Spain
Information online at
www.city.iafor.org
Description
History has long shown ambivalence towards the city. On the one hand, it has been the metropolis, a necessary, vital site of commerce and culture. On the other it has been considered the fallen place, at once dangerous and shadowed in crime. This ambivalence holds across continents, from the Americas to Asia, from Europe to Australasia. How, in an age of transnationalism and global media, should we regard these cities?
What are our prevailing images of the city as past and present, magnet and threat? Do cities retain their lustre as citadels of enlightenment and art or are they urban dinosaurs wrecked by over-crowdedness and pollution?
The city has always been a centre of creativity and imagination. The many cultures that are formed within the city have become definitive of the development of human civilisation in different eras. From the cities that were the product of the ancient river civilisations on the Nile and the Tigris Euphrates or the Ganges and the Yellow River, to the classical and medieval city states, to the modern cities of the industrial revolution, the city provides an exciting object of study. The conference is set up to encourage the exploration of the city in all its variations and to provide a further context for reflections on globalisation as the wave of today and tomorrow.
Organized by
IAFOR – The International Academic Forum
ACTIVITIES & EVENTS

CONFERENCE THEME

Best in Heritage 2017

Dates & Place
28 – 30 September 2017, Dubrovnik, Croatia
Information online at
http://www.thebestinheritag.com/
Description
The Best in Heritage is an international, annual survey of award-winning museum, heritage and conservation projects. More than twenty projects from the world, proclaimed the best in the previous year on national or international level, are invited to the conference to present their success stories. In brief, excellence from the field of museums and heritage is displayed and celebrated. The conference is taking place at the end of each September in Dubrovnik, UNESCO World heritage site.
Organized by
The conference was started in 2002 by European Heritage Association from Zagreb, which still supports the event.

CONFERENCE THEME

REFUGEES AND FORCED IMMIGRATION ‘17 -
II International Interdisciplinary Conference on Refugee and Forced Immigration Studies
in Social Sciences, Humanities and Art

Dates & Place
29 – 30 September 2017, Istanbul, Turkey
Information online at
http://www.dakamconferences.org/refugeesandforcedimmigration
Description
We live in a rapidly changing world in which refugees and forced migration have a significant impact on the economic, political and social agendas of sovereign states, intergovernmental agencies and civil society groups.
The conference takes a critical approach to question normative understandings and address empirical puzzles regarding how refugees and international refugee advocacy networks mobilize international and national law and policies to offer new understandings of refugee protection and vulnerabilities. All research seeking to deepen understandings regarding how national institutions define, mediate and respond to refugee legal concerns in crisis will be taken into consideration. In addition to the contemporary refugee crises, historical case studies will be an important part of the event.
Scholars from different fields such as political science, history, sociology, anthropology, gender studies, urban studies, architecture, literature, poetry, art history, life sciences and other fields are welcomed to propose their interdisciplinary work at the conference:

- Understanding Global Refugee Policy
- Refugee Rights and Protection
- Politics of Forced Immigration and Displacement
- Refugee Settlements and Camps
- Integration of Refugees
- Living Conditions of Refugees and Immigrants
- Transformations of Place, Power and Social Ties
- Injustices of Displacement
- Racism and Relation to the Locals
- Representation of Forced Immigration in Media
- Methodologies of Forced Migration Research
- Documentation and Art: Photography, Film, Novels, Contemporary Art
- History of Forced Immigration and Immigration: Case Studies

Organized by
The conference is coordinated by DAKAM (Eastern Mediterranean Academic Research Center) and will be organized by BILSAS (Science, Art, Sport Productions).
ACTIVITIES & EVENTS

CONFERENCE THEME

Island Cities and Urban Archipelagos 2017

Dates & Place
8 – 12 November 2017, Funchal, Madeira, Portugal
Information online at
http://www.islandcities.org/icua2017.html
Description
This conference brings together researchers to explore and critique connections between the urban and the insular from perspectives on culture, planning, politics, architecture, economy, and environment in island cities worldwide.
Organized by
Island Dynamics & University of Madeira’s Research Centre for Regional and Local Studies

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:
- March 15th, 2017
- June 1st, 2017
- August 31st, 2017
- November 30th, 2017

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:

Afşin Altayli, CAMOC Secretary: secretary.camoc.icom@gmail.com
Jelena Savić, CAMOC Museums of Cities Review Editor: jsavic.bl@gmail.com

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EDITORIAL BOARD:
Jelena Savić (Editor), Afşin Altayli, Layla Betti, Jenny Chiu, Renée Kistemaker, Gegê Leme, Marlen Moulou, Susan Sedgwick, Joana Sousa Monteiro

SUPPORTING TEAM:
Catherine Cole, Ian Jones, Chet Orloff, Eric Sandweiss, Rainey Tisdale

DESIGN: Bingul Gundas