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# CAMOC MUSEUMS OF CITIES REVIEW

**Call for Papers**  
**CAMOC**  
**Barcelona**  
**Annual**  
**Conference**



**THE ROLE OF MUSEUMS IN A TIME OF PANDEMIC AND SOCIETAL CHANGE**  
**• INTERNATIONAL RELATIONS AND CITY MUSEUMS**





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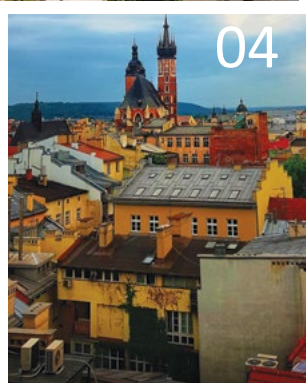


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\*COVER PHOTO: Lajkonik, the symbol of Kraków. © Izabella Zamojska (Stary Gieraltów) / commons.wikimedia.org

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# From the Chair

Dear colleagues and friends,

This issue of the *CAMOC Museums of Cities Review* you are reading reflects a special year for CAMOC. Due to the pandemic and the postponement of the 2020's annual conference in Krakow, we are delivering two conferences in 2021. The first one was an online conference brilliantly coordinated by the team of the Museum of Krakow, which took place between the 9<sup>th</sup> and the 11<sup>th</sup> of June; and the second will be held in Barcelona on a hybrid model, from the 1<sup>st</sup> to the 3<sup>rd</sup> of December, and regarding which you may find a Call for Papers, right in this publication.

The theme of the Krakow conference, held in early June, was "The Right to the City", a conceptual framework started by Lefèvbre and later developed by other authors such as David Harvey. Even operating on an online model, we were fortunate enough to have conveyed a three-and-a-half-day conference with highly-qualified speakers and interesting debates on who has the right to the city; what right that was in the past and what it should be in the present time. Furthermore, we have explored how city museums, rooted in local communities, can play a significant role in creating awareness, connecting people and becoming part of the solution.

The two keynote speakers, Suay Aksoy and Jacek Purchla, were outstanding in sharing their thought-provoking critical views on the state of culture and museums worldwide. The other speakers, coming from 22 different countries like Poland, Japan, the USA, Canada, Australia, Germany, Spain, Norway, France, Singapore, Portugal and Russia among others, shared their innovative perspectives with more than two hundred registered delegates.

I am extremely grateful to our fellow organisers from the Museum of Krakow - to Director Michal Niezabitowski and his team - and, as always, to CAMOC's Secretary Jelena Savic, as well as to Jenny Chiu and all other CAMOC members, like Andrea Delaplace and Glenn Perkins, who were committed to helping us in conveying an exceptional conference. If you were not able attend the conference, or if you would like to listen to it again, the recording will be available very soon on CAMOC's YouTube channel.

In this Review you can also find the Call for Papers to the second CAMOC conference of 2021: Barcelona, 1-3 December. Under the theme "Connecting Cities, Connecting Citizens. Towards a Shared Sustainability", the international meeting aims to deepen the role that city museums may play as strategic institutions



for urban, social and cultural cohesion. City museums are looked at as knowledge centres and hubs for urban development, connecting cities to citizenship, thus favouring shared sustainability as a communal, social and democratic project.

CAMOC and MUHBA (the Barcelona History Museum) propose three days to share knowledge and reflect on ways of building a new urban museology for the 21<sup>st</sup> century, shifting from the established concept of "city museum" to "citizens' museum". Our colleagues from MUHBA, led by Joan Roca and his team, along with our wonderful CAMOC colleagues, will do their best to deliver a high-profile conference with ground-breaking discussions.

Whether onsite or online, we invite you to participate in our next conference, so, do not forget to send your paper proposal, I am sure it will be worth it!

As you may know, the theme of museums and migration is regularly present in our projects and discussions. In this Review, you will find a report addressing the Roundtable on Museums & Migration by Glenn Perkins, promoted by the Greensboro History Museum (USA) on the International Museums Day, focusing on how museums are working to interpret the experiences and impacts of migration – and how our tumultuous year may be reshaping those approaches and understandings.

The long-term unprecedented challenges set by the COVID pandemic are again the subject of our publication, given how they touch every aspect of our lives, including museums. Andrea Delaplace's piece about the "Role of Museums in a Time of Pandemic and Societal Change" is, somehow, complemented by the Summary Report on the "Museums of the Future" project by Chris Reynolds, Natalie Braber and Mohamed Gamal Abdelmonem, which seeks out to identify and explore solutions to the most pressing issues and challenges museums are facing at this most complex of junctures.

Stay safe and well and do not forget to send us your comments and feedback.

We do hope to see you in Barcelona in December 2021!

Joana Sousa Monteiro



# Museum of Wola. Division of the Museum of Warsaw

KONRAD SCHILLER\*



*City of Warsaw. Daszyński Roundabout 2019 - 2020. © Marta Baranowska*

## **Location context. There is no Museum of Wola without Wola's history**

To understand the Museum of Wola, it is important to briefly characterize Wola, the western district of Warsaw. Nowadays, Wola is recognized as an economic and business centre of the Polish capital, where huge housing developments have emerged next to the vast hubs of offices and services.

This district, now one of the biggest in Warsaw, has begun as the village of Wielka Wola, which has played an important role in the Polish history. It became the site of The Royal Elections (from 1573 to 1764), where the nobility of the Polish-Lithuanian Commonwealth was choosing their king. Also, industrial revolution had a major impact at the Wola district in the first half of the 19<sup>th</sup> century - it evoked mass people migrations from Masovian villages and small towns to that district and Warsaw in general.

When, in 1916, Wola was incorporated into the city of Warsaw, it was already a vast district with variety of factories, businesses and workshops. Wola became one of the most populated areas in the capital, where newcomers were looking for places to live or work. They contributed to its social, cultural and economic life. In the 1920s and 1930s, the district developed further and became a ground of many progressive projects, such as large social housing estates with functional modernist structure and modern apartments. Wola was perceived as a working-class district until 1989, when the process of transition started.

In 1940, German occupation authorities established in Warsaw the largest Jewish ghetto in the occupied Europe. It was situated in the Wola district. In 1942, as a result of a massive extermination operation, 75% of the inhabitants of the ghetto were deported to Treblinka death camp. In the remaining area of the ghetto, an uprising broke out on 19 April 1943. After

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\* Konrad Schiller, Head, Museum of Wola, Warsaw

the war, a special memorial was built on the ruins of the ghetto: a housing estate Muranów, designed by Bohdan Lachert.

During the Warsaw Uprising, in August 1944, German units, commanded by Heinz Reinefarth, slaughtered vulnerable civilians of Wola. The exact number of those murdered is unknown; it is estimated at 30 to 50 thousand people. Entire generations died. Some of the numerous places of execution are commemorated in Wola's public spaces with sandstone plaques designed by Karol Tchorek.

After the war, in 1945, Warsaw and its districts were rebuilt. During the Communist era, Wola once again became a western industrial district of Warsaw, with precise technical and mechanical industry. Its progress and prosperity lasted until 1990, when most of factories, national businesses and workshops were privatized and the whole industrial sector collapsed. A new chapter for Wola was opened, now based on liberal economy, represented by the metal-glass skyscrapers and business centers.

### **The Museum of Wola: Establishment and building**

Wola district could be looked at from different perspectives - historical, economical, industrial and social. All of them provide material as well as non-material heritage. It has become crucial to grasp and

re-work the history of the western district of Warsaw.

Museum of Wola was established in 1974 by the local municipal authorities; however, this was a complex process which started back in the mid-1930s from the initiative of The Friends of Wola Society. Its mission was to integrate the local community and improve living conditions of the residents. The Society also dealt with the issue of improving the aesthetics of the district, stimulating and developing cultural life. From the beginning, care was taken to collect historical memorabilia connected with Wola. The originator and first president of the Society was the judge Karol Szczeciński. The location chosen for the Museum was the neo-renaissance palace known as palace of Maurycy Bormann, designed by Aleksander Sikorski, a sculptor and stonemason. The edifice was built in 1880 and its history is strongly connected with industrial heritage of Warsaw. During the war, it was a City Health Centre and during the Warsaw Uprising - a command division for AK "Chrobry II" Group. The Palace was partly demolished in the war, but soon was rebuilt. From 1945 to 1973, it belonged to the State and Workers Cooperative Publishing House, where their storage, cantina and offices were located. Then, from 1960, the area changed radically. The palace which now houses the Museum of Wola was surrounded by several blocks of flats, printing factory, and nowadays by the business hubs.

*Map of Wola district designed by Patryk Mogielnicki, 2019. © Teodor Klincewicz*







*Transformation. Wola's landscape after 1989. 2020-2021 Exhibition view. © Teodor Klincewicz*

### Local history matters

The inauguration of Museum of Wola took place in July 1974, and from its beginning the museum was a part of the Historical Museum of Warsaw (now Museum of Warsaw). It was clear for the curators and historians who worked there that this particular institution needed to be preserved, as a local division of a historical museum, to recreate and redevelop the material and non-material history of Wola district.

It was a challenging process. The permanent exhibition, entitled *Six centuries of Wola's history*, was displayed at the museum until 1990, and from 1996 it was changed along with its narration.

The permanent exhibition was based on three major factors which constituted the museum program:

- academic research and development of the collection on Royal Elections in Poland;
- Industrial Revolution and Craftsmanship, and, finally,
- Wola's military advantage - from national resurrections, through Nazi invasion to the West front of Warsaw Uprising of 1944.

Firstly, it was crucial to recognize the importance of Wola in the context of Polish history. From the late 1970s, elements of history of local communities and a recognition of present social, economic and cultural changes were also incorporated. The main focus for the Museum of Wola was to collect as many artifacts, objects, documents, photographs and different forms of memorabilia as possible. It was an effort to build a vast collection, in which local residents took big part.

In 1974, the Museum of Wola printed "The appeal of the Social Committee for the collection of the Museum" in all local newspapers. That document introduced participation process in the local communities. In a sense, the collection of Museum of Wola was developed by the people from the neighbourhood. However, the museum program reflected mainly on the historical subjects and the importance of identity, at various levels - national, as a citizen of Warsaw, and local.

Along with the permanent exhibition about history of the district, the museum started to introduce a program of temporary shows, not only as an extension of its own research, but rather as cultural

offer for local residents. In the mid-2000s, the museum program shifted its focus to oral history and more singular narrations. Sources of information and knowledge included journals and diaries, sometimes discovered after many years. It is thanks to private memoirs of Warsaw's first masseuse, Jadwiga Strumff, donated to our museum in 2015, that we have the opportunity to understand the city at the turn of the 19<sup>th</sup> and 20<sup>th</sup> century. That is just one of the examples of how the Museum of Wola has changed its program direction around local history and identity.

### **New perspectives for the Museum of Wola in the Metropolitan Capital**

At the beginning of the second decade of the 21<sup>st</sup> century, a local museum like the Museum of Wola faces different challenges. Such institution, with a specific location in the capital, has to take under consideration how urban, infrastructural and economic changes influence local landscape, social relations and understanding of the local identity.

It is not only a matter of repeating a once already written local history, it is also about seeing this

history in a wider perspective. Social engagement of local communities at this vast district was and still continues fundamental for the museum collection and programme. It is crucial to introduce local history and singular biographies, but those perspectives have to be a starting point rather than a final accomplishment of an exhibition.

*Transformation. Wola's landscape after 1989* was a recent temporary display, where context of economic, social and cultural transition in Poland of the 1990s was signified through the narration about architecture and urbanization of Wola in the last 30 years. The whole concept of the exhibition was based on private photographic archives of the local citizens. That grassroots strategy provided very interesting insights about Wola's transformation from the Western Industrial District of Warsaw into the hub of business and housing developments, its complex history, its significance in the development of Warsaw.

But, for Wola district, history is not over yet - contemporary changes and challenges are as important for the Museum of Wola as the past. We are at the point where we are considering to rethink the story of the Wola district as a form of hybrid identity.

## **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:

- August 15<sup>th</sup>, 2021
- November 30<sup>th</sup>, 2021
- February 28<sup>th</sup>, 2022
- June 1<sup>st</sup>, 2022

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

For text proposals and submission, for questions or clarifications you might need, please write to the editor, **Jelena Savić** at:

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



# International Museum Day Roundtable on Museums & Migration

GLENN PERKINS\*

All cities have their stories of movement, of immigrations and, often, of reactions against new arrivals. For International Museum Day 2021, the Greensboro History Museum held a roundtable discussion about how museums are working to interpret the experiences and impacts of migration – and how our tumultuous year may be reshaping those approaches and understandings.

This online programme, co-sponsored by Lloyd International Honors College and the Humanities Network and Consortium at the University of North Carolina at Greensboro, brought together five specialists in areas of diaspora, migration and museums. Through a nearly 90-minute conversation, they shared perspectives and made connections about ways we can interpret, and even reconceptualize, migration, especially when it comes to cities.

Greensboro may seem far from being a migration city. Yet migration and movement have shaped the history of its region for millennia. The Saura and Keyauwee people traveled and traded across the area long before European settlers began to arrive in the 1700s. These settlers soon started importing enslaved workers from other colonies, the Caribbean and Africa. Arrivals continued in the 1800s and 1900s as people came to the growing city for opportunities in education and industry. Refugee resettlement, beginning in the 1970s and 1980s, brought in communities from Southeast Asia, the Middle East and sub-Saharan Africa, just to name a few. Today, 118 languages are spoken in the city's public schools.

Panelist Omar Ali, Professor and Dean of Lloyd International Honors College at UNC Greensboro, highlighted another historic local connection. Prior

\* Glenn Perkins, Curator of Community History, Greensboro History Museum (United States)



*The event poster*

to the U.S. Civil War, Greensboro and Guilford County played an important role in the Underground Railroad, as freedom seekers developed secret migratory routes out of slave states and into free ones. Setting the Underground Railroad networks in the broader context of the global African Diaspora, Dr. Ali talked about individuals who tried to escape and who helped others find their way toward freedom.

Freedom seeking continues today as individuals and families from different parts of the world travel and take risks in search of economic opportunity and security. Marlen Mouliou, Assistant Professor in Museum Studies at the National and Kapodistrian University of Athens, discussed CAMOC's work on migration cities since 2015. She noted in particular

how collaborations among museums, NGOs and universities promise deeper ways to explore how immigration contributes to and transforms cities.

London's Migration Museum is an active and innovative player in this sphere. Head of Education Emily Miller shared examples of programmes, exhibitions and activities the Migration Museum has experimented with. By paying attention to different manifestations of migration, including centuries of emigration from Britain across the world, and exploring those manifestations through everything from football to stand-up comedy, the museum works to build bridges between people across cultural backgrounds.

Andréa Delaplace, whose article appears elsewhere in this issue and who helped bring the panel together, touched on the development of other migration museums in cities on both sides of the Atlantic. Her doctoral research at Université Paris 1 Panthéon-Sorbonne investigated approaches at New York's Ellis Island, the Musée national de l'histoire de l'immigration in Paris and the Museu da Imigração do Estado de São Paulo. Museums' embrace of immigration stories can function as a political tool to legitimize national identities, she pointed out, but they can also bring attention to dissonant histories. Jack Tchen, who currently directs the Clement A. Price Institute on Ethnicity, Culture and the Modern



*Jewish migration to Manchester in the late 1800s.*  
© migrationmuseum.org

Experience at Rutgers University–Newark, shared a powerful example of documenting such dissonant histories. In the early 1980s, he was one of the founders of the Museum of Chinese in America, which grew out of a community-based effort to bring attention to stories that unsettle accepted national narratives. And he stressed the co-existence and co-creation of political cultures and political economies behind the “layering and succession of different immigrant groups” in New York's Chinatown and beyond.

International processes, global dynamics, and natural, cultural and culinary migrations were threads that wove through the lively conversation. What metaphors represent the movement and arrival of people, and how can those metaphors

inspire museums' creative approaches to sharing experiences of migration and encouraging empathy? What are some future possibilities for museums to relay and relate to those experiences? While the conversation revealed no easy answers to these questions, it explored a range of intriguing opportunities for more explorations in cities large and small.

*The Immigration Museum, located in the old building intended for the official reception of immigrants from Europe or Japan who arrived in São Paulo at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century presents a permanent exhibition that focuses on building a regional identity through the cultural contributions of immigrants.* © Museu da Imigração



Find a recording of the roundtable at  
<https://www.youtube.com/watch?v=3mB2HmxCPGE>



# Museums of the Future – Summary Report

CHRIS REYNOLDS, NATALIE BRABER AND  
MOHAMED GAMAL ABDELMONEM\*



*Museums of the Future, the Report cover. © Nottingham Trent University*

## Introduction

The following report sets out a brief overview of the preliminary findings of a research project led by a team of academics based at Nottingham Trent University on “Museums of the Future”. Started in 2018, this project embarked on a consultation with a broad range of museum partners at local, regional, national and international level with the objective of identifying and exploring solutions to the most pressing issues and challenges museums are facing at this most complex of junctures. The sector, despite its widely and increasingly recognised role as a crucial societal vector, has been facing an unprecedented series of challenges in relation to funding, emergent technologies, training and general *raison d’être* (to name but a few) – all of which have been brought into sharper focus as a consequence of the COVID-19 global pandemic. This convergence of factors provided a timely opportunity to examine the extent of the challenges ahead and identify potential responses and solutions where the academic sector can provide assistance.

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\* Prof. Chris Reynolds, Prof. Natalie Braber and Prof. Mohamed Gamal Abdelmonem, Nottingham Trent University, UK

## Methodology

As a result of the lockdown brought on by COVID-19, we were unable to hold workshops and conferences as initially intended. As a result, we launched an online survey. The purpose of the survey was to understand the challenges museums face and how they collaborate with universities. The survey was aimed at those working within the museums and heritage sector. The project team also conducted nine focus group interviews involving around 30 museum professionals and consultants from a wide range of stakeholders, organisations and institutions, many of whom are directly or indirectly involved with the ongoing work of CAMOC and the ever-changing challenges facing Museums of Cities. Each interview consisted of a representative from a local, national and international organisation. The interviews focused on core themes to uncover challenges within the sector. These themes included:

- the role of a museum;
- partnerships;
- challenges;
- the future;
- university collaborations, and
- potential solutions.

## Findings

The following sections provide a brief snapshot of our findings. Organised around the core themes outlined above, they underscore the extent of the current and future challenges faced by the sector and have enabled us to identify potential, collaborative strategies to help address them.

### i. *Role/definition of Museums*

Finding a one-size-fits-all definition of what a museum is or what their role should be is obviously fraught with difficulties. However, across the data garnered there were a number of key themes that speak to the challenges faced by the sector. For example, there was a general consensus that museums are no longer institutions that can exist in isolation. In order to remain relevant, there is an onus on museums to be more open to, and embedded within, their communities, with a strong emphasis on the significance of co-creation, equality, and inclusion in the interests of inspiring genuine action and change. Such openness consolidates the role of the sector in providing constructive spaces for crucial conversations, however uncomfortable they may be. Whilst willing to embrace this societal responsibility, concerns were expressed as to the readiness and capacity of all levels of the sector to fully face up to and respond to such important expectations.

### ii. *Partnerships*

Partnerships were identified as an essential ingredient in how museums function effectively. Such partnerships involve the vital sharing of knowledge, collections, approaches and training across and within the sector itself. However, beyond the museum sector, partners pointed to examples of collaborations with community bodies, the educational world, and tourism as vitally important in helping break out of any insularised perspectives. Such partnerships not only ensure tangible impact, but they strengthen institutions' reach by ensuring relevant expertise, contacts, and knowledge where they can be lacking, as well as encourage new ways of thinking. Such partnerships were also highlighted as valuable sources of unearthing much sought-after alternative funding opportunities. Whilst consensus exists as to the importance of partnerships, there was some concern as to the challenges of working in collaboration with organisations with alternative priorities and approaches. All too often, it is claimed, there is a tendency for partners and collaborators to assume what museums need rather than co-build the collaboration with mutually beneficial opportunities. A more strategic approach towards partnerships and vision for direct benefits to communities and

stakeholders must be a key priority for future and sustainable operations.

### iii. *Challenges*

The challenges identified by our network of partners are wide-ranging, interconnected, and complex. In addition to the perennial concerns around funding, many pointed to the way in which the COVID pandemic has exacerbated a crisis over unsustainable business models and forced a major rethink for the future. The balance between commercial pressures and expected vital societal contribution is causing increasing anxieties within the sector and management boards. Central to such a role is the creation of spaces that welcome and encourage the exploration of contested heritage and marginalised perspectives. However, in order to meet this challenge, there is recognition of the need to rejuvenate and retrain the volunteer base which is so vital for the sector. Increased diversity and inclusivity amongst volunteers must also be reflected in general approaches to staffing so that museums can better reflect the communities they serve. Only then will museums be able to retain their current visitors, bridge that vital gap to non-traditional, hard-to-reach audiences, and provide the requisite space for important conversations about our shared but often contested pasts.

### iv. *Future*

Asked to identify those areas that will define the challenges of the future, partners unsurprisingly pointed to issues that have been directly forced to the surface as a consequence of the COVID crisis. The importance of reconsidering new business models to provide long-term sustainability was a recurring feature as also was the necessity for clarity over the role and purpose of museums. The importance of impact was highlighted as a vital part of this conversation and, significantly, the elaboration of sophisticated tools for its development and measurement. Interesting reflections were offered around how COVID has forced important considerations on the deployment of interactive and travelling exhibitions with more traditional, permanent exhibitions earmarked to return to a position of significance, all heightened by the inability of museums to compete with the technology people have at their fingertips at home. It was, however, in relation to the digital offer where most reflections were forthcoming. There was general consensus that the crisis had fast-forwarded important conversations about the role of digital in the museum sector. However, there was a general plea for lessons to be taken on board and for genuine conversations about what worked and what did not. The advantages of digital were recognised but so, too, were the challenges around funding, knowledge and expertise that were far



from equal across the sector. Some partners cautioned against losing sight of the fundamentals of collections and storytelling in the rush to embrace all things digital.

v. *University collaborations*

Across our network, there were multiple examples of collaborative projects between the museum sector and academia, with a range of experiences. Some pointed to the potency of formal partnerships that facilitated the combination of research and teaching that, in turn, enabled the much-valued involvement of students. Others pointed to how academic involvement helped inject expertise, rigour and fresh perspectives to museum approaches to different topics. There were also advantages identified in terms of academic expertise around the challenge of evaluation and impact. However, there was a clear expression for the scope of such partnerships to be better exploited. This, it was argued, could be helped through easier mechanisms to identify where expertise lies within universities and the facilitation of contacts. Vital also to the successful development of such partnerships is a greater sense of how both industries function and a recognition that they work to different priorities, timetables and pressures. Finally, and perhaps the most recurring comment referred to the need for museums to be more than a simple afterthought in project development and instead should be brought on at early developmental phase in order to fully exploit the potential such partnerships represent.

## Conclusion

As a result of our data-gathering process and analysis, we have been able to identify the most pressing issues facing the museum sector and begin discussions around how to construct strategic responses to them in the future.<sup>1</sup> In addition, we have assembled a significant network that includes a variety of partners from across the museum and heritage sectors, including city museums. It is our intention to build on this strong platform via the identification of targeted projects, co-developed with our partners, with the objective of maximising the recognised potential of academic/museum sector collaboration so that the latter is given the best chance possible to ensure a bright, sustainable and constructive future despite the unprecedented challenges that lie ahead.<sup>2</sup> This process has already started with the development of a significant project focussed on the issue of contested heritage that was a notable recurring feature of our discussions and workshops.

<sup>1</sup> The full *Voices of Museums* report on our findings and conclusions, together with more general information on our project, can be found on our website via the following link: <https://museumsofthefuture.com>

<sup>2</sup> If any colleagues are interested in joining our network, or would like more information on our project, please do not hesitate to get in touch with us at [mof@ntu.ac.uk](mailto:mof@ntu.ac.uk)

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



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# CAMOC BARCELONA 2021 ANNUAL CONFERENCE

MUHBA Turó de la Rovira. © Teresa Macià



CONNECTING CITIES, CONNECTING CITIZENS.  
TOWARDS A SHARED SUSTAINABILITY

**Organised by CAMOC and MUHBA (Barcelona History Museum)**  
**December 1-3, 2021**

<http://camoc.mini.icom.museum/>  
[www.museuhistoria.bcn.cat](http://www.museuhistoria.bcn.cat)



# CALL FOR PAPERS

After more than a year of global pandemic, the previously chosen title of the CAMOC 2021 Barcelona annual conference, *Connecting Cities, Connecting Citizens. Towards a Shared Sustainability* has gained a new meaning.

Technological change, accelerated by the pandemic, and the current social and political uncertainty further emphasize the importance of cities and the urban network in the global future. In this context, the reinvention of city museums can play a key role in building a democratic world with more social justice and respect for the planet.

For this reason, the CAMOC 2021 meeting in Barcelona aims to deepen the role that city museums can play as strategic institutions of urban, social and cultural cohesion that make it possible to connect cities and citizenship in favor of a shared sustainability as a common social and democratic project and, also, as knowledge centers and polarities for urban development.

The city museum, conceived as a space of knowledge in urban history and heritage, can be configured as an innovative explanatory hub that fosters new links, echoing the struggles for truth, equality, and cultural dialogue. Connecting cities and citizens in a multi-scale network, taking into account the neighborhood, city, and global perspectives at the same time can also contribute to a more diversified and sustainable urban economy.

City museums can promote new tourism practices that are more respectful of the environment and the local population. At the same time, city museums should also be seen as key nodes of technical knowledge in heritage conservation and management, cultural innovation and urban cohesion that can contribute to local development.

CAMOC and MUHBA (Barcelona History Museum) propose three days of shared work to reflect on the main areas of a *new urban museology* for the 21<sup>st</sup> century, to move from the “city museum” to the “citizens’ museum”, with solid foundations based on research in the fields of urban history, heritage management and citizen participation. The program is organized in three sessions, which will revolve around three concepts: *museum work*, *reporting the city*, and *enhancing citizenship*, plus a workshop on city museums in fast-growing metropolises.

We look forward to your proposals!

## Session 1 - ORGANIZING THE MUSEUM

The city museum as a center of knowledge and innovation in history, heritage and museology, with new technologies and new formats in a fast-changing urban environment. Some suggestions:

- The city museum as a knowledge-generating institution: urban history, heritage care, social inclusion, and education.
- How to define and how to create a *strategic city collection*.
- Museum structure and urban space: single-site, multiple-site, and other territorial arrangements of city museums.
- In a fast-moving digital revolution: the website as knowledge platform, the virtual museum, enlarging audiences through webinars, and new translation opportunities.
- Beyond visitors: museum know-how as an R&D agent for local development.

## Session 2 - REPORTING THE CITY

City museums are the portal and the mirror of the cities they exhibit. The city is their subject of study and action, at multiple scales, from the metropolis to the neighborhoods. Reporting the city requires a coherent narrative of urban processes. Some suggestions:

- The verbs of urban dynamics - work, feed, house, circulate, care, educate, vindicate, struggle, rule, create, etc. - and the museum narratives.
- Re-reading city history in terms of gender, sustainability, social power, and cultural diversity.
- Metropolitan issues and community specificities: the challenges of multiple-scale approaches.
- Diversification of city museum genres: from the primacy of exhibitions to the rise of new formats.
- The art of city walks: itineraries through urban history, heritage, and territories.

## Session 3 - BUILDING CITIZENSHIP

The role that city museums can play in the 21<sup>st</sup> century depends largely on their ability to explain the city by involving citizens, both those from the city itself and those who come to visit it, thus broadening the bases of cultural democracy and rethinking tourism. Some suggestions:

- The city museum in city policy and planning of cultural facilities.
- The school museum: removing barriers between education and culture.
- Dealing with the past, thinking of the future. The city museum as a laboratory.
- Community participatory management in city museums.
- Rethinking tourism and tourist practices after the pandemic.

## Workshop - CITY MUSEUMS IN EXPANSIVE METROPOLISES

The workshop will be in two parts:

1. The first part of the workshop will focus on *The hidden potential of city museums* in fast growing cities around the world. If city museums are a means of interpreting the city for its inhabitants and visitors, their presence in the most rapidly changing cities is a challenge to be addressed. Some suggestions:



# CAMOC BARCELONA 2021 CALL FOR PAPERS

- New city museums in expansive metropolises: how to proceed?
- What narratives, what objects, what spaces? Presenting migratory growth and urban developments.
- Collecting the formal and the informal city (shanties, self-built housing).
- Connecting projects, connecting continents.

2. The second part will be dedicated to a round table on *The 4 Meridians Project*, a new project in progress initially launched by MUHBA, with Barcelona City Council, for networking between African and European cities in order to promote the creation, development, and remodeling of city museums on both continents. With the support of UCLG (United Cities and Local Governments).

## SELECTION COMMITTEE:

Joana Sousa Monteiro, *CAMOC Chair /Museum of Lisbon*

Catherine C. Cole, *CAMOC Vice-Chair*

Sarah Henry, *CAMOC Vice-Chair /MCNY*

Michal Niezabitowski, *CAMOC Board Member /Museum of Krakow*

Jenny Chiu, *CAMOC Board Member*

Jelena Savic, *CAMOC Secretary*

Joan Roca i Albert, *MUHBA /City History Museums and Research Network of Europe*

Elena Pérez Rubiales, *MUHBA*

## PRELIMINARY PROGRAMME OVERVIEW

The participants may opt to travel to Barcelona or for a virtual participation. All conference sessions will be organized face-to-face, for those attending the meeting in Barcelona, and will also be livestreamed. Discussions and optional visits are an important part of the on-site program. Some of them will be recorded and uploaded immediately afterward to the MUHBA YouTube channel.

### **DECEMBER 1, 2021 / WEDNESDAY** (MUHBA Plaça del Rei)

- Conference, session 1, *Organizing the Museum*
- Workshop part 1, *The hidden potential of city museums*

\*Visit to *Barcelona flashback* (a synthetic interrogative exhibition) and MUHBA Plaça del Rei (Archaeological Site and Royal Palace: a heritage to manage). Debate on both projects.

\*Reception by the City Council (broadcast)

### **DECEMBER 2, 2021 / THURSDAY** (MUHBA Plaça del Rei)

- Conference, session 2, *Reporting the city*
- CAMOC Assembly

\*Visit to the exhibition *Feeding Barcelona* and debate with two more projects on a similar topic: *Hortas de Lisboa* (Lisbon) and *Die Stadt und das Grün* (Frankfurt).

\*A historical cocktail. Medieval wine (*vi piment*) offered by Fundació Alícia (food research center) and concert on “20<sup>th</sup> century Barcelona Jazz” in the medieval Royal Palace.

## **DECEMBER 3, 2021 / FRIDAY** (MUHBA Oliva Artés + MUHBA Plaça del Rei)

- Workshop part 2, *The 4 Meridians Project*
- Conference, session 3, *Building citizenship*
- Conclusions & CAMOC City Museums Mapping Project

\**Urban trekking* through the Eix Besòs City Museum's Heritage Track (Casa de l'Aigua, Fabra i Coats, Bon Pastor and Oliva Artés). Short visit to the exhibition *Barcelona & football*.

\*Closing dinner of CAMOC 2021 Barcelona.

## **DECEMBER 4, 2021 / SATURDAY** (Optional)

Optional visits for those attending the meeting on-site in Barcelona, based on two programs that can be combined:

1. A program with MUHBA proposals and methodologies to show the approach to the city that is taken on the urban walks:
  - War and postwar: Refugi 307 and Turó de la Rovira, ending with a bird's eye view of Barcelona.
  - Barcelona and literature: MUHBA Vil·la Joana (Verdaguer Literary House)
  - Reason, passion, and business in the construction of the Eixample (Barcelona 19<sup>th</sup> century New City with 20<sup>th</sup> century Art Nouveau buildings).
  - Park Güell beyond tourism: the perspective of a city history museum.
  - Urban museum trekking: From Turó de la Rovira to the Port.
2. A program shared with other city actors, from the municipal departments concerned with tourism to other institutions and private companies.

### **ABSTRACT SUBMISSION GUIDELINES**

The deadline for abstract submissions is **August 15, 2021**.

We welcome participation in English, Catalan and Spanish, although all abstracts must be submitted in English. French will also be accepted for the workshop. Simultaneous translations will be provided.

Participation in the CAMOC 2021 Barcelona conference can be in two different formats or modalities, but in all cases, a written abstract for the selection process is required.

The modalities of participation are the following:

- a) Oral presentations, supported with PowerPoint or other means, if necessary. If desired, they can be previously recorded but the subsequent debate will be live. Presentations must not exceed 15 minutes.
- b) Visual proposals, preferably recorded with a cell phone and not necessarily conceived as "presentations" (e.g.: new formats; urban walks; ways of doing in the Museum; participatory management; explanation of projects or spaces). Maximum length: 10 minutes.

All debates will be live and will be streamed. ▶

# CAMOC BARCELONA 2021 CALL FOR PAPERS

In all cases, please send an abstract up to 350 words plus 5 keywords and add a brief biographical note of up to 75 words to the CAMOC 2021 Organizing Committee at [camoc2021barcelona@gmail.com](mailto:camoc2021barcelona@gmail.com), until **August 15, 2021**.

**Subject: “ICOM – CAMOC 2021 proposal: [title of your proposal- session suggested (1, 2, 3 or Workshop)- modality - place - language]”**

## **Elements of the abstract:**

- Author(s)
- Affiliation(s)
- ICOM membership number, if applicable
- E-mail address
- The session theme your proposal fits best (1 *Organizing the Museum*; 2 *Reporting the City*; 3 *Building citizenship*; 4 *Workshop*)
- Title of the proposal
- Abstract in English (max. 350 words)
- Keywords (max. 5)
- Preferred modality (oral presentation; video)
- Place (Barcelona face-to-face, virtual participation)
- Preferred presentation language (English, Catalan, or Spanish, and also French for the workshop)
- Short biography (max. 75 words)

Selected participants will be invited to submit full papers for the CAMOC Barcelona 2021 Book of Proceedings, which will be published in the first half of 2022. More details will be announced closer to the conference date.

The selection and organizing committee may opt for varied participation modalities for this conference (oral presentations, visual proposals, ignite sessions, round tables). Please note that modalities will be precisely defined and further guidance provided upon completion of the evaluation process, depending on the number and profile of the successful applicants.

## **Important dates**

Deadline for abstract submission: **August 15, 2021**

Notification of acceptance and grant details: **September 15, 2021**

Grant award notification: **September 25, 2021**

Deadline for final paper submission: **March 2022**

**Conference dates: December 1-3, 2021**

**For enquiries regarding this Call for Papers, please contact:**

**Jelena Savic, CAMOC Secretary, at: [secretary.camoc.icom@gmail.com](mailto:secretary.camoc.icom@gmail.com) and**

**Elena Perez Rubiales (MUHBA) at: [eperezru@bcn.cat](mailto:eperezru@bcn.cat)**



# The Role of Museums in a Time of Pandemic and Societal Change

ANDRÉA DELAPLACE\*

The objective of this article is to discuss, from a wide perspective,<sup>1</sup> how museums are dealing with contemporary themes such as migration, decolonial initiatives and the COVID-19 pandemic. What is the role of museums in relation to these issues, and what approaches are they taking? Our societies are experiencing a profound period of change that allow us to think deeply about transformations we would like to see in the museum field.

The recent years have shown us that migration issues are central in the international geopolitical scenario and hence are important in the representations of our contemporary societies. The same goes with the decolonization as an important topic in rethinking the museum's role in representing other cultures in the 21<sup>st</sup> century.

Also, it has become a relatively commonplace assertion to claim that the world is becoming, if not having already become, urban. Cities have come to be seen as key mediators in global politics, in the global economy and in the social and cultural tensions of living with diversity.<sup>2</sup> The Right to the City (the theme of the June 2021 CAMOC Conference) is closely connected to these themes, especially in the midst of the pandemic crisis that we are facing now, where the discrepancies in income, housing and health systems are aggravating socio-economic inequalities around the world.

## Museums in a time of migration and transnational mobility

Migration has always contributed to the development and reshaping of societies and urban spaces (notably cities). Today, migration movements have become a global phenomenon, where the number of countries influenced by it (socially, economically, and culturally) is continually increasing. As in the past, the reasons why people move are varied and often complex: fleeing poverty, war, ethnic conflict, environmental disaster, or persecution. Still people also move for other reasons, such as work or study, or out of curiosity and a sense of adventure. Some migration museums even explore the



Key concepts around museums, cities, and migration. 2021.  
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idea of a Human Diaspora<sup>3</sup> or that migration is part of Human Nature.<sup>4</sup>

Whereas migration is still the key concept in migration studies, defined as the movement of people over time between geographical places, countries and states, there is an increasing diversity of migration patterns and forms boosted by globalization and its consequences for migrants and receiving countries. International migration has profound social and economic implications, including for the museum sector. To be relevant to all citizens, museums need, more than ever, to address issues that transcend national borders. Offering a more “inclusive identity” would enable visitors to feel more related to the contents of the exhibitions creating a link between public and institutions. Participative initiatives are at the heart of the spectrum of integration between museums and communities.<sup>5</sup>

Museums have the potential to become places for exploring and learning about the past and the present reality of contemporary societies and issues such as migration, transnational connections, freedom of movement and human rights. As a consequence, they not only become more relevant as cultural institutions, but also facilitate positive changes in how people relate to one another, thereby ultimately contributing to society's sustainable development and inclusiveness. Particularly, city museums are able to create a deeper

\* CAMOC young member and PhD in Museum Studies

<sup>1</sup> The objective of this article is to point to important discussions that are taking place in the museum field and to invite to raise questions and reflect on them. As it is a short article, the main idea here is to offer the reader an overview of such important topics when discussing museums today and its role in our societies.

<sup>2</sup> Jonathan Darling, “Forced migration and the city: Irregularity, informality, and the politics of presence”, Volume: 41 issue: 2, page(s): 178-198. Article first published online: February 10, 2016; Issue published: April 1, 2017.

<sup>3</sup> That's the name of the first part of the permanent exhibition of the Museu da Imigração of São Paulo.

<sup>4</sup> The Red Star Line Museum in Anvers, Belgium, offers a timeline where from antiquity to contemporary times it shows how migration is part of Human nature.

<sup>5</sup> We understand the community here as different social and ethnic groups present in the same neighbourhood, city or country.



A word play, deriving from "Je ne pense qu'au vide qui nous sépare" ("I only think of the void that separates us"). Street Art in the 11<sup>th</sup> arrondissement in Paris, 2021. © A. Delaplace

bond between visitors and their own cities by creating a forum for dialogue and a "safe space" where all communities present in the city can participate and express themselves.

By illuminating current research and museum practices, the book *Museums in a Time of Migration* (2017) seeks to contribute to the ongoing discussion about museums' engagement with migration and multicultural societies. In the different chapters, scholars and museum curators reflect on various aspects of museums engagement with issues of migration and transnationalism with a special focus on the museum's roles, representations and collections. This book is the result of a conference which sought to put forward the bases for the project to create a museum dedicated to democracy and the history of

immigration.<sup>6</sup> Theory, empirical investigations and practical reflections come together, offering a quality work aimed at improving both institutional structures and daily routines within museums.

The book is therefore a welcome contribution to recent works such as the edited volumes of the Mela project, *European Museums in the Age of Migration*<sup>7</sup>, *Museums and Migration*<sup>8</sup> and *Museums, Migration and identity in Europe*<sup>9</sup>, and it adds more recent theory of migration studies, while remaining close to museum practice.

Issues of migration and inclusion as represented in museums around the world are central in the different analyses, showing that the field of migration studies builds on two distinct traditions, and hence has two separate literatures: the study of the process of migration as geographical movement (often undertaken by geographers, economists, and demographers), and the study of ethnic communities, transnationalism and diasporas that are the outcomes of migration, such as analyses of integration, race relations, and cultural distinctiveness (mainly carried out by economists, sociologists, political scientists and anthropologists).

Urbanism is characterized by movement, flux, restlessness, and so is migration. In a certain way, we could say that the politics of urbanism are the politics of movement and migration.<sup>10</sup> The relations between forced migration and the city (and its geography) focus on the containment of asylum seekers and refugees within cities in the Global North. Researchers have examined the nature of historical and contemporary processes of refugee resettlement and asylum seeker dispersal inside big European cities (for example, Paris and London). The special project *Migration: Cities*<sup>11</sup> developed by CAMOC (from 2016 to 2018) was very important in highlighting the bond between cities and migration movements and also how it can be represented in city museum narratives and collections. The subject is deep and complex, and the website of the project has many contributions from city museums worldwide that can give a good perspective of different approaches and projects regarding migration and cities.

<sup>6</sup> Unfortunately, the project *The Museum of movement* has stopped for the moment (due to lack of funding from the Swedish government) but the whole process prefiguring the museum (since 2016) remains online on their website: <https://whoareweproject.com/2019-programme>

<sup>7</sup> The book published in 2013 is available online: <https://cordis.europa.eu/project/id/266757>

<sup>8</sup> Laurence Gourievdis, *Museums and Migration: History, Memory and Politics*. Routledge, 2014.

<sup>9</sup> Laia Colomer, Museums, migration and identity in Europe: Peoples, places and identities. *International Journal of Heritage Studies*. 22. 1-3, 2016.

<sup>10</sup> Jonathan Darling, Forced migration and the city: Irregularity, informality, and the politics of presence, Volume: 41 issue: 2, page(s): 178-198. Article first published online: February 10, 2016; Issue published: April 1, 2017.

<sup>11</sup> For more information on the project please read the special issue of the CAMOC Review (<http://camoc.mini.icom.museum/wp-content/uploads/sites/4/2020/03/CAMOC-Review-Special-issue-on-Migration-Cities-1.pdf>) dedicated to this project and also take a look at the website: <http://www.migrationcities.net/resources/show/27>

Besides, the nation as a container of social processes, identity and power is fractured, opening up possibilities for a geopolitical standpoint that links subnational spaces. Cities are leading in this new geography of politics.

### Migration museums and their role as mediators in identity building

As my doctoral research focused on migration museums<sup>12</sup> and their role as “mediators” in identity building and inclusiveness, I also questioned the relationship between memory, heritage, immigration and cultural diversity, in an attempt to understand the challenges of museums dedicated to the history of immigration. How have immigration museums institutionalized immigration heritage and what it is composed of? How to exhibit immigration? What narrative on immigration is conveyed by these exhibitions?

These museums highlight other narratives, largely ignored in the past, which are also part of a larger narrative, national or regional, complex and differentiated. Consequently, an increased awareness of the importance of an inclusive identity is essential for strengthening social cohesion and mutual understanding in contemporary multicultural societies. Thus the challenge when trying to represent diverse, multilingual and multicultural societies, where museums are faced with a series of questions:

- How can museums represent memory and identity in a multicultural perspective?
- What are the challenges and opportunities faced by museums in their role as cultural mediators?
- How to achieve multivocality in curatorial practice?
- Paradoxically, does giving minorities a voice actually marginalize their cultural diversity?
- How can museums represent and talk about inclusive identity and multiculturalism?

Migration museums have a somewhat longer history in traditional immigrant destinations (or what we can call “immigration countries”) – the US, Canada, Brazil and Australia – than in Europe. The late eighties and nineties saw the opening of the Ellis Island Immigration Museum in New York, the Museu da Imigração in São Paulo and the Immigration Museum in Melbourne, for example. However, in Europe, too, there is a growing interest in migration museums, and dedicated migration museums have been founded: the Musée national de l’histoire de l’immigration (2007), The Red Star Line Museum (2013), etc. Also, in 2019, we’ve seen the opening of new migration museums such as the Migration Museum in London<sup>13</sup> and the Migratie Museum Migration in Brussels.<sup>14</sup>

In addition to specialized migration museums, more traditional museums have begun to address issues of migration and diversity, especially in temporary exhibitions. The museum sector’s burgeoning interest in migration is also reflected in the debate among museum staff, educators, and researchers, and in the quantity of research on the issues involved.

The literature also reveals interesting developments in how migration has been represented in museums. In their contributions to *Museums and Migration: History, Memory and Politics*, Mary Hutchinson and Andrea Witcomb identify a shift, in the early nineties, from the recognition of the history of migration by celebrating multicultural Australia, to exhibitions that also “engaged with diversity as an interaction between cultures”. Similar developments can also be seen in the European museum context. One clear trend is the shift from ignoring migration to a focus on individual groups (often by stressing cultural differences, and hence risking exoticizing the migrants) and on diversity and cultural interaction. Lately, some museums also have begun to acknowledge global dimensions, transnationalism, and hybridity, alongside the history of colonialism.

Certainly, it is the case that older approaches frequently coexist with newer, more innovative ones<sup>15</sup>, and even if migration truly is a border-transcending phenomenon, there is still a tendency in some museums to conceptualize and narrate migration stories along national lines.<sup>16</sup> When portraying the multicultural nation, museums, in their determination to be inclusive, tend to represent that nation as a harmonious coexistence of diverse groups. By so doing, they run the risk of not paying enough attention to the very real frictions and inequalities in society.

This is especially important given that museum representations not only reflect society, they help shape how people see others (other countries, other cultures). The book *Museums and Migration: History, Memory and Politics* draws on the academic discussion to look at both the museums’ roles in a changing world and their chosen representations of migration.

In the nineties, James Clifford (1997)<sup>17</sup> and Mary Louise Pratt (1992)<sup>18</sup> theorized about the museum as a contact zone, imagining museums as places for meetings, dialogue, negotiation and collaboration. However, it is important to highlight that the asymmetrical power relations between the participants in these spaces mean that conflicts can arise.

<sup>15</sup> Christina Johansson and Pieter Bevelander, *Museums in a time of migration: Rethinking museums’ roles, representations, collections, and collaborations*. Nordic Academic Press, 2017.

<sup>16</sup> Joachim Baur, *Imagining a community of immigrants : révisions des nations dans les musées d’immigration des États-Unis, du Canada et de l’Australie*, dans Laure Teulière et Sylvie Toux (dir.), *Migrations, mémoires, musées*, Toulouse, CNRS – Université de Toulouse-Le Mirail, p. 15-30, 2008.

<sup>17</sup> James Clifford, *Routes. Travel and Translation in the Late Twentieth Century*. Cambridge, Harvard University Press, 1997.

<sup>18</sup> Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*. London and New York: Routledge, 1992.

<sup>12</sup> The viva took place on December 7, 2020 at the Université Paris 1 Panthéon-Sorbonne.

<sup>13</sup> For more information check their website: <https://www.migrationmuseum.org>

<sup>14</sup> For more information check their website: <https://www.migratiemuseummigration.be>



But can museums change their legacy as “elite institutions” and former facilitators of colonial and nationalist projects? Some researchers who focus on the irrevocable role of structures and question the depth and importance of the ongoing changes are also seeing the potential of these institutions to contribute to social change.<sup>19</sup> The first step in transforming museums’ inherent structures of domination and inequality is to shed light on their missions toward the different communities that constitute our contemporary societies.

Empowering migrants through their exhibitions is a major point that museums could tackle, for example. The subtle prejudices on which some assumptions on migration are based too often place migrants in the role of passive “beneficiary”, thereby undermining their agency and self-empowerment. Thus, museums avoid confronting what is many migrants’ everyday reality: social inequality, prejudice, conflict, exclusion, and economic and political powerlessness. There are certainly examples of museum practice that are beginning to engage more effectively with migrant populations, while confronting the museums’ own legacies of prejudice.<sup>20</sup>

## Rethinking museums’ roles, representations, collections, and collaborations

The roles of museums have varied considerably over time and are still evolving.<sup>21</sup> In the past, monarchs and empires used royal collections and museums as symbols of power, and museums became useful tools in colonial projects when assigned the role of organizing and exhibiting artefacts from conquered parts of the world, thus giving legitimacy to domination. Other roles have included fostering good citizens by inculcating civilizing values and social norms in the middle-class population and building national identity. Not least during the latter part of the nineteenth century, institutions such as museums, schools, and the armed forces became important tools for homogenization. Museums enabled each nation-state’s memories to be displayed as enduring and sacred.<sup>22</sup>

However, change has been ongoing in the museum sector for decades. A revolution in the humanities in the sixties and seventies, which resulted in a stronger focus on “ordinary people” and socially marginalized groups, inspired museums to become more self-reflexive and democratic. The democratization of museums and the importance of their societal role, especially when analyzed in terms of power, has since the eighties often been referred to as “the new museology”.<sup>23</sup>

<sup>19</sup> Richard Sandell, *Social Inclusion, the Museum and the Dynamics of Sectoral Change*. *Museum and Society*. 1, 2003.

<sup>20</sup> One example being the hiring of refugees to be museum guides in museums: <https://www.museumnext.com/article/the-social-impact-of-museums-working-with-refugees-and-migrants/>

<sup>21</sup> Hence the importance of the Museum’s new definition process that has been ongoing at ICOM since 2016.

<sup>22</sup> Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London, Verso, 1991 (1983).

<sup>23</sup> Bruno Brulon Soares and Anna Leshchenko, *Museology in Colonial Contexts: A Call for Decolonisation of Museum Theory*, *ICOFOM Study Series*, 46 | 2018, 61-79.

Museums have also begun to look over their approaches to their audiences, alongside their knowledge production, their ethical and social liabilities, and their very identity as institutions in terms of power. There is a transformation from the “Modernist museums”, with an Enlightenment ideal of a single narrative and its claim to objectivity and universality, to what we could call “post-museums”, which shed light on previously forgotten and/or overlooked narratives.<sup>24</sup> Museums are in the process of becoming “multivocal”, with curators inviting more communities to take part in their curatorial processes and also the exhibitions being frequently matched with events that encourage people to participate.

Although many museums still take part in the process in which national identity is created and recreated, their roles have become more intricate in recent decades. Processes such as globalization and migration and ideas about multiculturalism have challenged the notion of the sovereign state and a homogenous “society” as the heart of the national narrative.<sup>25</sup> The importance of “cultural translation(s)”<sup>26</sup>, as strategy for decolonization and deconstruction of old museum discourses and practices, is causing deep changes within the museum sector.<sup>27</sup>

Recent studies of traditional museums show that they, too, are taking steps to become “post-museums”<sup>28</sup> and reshaping their displays and permanent exhibitions. One indication is that they are opening up to new perspectives, such as hybridity, transnationalism and change, and are attempting to convey a more global outlook. There are national differences and also differences between various types of museums in how far this process has come.<sup>29</sup> Another distinguishing feature of the “post-museum” is an increased regard to and interest in intangible heritage, for example, individual and collective memories<sup>30</sup> and songs, and in contextualizing the objects on display by telling stories about their use. Immaterial heritage has become an important tool for community recognition, especially after the creation of the UNESCO World Heritage label.

<sup>24</sup> Peggy Levitt, 2015, *Artifacts and Allegiances: how museums put the nation and the world on display*, Oakland, University of California Press.

<sup>25</sup> Peter Aronsson, *Representing community: National museums negotiating differences and community in the Nordic countries*, in K. Goodnow and A. Akman (eds.), *Scandinavian Museums and Cultural Diversity* (New York: Berghahn), 195-211, 2008.

<sup>26</sup> Ruth Phillips, *Changing UP Museum decolonisation and cultural translation*, at the 44th ICOFOM Symposium, March 2021.

<sup>27</sup> Ivan Karp, (Ed.), *Museum Frictions: Public Cultures/Global Transformations*. Ed. by Ivan Karp, Corinne A. Kratz, Lynn Szwaja, and Tomás Ybarra-Frausto. Durham: Duke University Press, 2007.

<sup>28</sup> Christina Johansson and Pieter Bevelander, *Museums in a time of migration: rethinking museums’ roles, representations, collections, and collaborations*. Nordic Academic Press, 2017.

<sup>29</sup> Ivan Karp and Steven Donald Lavine (Eds.), *Exhibiting Cultures: the poetics and politics of museum display*, Washington, Smithsonian Books, 1991.

<sup>30</sup> The Centre d’histoire de Montréal is now called Centre des Mémoires Montréalaises. This is a good example of the importance of memories over one single narrative created by the museum. For more information check their website at: <https://memmtl.ca>

During the last decade, the discussions focused on the need to decolonize museum collections and museology have increased and reached a wider audience: the debate not only involves academics or museum specialists but also invites contemporary societies in their entirety to discuss it.<sup>31</sup>

Hence, the very museum landscape is changing and ethnographic museums are being transformed and relabeled as “world museums”. An example is the Tropenmuseum in Amsterdam. The very core of museums (their collections and central concepts) is being questioned and reshaped to convey a discourse more open to a postcolonial/decolonial perspective.

### What is a post-colonial and/or decolonial museum?

The recent ICOFOM Symposium<sup>32</sup> (March 2021) focused on decolonizing museology and the importance of rethinking the “myths of museology” and deconstructing the discipline in order to foster a new way of redistributing power and knowledge in our contemporary societies. A series of questions were raised during this conference that reflect the need for museums to acknowledge their non-neutrality: how museums are tackling “white supremacy” is, for example, one of these questions. How can museums diversify their staff to be more inclusive and multicultural?

Another interesting topic discussed in this conference was the terminology of decolonial and post-colonial museums. Fabien Van Geert<sup>33</sup> pointed out in his presentation that there is a difference in between the periods of appearance of these terms and their use geographically. The term “post-colonial”, which can be traced back to authors from an English-speaking background such as Edward Said<sup>34</sup> and Arjun Appadurai<sup>35</sup>, started to be used in the nineties. The term “decolonial” is more recent, being used from 2010 onwards, especially by authors coming from a



“Ici on attend l’ouverture du théâtre...” Street Art in the 11<sup>th</sup> arrondissement in Paris, 2021.  
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Portuguese or Spanish speaking background, such as Walter Mignolo<sup>36</sup>, for example. So, the two concepts were created in different backgrounds but with the same core objective: to change the approach and representations that are conveyed by museums and museology. Decolonizing it is not only a conceptual tool but it also involves a deep commitment and ethical project.

This observation raises important questions: What are the epistemological concepts (and their origins) behind the ongoing decolonization of museums and museology? Who are the actors behind the decisions made in the decolonization process in the museum field?

These are just some of the questions that can be raised when thinking of the decolonization process. But we should not forget that this process is quite complex and relies on a complete reformulation of museum practices and concepts. Critical thinking allied to action and practice are at the centre of addressing decolonization and social inclusion and justice.

### Museums and the COVID-19 pandemic

With the current issues raised by the COVID-19 pandemic, museums are invited to rethink their forms of communication with society, especially as many have been closed for public worldwide. Online initiatives are now booming as an alternative solution for these problems. But are these solutions connecting people to their local museums and cultural spaces within the city? When museums around the world closed in March 2020, museum staff rolled up their sleeves and got to work to make online content on collections and exhibitions available to the public that were on lockdown at home. Some traditional museums decided that, if they could not bring people into their museum, they would bring the museum to the people. So, different initiatives online are creating a new

<sup>31</sup> Yves Bergeron and Michèle Rivet (Eds.), *Decolonising Museology*, ICOFOM-ICOM, 2021.

<sup>32</sup> The 44th annual ICOFOM symposium took place online from March 15-18, 2021. For the full program and information on the event, check the website of the conference at: <http://www.icofom2021.ca/fr>

<sup>33</sup> Fabien Van Geert is professor of museology at Université Sorbonne Nouvelle. His presentation was called *Muséologies postcoloniale et décoloniale. Ou les frontières poreuses des concepts muséologiques*, at the 44th ICOFOM Symposium, March 2021.

<sup>34</sup> Edward Said. *Orientalism*. New York: Vintage, 1978.

<sup>35</sup> Arjun Appadurai. *Global Ethnoscapes: Notes and Queries for a Transnational Anthropology*, in Fox, Richard (Ed.), *Recapturing Anthropology*, Santa Fe, School of American Research Press, p. 191-210, 1991.

<sup>36</sup> Walter Mignolo. *Géopolitique de la sensibilité et du savoir. (Dé) colonialité, pensée frontalière et désobéissance épistémologique*, *Mouvements*, 2013/1 (n° 73), p. 181-190. DOI : 10.3917/mouv.073.0181. <https://www.cairn.info/revue-mouvements-2013-1-page-181.htm>

network of museums professionals, researchers and online visitors, bridging the gap left by the closure of museums, art galleries and exhibition centres during the pandemic. If you cannot visit a museum and an exhibition physically now, you have the opportunity to visit them online. Does that mean that the future of museums will be online, as “virtual museums”?

Although, as recent studies have shown, the possibility of sharing content online is creating a new trend in the museums field, that doesn't replace the physical experience of seeing artworks and objects inside the museum. The actual experience of visiting an exhibition physically is very rewarding and unique, so let's hope that more museums will be reopening soon and that their role as social hubs will grow stronger than ever.

Another point that is essential to our understanding of the current situation is that not everyone has the same living conditions, so access to the internet is not available to everyone that wishes to participate in museums activities online. It is, then, essential to think of inclusive digital solutions so that everyone can have access to the cultural activities and exhibitions.

In fact as the UN-Habitat report<sup>37</sup> on cities and the pandemic highlights, cities worldwide face systemic poverty and inequalities (unequal access to COVID-19 testing, health system, income, housing, etc.) that were always there, but just got worse with the actual crisis. What would be a long-term solution for these unprecedented situations? A “new normal” based in a new economical and sustainable society?

This is an opportunity for cities to stand up and face increasing issues of inequality and inclusion. This is a wakeup call to address urban planning, reshaping and revitalization of public spaces that could help in cases of overcrowded cities with very little (or no) green spaces and also for rethinking housing and affordable rents. It is certain that this will include a need to enhance social cohesion, urban planning and human rights at a local level but also at a national and global level.

The Right to the City (the theme of the Krakow online conference in June) is an important concept that both emerges from these opportunities and frames them. When analyzing the actual pandemic crisis, we can ask ourselves: Who has the right to the city?

The idea of the Right to the City has been the subject of strongly renewed interest in the academic milieu, activist circles and among public stakeholders. This idea, that expanded far beyond the original definition

established by Henri Lefebvre<sup>38</sup>, is today at the heart of the debate on the construction of more just urban societies. This debate is well under way in the Global North, but what about the Global South?

The concept of the Right to the City is also linked to decentralization and a new division of power between central government and local authorities that support injunctions to citizen participation. These debates seem highly relevant in the Global North. But in the Global South, how do public stakeholders, researchers and social movements seize this concept, interpret it and disseminate it? How can we rethink the notion of the Right to the City from the outlook of these postcolonial spaces?<sup>39</sup>

Urban condition is quite different when we think of a Global North and a Global South. Drastic differences between the two realities are present in the domain of social justice. The Right to the City is deeply connected to questions of national, racial and ethnic identity in countries where the question of legitimacy is formulated against a backdrop of decolonization and a reformulation of power asymmetries constructed during colonization.

Additionally, high-speed rates of urban transformation are present in these cities, as populations are highly mobile and the turnover of inhabitants in certain neighborhoods can be very high. So, we must take transformation into account even before we consider the impact of urban strategies that seek to increase territorial ties on a long-term basis. This also raises the question of urban memories, of temporal depth in the construction of urban legitimacy, and of the ability to create a community spirit in order to claim a right to the city.

Another important point to highlight here is that, in most of the big cities of the Global South, a strong level of urban insecurity is a constant for its inhabitants in everyday life, with widespread precarity and the poor often relegated to the urban periphery. With the ongoing health and economic crisis, these conditions are getting even worse and the social inequalities are having a stronger impact in the urban peripheries of the Global South.

The COVID-19 pandemic certainly showed us the gravity of the inequalities in our contemporary societies but it may also become an opportunity to address those issues more thoroughly and make the necessary changes. Museums can help in this by taking their place as forums (even if digitally) for discussion on this “new normal” that we need to create in order to face the pandemic crisis and its aftermath.

<sup>37</sup> UN-Habitat Report - Cities and Pandemics: Towards a more just, green and healthy future. For the full report please visit: <https://unhabitat.org/un-habitat-report-on-cities-and-pandemics-towards-a-more-just-green-and-healthy-future>

<sup>38</sup> The notion of the Right to the City, formulated almost 50 years ago, is frequently employed today. Although it does not embody quite the same meanings as those constructed by the sociologist Henri Lefebvre's 1968 work *Le Droit à la ville*. The current popularity of this concept appears to be related to the idea of the city as preferred location and scale for building a more just society.

<sup>39</sup> Marianne Morange & Amandine Spire, *Le droit à la ville est-il soluble au Sud?*, in *Revue Métropolitiques*, 2014. <https://metropolitiques.eu/Le-droit-a-la-ville-est-il-soluble.html>



# International Relations and City Museums: *Global Dialogues. Relevance and Impact at the Local Level.*

PATRICIA BRIGNOLE\*



View of Plaza San Martín, Historic Center of the City of Córdoba, Argentina. © Patricia Brignole

The subject of international relations and city museums requires multidisciplinary perspectives. The area of museum studies itself is considered a field that combines various disciplines and depends on each context, differentiating processes, stakeholders and methodologies. Cultural studies with internationalist focus have been gaining relevance ever since museum theory and museum policy have been formally constructed and developed within the international context, from the moment the United Nations created UNESCO, the United Nations Educational, Scientific and Cultural Organization, in London in November 1945. A year later, ICOM, the International Committee of Museums, was born.

Over the years, until the present day, 32 International Committees were created, among them also CAMOC, the International Committee for the Collections and Activities of City Museums, which was established in Moscow in April 2005.

The processes of regional / global integration and co-operation have direct impact on museum narratives, as well as on the formation of new theories in the field of museology. In contexts of different countries and cities, multiculturalism, among other issues, has generated the need for different approaches, including the need for a new definition of museum. Also, now that the pandemic crisis has been posing new challenges, organisations need to address local and regional issues from new transnational perspectives, and focus more and in greater depth on citizens' health.

\* Patricia Brignole, Museum consultant and CAMOC Board member/ Treasurer. Córdoba, Argentina





*Auditorium of the 74<sup>th</sup> United Nations General Assembly. September 2019, NYC. © Patricia Brignole*

More recognition is needed for the scope of work and efforts of the entire museum community, as well as for the economic impact that the field of culture and its workers have been suffering, the situation that has aggravated these days. We must also reflect on what processes are necessary to respond to the diversity of our museums' realities.

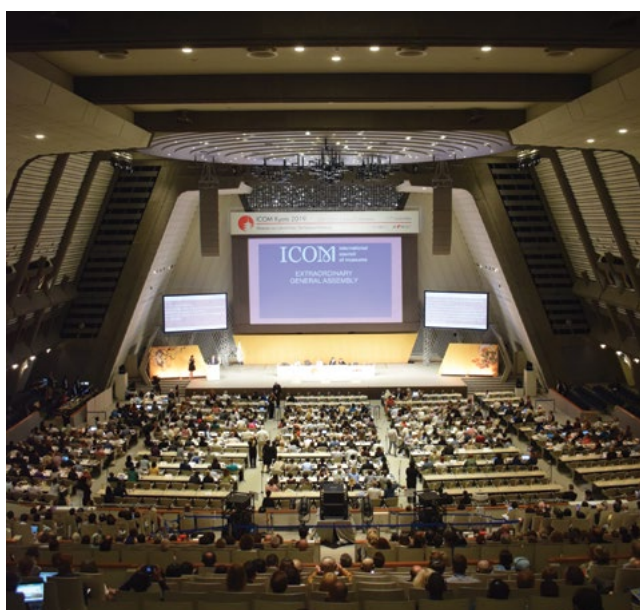
International organizations related to the museum field enable an in-depth look at the increasingly complex global reality and problematizing global issues inherent to this field of study. Since their creation, ICOFOM, the International Committee for Museology, and later ICOFOM LAC, for Latin America and the Caribbean, have become spaces dedicated to thinking, reflecting and producing theory about museums at a global level, but with a regional perspective, with increasing plurality

of voices, and a great history of active participation of Latin American professionals.

### **Museums of cities, stakeholders in the international field**

Since the creation of ICOM and with the formation of its committees over the years, museums have gained importance in networking at global scale. Positioning towards the global vs. local and regional issues has become the key new topic permeating their work.

Since the ICOM KYOTO General Conference in September 2019, we have witnessed the influence of pandemic and the great contrasts between live, on-site networking filled with enthusiasm, and virtual meeting experiences. It should be noted that ICOM and CAMOC



*34<sup>th</sup> ICOM KYOTO General Assembly 2019. Guided tour of the Museum of The United Nations, NYC. © Patricia Brignole*



members were able to adapt quickly to the change from face-to-face to virtual networking and meetings during 2020 and 2021.

With the COVID-19 crisis, the main subject addressed by city museums - cities and their people, their history, present and future – has become central to global debates: we now need to rethink and find a common language about themes such as urban development and its impact, climate change, displacement, migration, social inclusion, or the Right to the City.

In accordance with the Sustainable Development Goals (SDGs) of the UN 2030 Agenda, cities have a significant place as actors of global change, and the role of museums, in particular museums of cities, becomes fundamental for the urban future.

### Reimagining a resilient future

At a global level, urban risk is continually increasing and urbanization happens at an accelerated rate. The pandemic we have been going through has increased vulnerability of cities. All this requires thinking about healthier and more resistant cities, focused on the recovery of affective and mental health and a life with greater level of equality and social justice.

Efforts to build resilience can benefit from disaster risk reduction and adaptation to climate change. It is crucial to build strategies to tackle the need for cultural change and reduction of inequality, and also enable incorporation of innovative concepts in city policies for the preservation and integral conservation of our living, natural, material and intangible heritage.

Museums of cities, if involved, can be fundamental to mediate between communities and local authorities, interested parties, private institutions and professionals. They can promote diversity of solutions, innovative approaches and good practices. One of the interesting



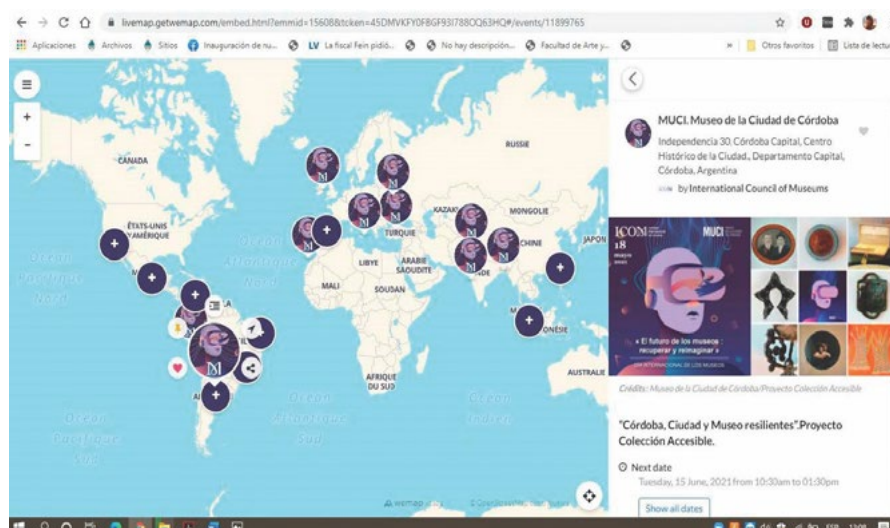
34<sup>th</sup> ICOM KYOTO General Assembly 2019.  
© Patricia Brignole

development models, worth mentioning here, is that of South-South and Triangular Cooperation (SSTC), which highlights partnership strategies and exchange of knowledge between cities.

The international community has been a platform of support, solidarity and exchange of sustainable practices and a space to reflect on future actions and responses that promote museums as drivers of recovery and resilience in our cities. As citizens are protagonists of interventions in their territory, it is necessary, more than ever before, to promote their leadership.

The motto of the International Museum Day 2021, *The future of museums. Recover and reimagine*, invites us to envision the future of museums as committed to their social function, in their communities. The potential and impact of museums at the local, regional and international levels are remarkable. And among them, museums of cities may be fundamental stakeholders in developing resilience of cities, in their adaptation to the changes that we are experiencing today, and in facing complex and still unknown challenges that urban future will bring.

Wemap of the IMD 2021. Global events agenda. Visit to the United Nations, Entrance Hall, NYC. © Patricia Brignole





# Exhibition Alert



Pininfarina (Battista "Pinin" Farina). Cisitalia 202 GT Car. 1946. Aluminum body, 124.5 × 146.4 × 401.3 cm. Manufacturer: S.p.A. Carrozzeria Pininfarina, Torino, Italy. Gift of the manufacturer. © MoMA

## EXHIBITION THEME

### Automania

#### Dates & Place

4 July 2021 - 2 January 2022

MoMa – Museum of Modern Art  
New York, USA

#### Information online at

<https://www.moma.org/calendar/exhibitions/5210>

#### Description

Since the first automobiles hit the road over a century ago, cars have left a lasting imprint on the design of our built environment. For both better and worse, they have fundamentally reshaped the ways in which we live, work, and enjoy ourselves. Cars have altered our ideas about mobility, connecting us across great distances at ever greater speeds. *Automania* takes an in-depth look at an object that has inspired countless examples of innovation, social transformation, and critical debate among designers and artists working in varied media.

This exhibition addresses the conflicted feelings - compulsion, fixation, desire, and rage - that developed in response to cars and car culture in the 20<sup>th</sup> century. Examining automobiles as both modern industrial products and style icons, it also explores their adverse impact on roads and streets, public health, and the planet's ecosystems.

*Automania* brings together cars and car parts, architectural models, films, photographs, posters, paintings, and sculptures, ranging from Lily Reich's 1930s designs for a tubular steel car seat to Andy Warhol's *Orange Car Crash Fourteen Times*. Eight cars, including a recently restored Volkswagen Type 1 sedan (better known as the Beetle), will invite visitors to take an up-close view of the machines that architect Le Corbusier compared to ancient Greek temples and critic Roland Barthes likened to "the great Gothic cathedrals...the supreme creation of an era."

## Barcelona & football. The great social game of the twentieth century

### Dates & Place:

From 19 July 2021

MUHBA Oliva Artés, Barcelona History Museum

### Information online at:

<https://ajuntament.barcelona.cat/museuhistoria/en/barcelona-football>

### Description:

The contemporary trajectory of Barcelona cannot be explained without taking into account the impact of football: the exhibition overturns many clichés from the perspective of urban history. Football has contributed to the social construction of the city throughout the twentieth century: in the uses of public space, in internationalization, and in the economy; in the media, in local narratives, rivalries, Sunday habits, play and toys; in everyday life, in the construction of neighborhoods, and personal, collective and territorial identities.

In the recent past, football has become one of the most intensely globalized activities in the digital age, reaching the remotest corners of the planet. In the case of Barcelona, the economic, social, political, and cultural influence of professional football has had a growing and lasting influence on the image of the city, capital of Catalonia.

In the 21<sup>st</sup> century, will football also be an instrument of social cohesion in a more plural city as an urban game? When will there be full equality between women and men? How will the impact of the big clubs on the city and its external projection evolve? What role should public authorities play in this matter? Looking back can be a powerful incentive to think ahead...



Soccer match at Europa's field, 1915. © Frederic Juandó Alegret / AGDB Arxiu General de la Diputació de Barcelona

### EXHIBITION THEME

#### ***Feeding Barcelona. City, Supply and Health***

##### **Date & Place:**

13 August 2020 – 28 February 2021  
Museum London, Ontario, Canada

##### **Information online at:**

<https://ajuntament.barcelona.cat/museuhistoria/en/feeding-barcelona>

##### **Description:**

The Barcelona History Museum (MUHBA) contributes to the World Capital of Sustainable Food with the exhibition *Feeding Barcelona. City, Supply and Health*, which will be inaugurated in October 2021 in Saló del Tinell, the Santa Àgata chapel, and adjoining spaces.

Food sustainability is an issue that must also be analyzed from a historical point of view, in order to understand the present. The exhibition brings together very diverse areas of research that nurture discourse from the specificity of its discipline: on the one hand, the study of the supplying of Barcelona throughout its history, including food, research into the city's hospital and healthcare history, the study of Barcelona's historical gastronomy, and research on the osteoarchaeology of human remains recovered from Barcelona's archaeological sites.

Ensuring food provision and food security was one of the main occupations and concerns of the Consell de Cent since its inception in the mid-fourteenth century. From then until now, the city government has struggled to guarantee its supply and quality, either because it was directly responsible for it or because it acted in a subsidiary capacity and in parallel with the authority that officially had this responsibility. The intervention of the municipal government has been a constant and has continued to the present day, with the network of municipal markets and Mercabarna, the great pantry of Barcelona and Europe.



*El Bornet fish market, Barcelona. Anonymous, circa 1775. © Pep Parer / MUHBA (MHCB-10946)*

### EXHIBITION THEME

#### ***Hyper-green high-rises: Towards a zero-energy skyscraper***

##### **Date & Place:**

ongoing  
Chicago Architecture Center  
Chicago, USA

##### **Information online at:**

<https://www.architecture.org/exhibits/exhibit/hyper-green-high-rises-towards-a-zero-energy-skyscraper/>

##### **Description:**

Tall buildings are a fact of urban life. Influenced by building codes, engineering and profitability, their design is often predictable. Behind the glittering skylines, generic high-rises—responsive neither to climate nor culture—now dominate many of the world's cities. This exhibition displays work from Harvard Graduate School of Design students who were challenged to conceive of a skyscraper that consumes as little energy as possible. Class visits to Dubai and Shenzhen (prior to the COVID-19 lockdown) focused on environmentally friendly local building methods and passive energy solutions that could inspire supersized solutions for tall buildings. ►



## EXHIBITION THEME

### **Broken Nature**

#### **Date & Place:**

Until 31 August 2021  
MoMa – Museum of Modern Art  
New York, USA

#### **Information online at:**

<https://www.moma.org/calendar/exhibitions/5220>

#### **Description:**

From regenerating coral reefs to contemplating feeding an overpopulated planet, the works in Broken Nature show how design and architecture might jumpstart constructive change. This exhibition - a collaboration with the Triennale di Milano - highlights the concept of restorative design, and offers strategies to help humans repair their relationship to the environments that they share with other species and each other.

The projects selected for this installation explore a range of themes. Kelly Jazvac's Plastiglomerates - dense geological formations of sand and plastic waste, fossils from the future - reveal the long-term effects that human behaviors will have on the Earth's layers. Intake Facility for an Anonymous Client, by Mustafa Faruki of the Lab-lab for architecture, imagines a facility for processing angels migrating to Earth; it considers borders, transitions, and entry procedures while investigating architecture's potential to create a more empathetic world. In Can City, design duo Studio Swine (Super Wide Interdisciplinary New Explorers) have devised a mobile foundry that melts discarded aluminum cans salvaged from the streets of São Paulo, helping the city's waste pickers jump start an artisanal enterprise. Other projects - like Julia Lohmann's Oki Naganode - explore a range of new materials and processes intended to lead citizens to a more responsible attitude toward the world they occupy and shape.



Installation view of Broken Nature. Aki Inomata. Think Evolution #1: Kiku-ichi (Ammonite). 2016-17. Alexander Groves and Azusa Murakami of Studio Swine. Can City Stools. 2013. © The Museum of Modern Art, New York

## EXHIBITION THEME

### **Rising Tide: Visualizing the Human Costs of the Climate Crisis**

#### **Date & Place:**

Until 2 January, 2022  
Museum of the City of New York

#### **Information online at:**

<https://www.mcny.org/exhibition/rising-tide>

#### **Description:**

Rising sea levels affect us all. In Rising Tide: Visualizing the Human Costs of the Climate Crisis, Dutch documentary photographer Kadir van Lohuizen illustrates the dramatic consequences of climate change across the world through photographs, video, drone images, and sound. The exhibition allows to experience the effects of rising sea levels in Greenland, Bangladesh, Papua New Guinea, Kiribati, Fiji, Amsterdam, Panama, Miami, and also the neighborhoods of New York City itself.

## EXHIBITION THEME

### **The city and the green**

#### **Date & Place:**

3 exhibitions from March to October 2021  
Historical Museum Frankfurt, Germany

#### **Information online at:**

<https://historisches-museum-frankfurt.de/die-stadt-und-das-gruen>

#### **Description:**

To mark the 150th anniversary of the opening of the Palmengarten and the 30<sup>th</sup> birthday of the Green Belt, the museum is presenting three exhibitions between March and October 2021 on how to deal with urban greenery in Frankfurt in times of climate change and



housing shortages. The focus is on the past and present of public green spaces and parks, urban gardening in Frankfurt as well as the ecological and socio-political dimensions of urban greenery. Also, the museum square has already become greener. Ten raised beds with perennials, herbs and vegetables are decorated with sculptures from Frankfurt gardens.

### ***The pleasure of gardening in Frankfurt***

The city of Frankfurt has 1,300 hectares of publicly accessible green spaces such as parks, sports facilities, playgrounds, the ramparts and the two banks of the Main (data 2018). Overall, Frankfurt has over 52% of green spaces in the broadest sense - this also includes household gardens, cemeteries or the greenery along the road. In view of the housing shortage, climate change and the demanding leisure needs of the urban population, green spaces are subject to constant change. The exhibition follows the change and the possibilities for the population to make use of green spaces.

Public parks and gardens are also an important part of urban development and planning. How do the green spaces of the city lend their profile to the present and do they also allow new developments?

The focus is on these and other questions, such as:

How did the parks in the city develop? How are they used? Who

determines their use? How does the city deal with the areas? What does the population expect? Who uses the space for what purpose? What are the forms of participation? Who prefers to go to the palm garden or the zoo? What role do open spaces play in urban life? Which attributions do they get from politics? Are certain types of plants preferred in certain places and at certain times?



*Im Kleingarten. © Katharina Böttger / HMF*

### ***Environment, climate & YOU***

The interactive exhibition for kids from the age of 7 invites the youngsters to explore the topics of climate, biodiversity, sustainability and environmentally conscious cities with graphically prepared information and hands-on elements. The connections between ecosystems and climate change become clear in four areas. The exhibition is intended to encourage the young visitors to find out more and to form their own opinion. Because, only if we all learn how our actions can affect our environment and live more sustainably can we cope with and avoid problems in the future.

### ***Gardening Now!***

Front yard, allotment garden, community garden, agriculture, guerrilla gardening - there are many ways to garden in the city!

Gardening helps combat climate change and heat waves in the city. Gardening supposedly makes one happy - but what is the motivation behind it? What can we learn from gardeners if we want to make the city better prepared for the future? Where does gardening stand in between practice, activism and leisure, individualism and community, property and collectivization, idealism and pragmatism? This exhibition was created in collaboration with over 50 gardeners. In four subject areas (nourishing, experiencing, caring and engaging) they provide insights into their horticultural practice and information about the importance of care and maintenance of urban green spaces for them.

## **EXHIBITION THEME**

### ***Humanæ***

#### **Date & Place:**

Reopening: 19 May – 19 December 2021

Migration Museum

London, UK

#### **Information online at:**

<https://www.migrationmuseum.org/event/humanae/>

#### **Description:**

Humanæ is an ongoing project by artist Angélica Dass documenting every human skin tone through portrait photographs.

The project illustrates that skin colour and race are far more complex than the labels and categories that we are so often forced to fit ourselves into, inviting us all to reflect on and rethink our identities and what we have in common. Hundreds of volunteers from dozens of countries worldwide have already participated in the project, which is a work-in-progress that continues to evolve and grow. A selection of portraits from the Humanæ series, including a number featuring Londoners taken by the artist, Angélica Dass, is on display at the Migration Museum. ▶



*Humanæ is an ongoing project by artist Angélica Dass documenting every human skin tone through portrait photographs. © Angélica Dass / migrationmuseum.org*

## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### ***A city's beauty:***

#### ***Aesthetic controversies and environmental transition in Paris***

##### **Date & Place:**

26 May - 26 September 2021

Pavillon de L'Arsenal, Paris, France

##### **Information online at:**

<https://www.pavillon-arsenal.com/en/expositions/11867-natural-history-of-architecture.html>

##### **Description:**

What makes a city beautiful?

Is it the city's site, morphology, buildings, gardens, materials, or surfaces? Its residents, fragilities, hospitality, environments, or measure? How is the urban esthetic defined? Is it based on the projects and constraints of each passing century? And what forms would go with the climate transition?

The timing of this exhibition couldn't be more relevant as the esthetics of the French capital are being questioned by the municipality and a new manifesto recently released, the government is upgrading urban regulations, and Parisians are now stating their willingness to participate in these discussions. Just after the beginning of the second lockdown (in the fall of 2020), Pavillon de l'Arsenal gathered more than fifty architects, artists, curators, historians, landscape designers, philosophers, sociologists, and urban planners... in order to discuss what makes Paris beautiful.

Their investigations, collected in a volume co-published with Wildproject, intersect and overlap, clarifying the heated controversies that have punctuated the evolution of Paris since the inception of the urban disciplines. Emblematic positions have been taken up by Voltaire (in favor of its embellishments in 1749), Rousseau (decrying its "dirty stinking streets [and] filthy black houses"), Victor Hugo (declaring war on its demolishers in 1832), Émile Zola and Jules Ferry (opposing Haussmann's rebuilding of Paris in 1867–1872), as well as artists who protested the Eiffel Tower on 14 February 1887. More recently, the discourse has continued with objections to the transformation of the former wholesale market of Les Halles de Paris (starting in 1959), the building of expressways (in 1972), the erection of high-rise towers (in particular from 1974 onwards), and in discussions that favor the purposeful addition of art/nature, new mobilities, and the integration of modern technologies and its appendices, as well the appropriation of sidewalks. While varied in nature and sometimes contentious, all reveal the sustained and singular interest in the future of the city as well as the multifaceted nature of beauty.

The exhibition seeks to explore the broad range of ever-changing visions, rules, building techniques and daily practices that form the beauty of the city. Visitors are guided through seven themes: the Seine as the original site and crucible of the embellishments of Paris and the public discourse surrounding city transformation; morphology, balancing urban composition and picturesque urban fabric, between old and new Paris; the daily experiences of our pedestrian landscape - (sidewalks and squares, signage and art, streets and shared spaces); the fourth dimension of architecture as it scales and updates according to urban regulations, as well as contributes composite value to the façade through the diversity in colors and materials; the built expression of externalities that we're reluctant to consider but that make life possible; the place of the living, which will be redefined in light of environmental crisis; and finally, hospitality, how it welcomes and protects, and how it allows us to relate to it.

Over the course of the exhibition, these questions and stories invite visitors to experience Paris and its development since the seventeenth century with one foot in history and the other engaged towards the ecological transition. More than a hundred historical documents are on display, as well as drawings and plans, photographs, video interviews by Océane Ragoucy, and an original montage of cinematographic references to the Parisian pedestrian proposed by Stefan Cornic and Stéphane Demoustier.

The exhibition extends around an ephemeral grassland by the landscape designers at Wagon Landscaping. This temporary installation will present the many plant species that reflect the unique Parisian horticultural tradition of past, present and future. Its unique design will also lend itself to creating a natural environmental cooling effect within the Pavillon de l'Arsenal.

A city's beauty goes beyond its sole esthetics. It is the shared language of the making of the city. This collective event endeavors to explore what makes a city beautiful and to debate its makeup and organization, allowing visitors to take part in meaningful discussion surrounding the future of its transformation.

### EXHIBITION THEME

#### ***New York, New Music: 1980–1986***

##### **Date & Place:**

From 11 June, 2021

Museum of the City of New York

##### **Information online at:**

<https://www.mcny.org/exhibition/new-york-new-music>

##### **Description**

During the early 1980s, New York experienced a community-driven musical renaissance.

The result was an era of creativity and genre-defying performance that stands as one of the most influential in musical and cultural history. A wide range of music, from punk to pop to hip-hop to salsa to jazz, mixed in a dynamic arts scene that stretched across clubs and bars, theaters, parks, and art spaces.

Together, they provided fertile ground for a musical revolution—one that continues to influence pop culture to this day. Coinciding with the 40th anniversary of MTV, New York, New Music: 1980–1986 will highlight diverse musical artists—from Run DMC to the Talking Heads, from Madonna to John Zorn—as a lens to explore the broader music and cultural scene, including the innovative media outlets, venues, record labels, fashion and visual arts centered in New York City in these years.



LL Cool J NYC. 1985. © Janette Beckman / mcny.org



## EXHIBITION THEME

### *Henri Cartier-Bresson - See Paris again*

#### Date & Place:

June 15 - October 31, 2021

Musée Carnavalet, Paris, France

#### Information online at:

<https://www.carnavalet.paris.fr/expositions/henri-cartier-bresson-revoir-paris>

#### Description:

For its first exhibition after reopening, the Musée Carnavalet -

Histoire de Paris is teaming up with the Henri Cartier-Bresson Foundation to highlight the importance of Paris in the life and work of Henri Cartier-Bresson, one of the greatest French photographers of the 20th century. The museum revisits the links forged by the artist with a city where he has always lived and which nurtured him artistically.

After his beginnings marked by the influence of photographer Eugène Atget and surrealist artists, Cartier-Bresson discovered himself as a long-distance traveler, with Paris as his home port. In this city, which he continues to rediscover, it is first and foremost the human being who interests him. He seizes it in the street or on the occasion of meetings. He also testifies to major current events such as the Liberation in August 1944 and May 68. He wins, as soon as he can, the places of demonstrations. In Paris, as elsewhere, his camera does not leave him. Photographing is a breath, an affirmation, sometimes a protest.

His Parisian images, which feature prominently in his work, bear witness to his wanderings but are also taken as part of reports and commissions for the international press - often Cartier-Bresson only retains one image in his books and exhibitions. This mosaic defines a flâneur particularly attracted by the quays of the Seine and the Paris of the margins.

The exhibition presents original prints, publications as well as audiovisual recordings of the artist. Most of the photographs come from the collections of the Carnavalet Museum and the Henri Cartier-Bresson Foundation.



From 'See Paris again'. © La Fondation Henri Cartier-Bresson / Musée Carnavalet

## EXHIBITION THEME

### *The Golden Coach*

#### Date & Place:

18 June 2021 – 27 February 2022

Amsterdam Museum, the Netherlands

#### Information online at:

<https://www.amsterdammuseum.nl/en/exhibitions/golden-coach>

#### Description

The exhibition The Golden Coach will open at the Amsterdam Museum this June. After more than five years of restoration, the Golden Coach will be on display to the public for the first time since its official use. The coach will be on loan to the Amsterdam Museum until February 2022, temporarily returning it to the city that gifted it to Queen Wilhelmina in 1898.

The Golden Coach will be displayed in a glass enclosure in the large courtyard at the Amsterdam Museum. It will be a tranquil

setting where visitors can take a closer look at the restored coach. The six interior spaces surrounding the courtyard, each with a unique view of the Golden Coach, will highlight stories connected to the beautiful coach. Hundreds of cultural and historical items, paintings, relics, cartoons, photographs, and videos come together to paint a comprehensive picture of the history of the Golden Coach and the historic and contemporary discussions around this iconic vehicle. The Golden Coach was designed as a gift for the inauguration of the first woman to sit on the Dutch throne, then-18-year-old Queen Wilhelmina. Since its inception, the coach has had both fans and critics. The Golden Coach is far more than just a vehicle – it symbolises something much greater: the House of Orange, democracy, the confident capital city, Amsterdam, the fairytale (or gilded cage, depending on your perspective) of royal existence, the Kingdom of the Netherlands, the country's colonial past. The exhibition explores each of these facets from multiple



*The Golden Coach. Symbolises the House of Orange, democracy, the confident capital city, Amsterdam. © Amsterdam Museum*

perspectives, in multiple unique voices. The visitor will meet the inventors, builders, spectators, demonstrators, descendants of the people depicted on the coach and, of course, its users: the members of the Royal Family. The coach is still a hot topic for debate today in the Netherlands. After its restoration, should it still be used on Prinsjesdag (the state opening of Parliament) and during royal weddings and inaugurations? Is it time to update the coach, or does it belong in a museum? This exhibition will highlight a wide range of perspectives on the coach and help encourage debate on this controversial piece of Dutch heritage. The Amsterdam Museum will also invite visitors to share their views and use augmented reality to create an alternative Golden Coach.

The exhibition will include work from a number of contemporary artists on themes relating to the coach. The museum will also travel to all provincial capitals with a mobile installation before and during the exhibition to share information about the coach and map out which perspectives on the Golden Coach are popular with people across the country. ►



## ACTIVITIES & EVENTS

### EXHIBITION THEME

#### *City in the Sun*

##### Date & Place:

19 June 2021 - 27 February 2022  
Museum of Brisbane, Australia

##### Information online at:

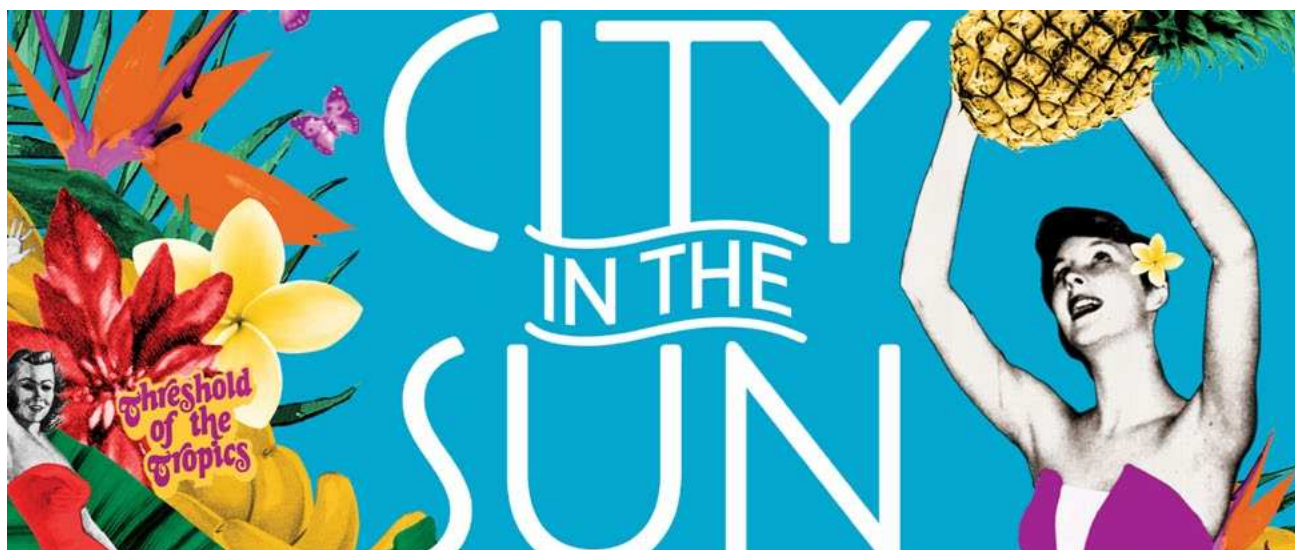
<https://www.museumofbrisbane.com.au/whats-on/city-in-the-sun/>

##### Description:

As Queensland's gateway to the tropics, Brisbane has adopted imagery of all things subtropical over the last century, from frangipanis to pineapples and bikini-clad leisure-lovers.

*City in the Sun* uncovers and reimagines Brisbane's subtropical image. Showcasing large-scale new contemporary artworks alongside historical imagery, the exhibition will reveal how the city's history of migration, tourism, climate, environment and geographic location has contributed to the images of a subtropical oasis of leisure and abundance. Newly commissioned works from artists Kinly Grey, Christopher Bassi, Laura Patterson, Rachael Sarra, Sam Tupou, Sebastian Moody, Holly Anderson and Rachel Burke are coupled with works by Gerwyn Davies, Michael Zavros, Tracey Moffatt, Scott Redford and Olive Ashworth to name a few. The exhibition invites audiences to peek behind the sun-drenched façade of the tourist brochures and question if these images still represent who Brisbane is as a city... if they ever did.

This colourful exhibition provides playful reinterpretations, flamboyant re-imaginings and quiet reflections, proposing exciting new images of Brisbane's subtropical identity today.



*City in the Sun* Exhibition poster (top).

Tracey Moffatt, "First Jobs Selling Aluminium Siding 1978" from the series "First Jobs" 2008, archival pigments on rice paper with gel medium, edition of 20.

© Museum of Brisbane



# Conference Alert

## CONFERENCE THEME

### ***Culture Geek Virtual Conference***

#### **Dates & Place:**

14 - 16 June 2021

Online

#### **Information online at:**

<https://culturegeek.com/events/culture-geek-conference/>

#### **Description:**

Culture Geek is an international conference looking at the digital transformation of the cultural sector – founded in 2012, the event has brought together those shaping digital practice across the arts annually since its inception.

This year, museums, theatres, festivals, opera companies and those who work with them will be invited, to hear how they pivoted to digital over the past year and what lessons this has taught them.

The conference welcomes all kinds of attendees, from a digital novice learning new skills to a tech veteran, and all can expect inspiration and actionable insight to help navigate the digital world.

This year Culture Geek is offering a huge virtual programme of talks with more than fifty speakers sharing their ideas, experiences and innovations. Through the conference hub, the attendees will be able to watch the sessions live and put questions to the speakers.

After the event all delegates will have on-demand access to the talks until the end of 2021.

#### **Organized by**

Culture Geek



## CONFERENCE THEME

### ***Museums, Cities, Cultural Power***

#### **Dates & Place:**

24 – 25 June 2021

online

#### **Information online at:**

<http://sensorysmithfield.com/>

#### **Description:**

**Museums, Cities, Cultural Power** is a free two-day online symposium bringing together cultural and museum practitioners, academics, urbanists, architects and activists for a series of urgent discussions on the evolving power relationships between urban museums, their neighbourhoods and the people who inhabit them.

The *Museums, Cities, Cultural Power* symposium asks critical questions about the civic, cultural and economic agency of contemporary museums in cities, addressed in the panels on place – people – power, including:

- What impact do large-scale cultural developments have on neighbourhoods?
- How can museums enter into dialogue with their surroundings culturally and socially?
- How do localities shape museums?
- What can a civic museum be in the light of the BLM movement, and who for?
- How can museums reflect, represent and be of value to a wide cross section of society within their cities and beyond?
- How can cultural institutions become part of the everyday fabric of urban life and its paradoxes?
- What is the role of museums in a post-Covid-19 world?

These are vital questions in the context of the Museum of London's move to the historic site of West Smithfield, the Black Lives Matter movement and the Covid-19 pandemic reinvigorating debates about the civic roles of cultural institutions in cities. The

## ACTIVITIES & EVENTS

*Museums, Cities, Cultural Power* symposium will pay attention to the civic, cultural and economic agency of contemporary museums and their relationship to cities across the globe.

*Museums, Cities, Cultural Power* is a free online event, open to everyone. It will consist of a series of live panel sessions, presentations and informal activities alongside a short film and podcast series which support the programme and can be accessed at any time.

### Organized by

Brunel University London, the Museum of London, and UCL Urban Laboratory

## CONFERENCE THEME

### **ICUFFC 2021: 15<sup>th</sup> International Conference on Urban Forms and Future Cities**

#### Dates & Place:

24 - 25 June 2021

Paris, France / online

#### Information online at:

<https://waset.org/urban-forms-and-future-cities-conference-in-june-2021-in-paris>

#### Description:

*ICUFFC 2021: the 15<sup>th</sup> International Conference on Urban Forms and Future Cities* aims to bring together leading academic scientists, researchers and research scholars to exchange and share their experiences and research results on all aspects of Urban Forms and Future Cities. It also provides an interdisciplinary platform for researchers, practitioners and educators to present and discuss the most recent innovations, trends, and concerns as well as practical challenges encountered and solutions adopted in the fields of Urban Forms and Future Cities.

The main conference themes are:

Urban utopia

Urban quality of life

Urban morphologies

Green cities

Urban forms-urban structures

Climate change

History of urban forms

Rural versus cities and megacities lifestyle

Urban science

ICUFFC 2021 has teamed up with the Special Journal Issue on *Urban Forms and Future Cities*. A number of selected high-impact full text papers will also be considered for the special journal issues.

### Organized by

Waset

## CONFERENCE THEME

### **The Migration Conference 2021**

#### Dates & Place:

6 – 10 July 2021

online

#### Information online at:

<https://www.migrationconference.net/home/about-tmc/>

#### Description:

The Migration Conference 2021 will be hosted by Ming-Ai Institute, London, United Kingdom. Due to COVID-19 Pandemic, The Migration Conference 2021 will be held online. The TMC is a venue for academics, policymakers, practitioners, students and everybody who is interested in intelligent debate and research informed discussions on human mobility and its impacts around the world.

The Migration Conferences were launched at the Regent's Center for Transnational Studies in 2012, when the first large-scale well attended international peer-reviewed conference with a focus on Turkish migration in Europe in Regent's Park campus of Regent's University London. Previous conferences have been attended by between 200 to 600 participants coming from all around the world in London (2012), London (2014), Prague (2015), Vienna (2016), Athens (2017), Lisbon (2018), Bari (2019), and Tetovo (2020, Online). The conference is organised in thematic streams of parallel sessions focusing on migration, migrant populations, diasporas, migration policies, labour migrations, refugees, economic impacts, remittances as well as non-migrants and the wider impact of human mobility on sending, transit and receiving societies. The scientific programme of TMCs comprises invited talks, oral presentations, poster presentations, exhibitions and workshops. The conference hosts about 80 parallel sessions and several distinguished keynote speakers in intriguing plenary sessions.

The Migration Conference is an international peer-reviewed scientific event.

### Organized by

*The Migration Conference* is organised by Migration Letters and administered by an executive committee and supported by an advisory board.





## CONFERENCE THEME

### **Museum XR Summit**

#### **Dates & Place:**

12 – 14 July 2021  
online

#### **Information online at:**

<https://www.museumnext.com/events/museum-xr-summit-4/>

#### **Description:**

For the past decade, virtual, augmented and mixed reality have threatened to break through and go mainstream. But it's perhaps the Covid pandemic that will finally accelerate adoption of these technologies beyond early adopters and gamers with record sales of VR headsets and AR integrations featured in popular apps.

Is now the time for museums to step beyond one off experiments and get serious about XR? This virtual conference, will bring together XR storytellers, pioneers' and those curious about the opportunities that these technologies offer.

The MuseumNext XR Summit brings together more than thirty speakers sharing their ideas, experiences and innovations. Through the conference hub, the attendees will be able to watch the sessions live and put questions to the speakers. After the event all delegates will have on-demand access to the talks until the end of 2021.

#### **Organized by**

MuseumNext

## CONFERENCE THEME

### ***Symbiosis of Tradition and Digital Technology – CIDOC Conference 2021***

#### **Dates & Place:**

6 – 10 September 2021  
Tallinn, Estonia

#### **Information online at:**

<https://cidoc2021.com/>

#### **Description:**

CIDOC 2021 conference "Symbiosis of Tradition and Digital Technology" will set its focus on three main subjects: "Strategic Planning", "The Future of Documentation" and "A Wonderland of Digital Technology".

The conference, taking place from 6 to 10 September 2021, is a hybrid conference and organised with the help of the National Heritage Board of Estonia in cooperation with ICOM Estonia. The on-site part of the conference will take place at Maarjamäe History Centre which combines the picturesque Maarjamäe Palace with the modern surroundings of the Estonian Film Museum.

#### **Organized by**

ICOM - CIDOC

## CONFERENCE THEME

### ***The IEEE International Smart Cities Conference: Smart Cities – Post-pandemic vision and challenges***

#### **Dates & Place:**

7 – 10 September 2021  
online

#### **Information online at:**

<https://attend.ieee.org/isc2-2021/>

#### **Description:**

The IEEE International Smart Cities Conference is the flagship IEEE Smart Cities event which brings together practitioners, city policymakers & administrators, infrastructure operators, industry representatives and researchers to present technologies and applications, share their experiences & views with current and future Smart Cities applications. The conference includes keynote and panel session discussions, tutorials given by experts on state-of-the-art topics, and special sessions on emerging topics with the aim of complementing the regular program.

IEEE Smart Cities brings together IEEE's broad array of technical societies and organizations to advance the state of the art for smart city technologies for the benefit of society and to set the global standard in this regard by serving as a neutral broker of information amongst industry, academic, and government stakeholders.

The 7<sup>th</sup> IEEE International Smart Cities Conference (ISC2 2021) will be held as a virtual conference, during September 7-10, 2021.

The worldwide governmental restrictions on travel, gatherings, and meetings, imposed to limit and slow down the spread of the novel coronavirus, making it impossible to organize the conference in the traditional format. However, we are confident that the changes induced by the virus to our everyday lives, and the responses given to these new challenges by smart city researchers and practitioners, city policymakers and administrators, critical infrastructure operators and industry representatives, economists and sociologists will generate exciting and edifying presentations and discussions, both as part of our keynote addresses, panel debates, workshops or research talks. After all, one of the main reasons for making cities smarter and better should be to safely and efficiently support us, citizens, in such difficult times. Thus, the theme of the conference this year will be: Smart Cities — Post-pandemic vision and challenges.

#### **Organized by**

IEEE - A not-for-profit organization, IEEE is the world's largest professional association for the advancement of technology. ►

## ACTIVITIES & EVENTS

### CONFERENCE THEME

#### **Fourteenth International Conference on the Inclusive Museum**

##### **Dates & Place:**

8 – 10 September 2021  
Museum of Lisbon,  
Portugal

##### **Information online at:**

<https://onmuseums.com/2021-conference>

##### **Description:**

Founded in 2008, The Inclusive Museum Research Network is brought together by a shared concern for the future role of the museum and how it

can become more inclusive. It seeks to build an epistemic community where linkages can be made across disciplinary, geographic, and cultural boundaries. As a Research Network, it is defined by its scope and concerns and motivated to build strategies for action framed by our shared themes and tensions.

The Fourteenth International Conference on the Inclusive Museum calls for research addressing the following annual themes and special focus: **What museums post-pandemic?**

##### **Theme 1: Visitors.**

*On the relation of museum to its communities of users.*

No longer the universal individual citizen of our recent modern aspirations, visitors of today are recognizably diverse. The dimensions of this diversity are material, corporeal and symbolic. If we take the time to look more closely at today's public, it is qualified by intersections and layers of identity which immediately turn the gross demographics into sometimes dangerous oversimplifications. The paradox of today's public is that, in an era of globalization, cultures are diverging: dispositions, sensibilities, values stances, interests, orientations, affinities and networks.

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

'Inclusivity' names a paradoxically two sided answer. One side is to recognize particularity.

The other side of this answer requires us not just to catalogue of differences, to check them off from a list of potential points of dissonance. Perhaps we also need to create a new and paradoxical form of universality, the universality of inclusivity. How do we create a museum where the text is open, where every visitor is allowed the space to create their own meanings, where no visitor is left out?

##### **Theme 2: Collections.**

*On the practices and processes of collecting and curating.*

Our recent modernity was premised on relatively passive readers, viewers and audiences; relatively compliant employees and dependent citizens; and relatively appreciative customers and patrons. To take just a few touchstones of change, the new media transform readers, viewers and audiences into users, players and characters.

In museums, more than simply 'interaction', visitors need to place themselves in the exhibition, to belong in the space and to join the cultural dialogue. For museums, this is the basis for a new communicative frame of reference and a new pedagogics. This will be made possible at least in part through the new forms of engagement.

The emerging communications environment - in which image, sound and word are all made of the same digital stuff -affords new openings for museums, and new challenges.

##### **Theme 3: Representations**

*On museums as repositories and communicators of culture and knowledge.*

Not only are museums challenged to preserve heritage which is increasingly 'born digital'. It is also the case today that there is no collectable object, no site-specific experience, which cannot be reproduced and made available to 'visitors' at the ends of the earth though digital means of representation.

This creates unique challenges in the realm of intellectual property. It raises new practicalities of relating to visitors who are more diverse than ever. It presents a new task for museum workers to explore the communicative affordances of the 'multiliteracies' of digital representation.

In meeting these challenges, museums are destined to reflect their changing world, and also—at times provocatively, riskily—change that world.

##### **Organized by**

The International Centre for Inclusive Cultural Leadership (ICICL) and the Museum of Lisbon



## CONFERENCE THEME

### ***Sustainable City 2021: 15<sup>th</sup> International Conference on Urban Regeneration and Sustainability***

#### **Dates & Place:**

5-7 October 2021

Bilbao, Spain

#### **Information online at:**

<https://www.wessex.ac.uk/conferences/2021/sustainable-city-2021>

#### **Description:**

Urban areas result in a series of environmental challenges varying from the consumption of natural resources and the subsequent generation of waste and pollution, contributing to the development of social and economic imbalances. As cities continue to grow all over the world, these problems tend to become more acute and require the development of new solutions. The challenge of planning sustainable contemporary cities lies in considering the dynamics of urban systems, exchange of energy and matter, and the function and maintenance of ordered structures directly or indirectly supplied and maintained by natural systems. The task of researchers, aware of the complexity of the contemporary city, is to improve the capacity to manage human activities, pursuing welfare and prosperity in the urban environment. Any investigation or planning on a city ought to consider the relationships between the parts and their connections with the living world. The dynamics of its networks (flows of energy matter, people, goods, information and other resources) are fundamental for an understanding of the evolving nature of today's cities. Large cities represent a fertile ground for architects, engineers, city planners, social and political scientists, and other professionals able to conceive new ideas and time them according to technological advances and human requirements. Coastal areas and coastal cities will be an important issue of the conference as they have some specific features. Their strategic location facilitates transportation and the development of related activities, but this requires the existence of large ports, with the corresponding increase in maritime and road traffic and all its inherent negative effects. This requires the development of well-planned and managed urban environments, not only for reasons of efficiency and economics but also to avoid inflicting environmental degradation that causes the deterioration of natural resources, quality of life and human health. The meeting always attracts a substantial number of contributions from participants from different backgrounds and countries. The variety of topics and experiences is one of the main reasons behind the success of the series. The topics to be presented at Sustainable City 2021 range from Urban strategies, Urban metabolism and Circular economy at the city level, to Spatial conflicts in the city, The community and the city or Urban agriculture.

#### **Organized by**

Wessex Institute, UK

## CONFERENCE THEME

### ***Conference 2021: Brave New World***

#### **Dates & Place:**

8-10 November 2021

ACC Liverpool and online

#### **Information online at:**

<https://www.museumsassociation.org/events/conference-2021-brave-new-world/#>

#### **Description**

How can museums change lives in a post-pandemic world and help society respond to the many challenges it faces?

In the past year museums proved that they can be responsive, creative and resourceful. The conference looks at how we can build on what we have learned to emerge stronger and more relevant.

It explores how can we work effectively with communities hit hard by economic hardship and social upheaval during the pandemic. It discusses what we can do to improve people's health and wellbeing, and give them hope and confidence in the future.

It examines the role we can play in tackling the urgent issues of our day, including the climate crisis, racism and discrimination.

It discusses how we can galvanise our collections and the expertise and passion of those who work with and for museums to engage audiences in new and exciting ways, including the transformational impact of digital technology.

This event provides the inspiration, ideas and vision we need to not only survive, but to thrive in the future.

The programme is packed with inspirational speakers from across the globe, practical advice for museums of all types and sizes to use in your work, and tours and networking events to give you contacts and the context of colleagues' work.

In Liverpool, the attendees can expect three days of interactive and topical content, networking opportunities, social events, physical tours and practice sessions. If you can't attend in person, joining online for some or all of the event gives the opportunity to access the same great content at one's own convenience. For all attendees the live-streamed programme will be available on demand so people can watch sessions that they miss at a later date.

#### **Organized by**

Museums Association





## ACTIVITIES & EVENTS

### CONFERENCE THEME

#### Urban Future: Helsingborg

##### Dates & Place:

30 May – 3 July 2022

Helsingborg, Sweden

##### Information online at:

<https://urban-future.org/helsingborg22/>

##### Description:

Helsingborg – a mid-sized city in Sweden – is dreaming big. Not only does it want to become one of the most innovative cities in Europe, it also strives to transform its entire DNA and inspire co-creation in a more sustainable, thoughtful city. Quite ambitious, right!

Helsingborg has been working strategically with environmental issues for many years. The result is brilliant. Helsingborg has been named Sweden's most environmentally friendly municipality for the fourth year in a row by Swedish media company Aktuell Hållbarhet. This city was a runner-up for Europe's most innovative city. The European Capital of Innovation Awards 2020, also known as iCapital, is an annual prize awarded to the European city that is best able to demonstrate its ability to harness innovation to improve the lives of its residents. Helsingborg, together with Valencia (Spain), Cluj-Napoca (Romania), Espoo (Finland) and Vienna (Austria) placed second, after the winning city Leuven (Belgium).

So, how do they want to reach their goals?

Collaboration is key! Through the massive H22 initiative, Helsingborg is working with like-minded partners near and far, with path-breaking innovators, businesses, and academia. They're reinventing city governance and have launched the first municipal innovation hub in Sweden, using the Sustainable Development Goals (SDGs) to guide their actions. An annual vision fund of 100 000 Euros allows any resident to realize their city development dreams. These and many more ideas took the City of Helsingborg into the final round of the European iCapital competition.

Want to know how they're co-creating a smart city that puts people and planet first? For 35 days in the summer of 2022, 30 May 30 – 3 July, Helsingborg invites the world to be a part of their H22 City Expo and Urban Future Helsingborg will kick off the entire Expo on 1-3 June, 2022.

##### Organized by

WASET



### CONFERENCE THEME

#### Fearless Cities 2021

##### Dates & Place:

5 - 10 July 2021

Online

Information online at:

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

##### Description:

Fearless Cities is an informal global movement of activists, organizations, councilors and mayors that are working to radicalize democracy, feminize politics and drive the transition to an economy that cares for people and our environment.

The first Fearless Cities event was organized by Barcelona En Comú in 2017, and was attended by over 700 people representing over 100 municipalist organizations from every continent. The book documenting the first Fearless city Summit has been translated into five languages.

Since then, decentralized, regional Fearless Cities events have been organized in Brussels, Valparaíso, New York City, Warsaw, Belgrade and Naples by local municipalist platforms.

2021 sees a new international Fearless Cities event, in a context of a global health, economic and ecological crisis that demands braver, more innovative responses than ever before.

The event will take place online, on 5-10 July 2021, and consist of 5 days of policy exchanges and practical workshops addressing the most challenging and provocative issues currently facing cities, towns and rural areas.

Participants include mayors, activists and names including Kate Raworth, Jorge Sharp, Kate Aronoff, Paul Mason, Debbie Bookchin, Eric Piolle, Manuela d'Ávila, Phillipe Cunningham and Ada Colau.

##### Organized by

Fearless Cities: The Global Municipalist Movement