Museums of Cities as Cultural Hubs: Past, Present and Future

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City Museums as Cultural Hubs: Past, Present and Future

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Book of Proceedings

CAMOC

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for the collections and activities
of museums of cities

INTERNATIONAL COMMITTEE FOR THE
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City Museums as Cultural Hubs: Past, Present and Future

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FROM THE CAMOC CHAIR

JOANA SOUSA MONTEIRO

CAMOC Chair

Dear Colleagues,

Concurrently to addressing other recent issues, CAMOC – the ICOM international committee for city museums – has been editing its annual conference book of proceedings. Being able to provide free access to the main results, through the texts presented and discussed in our conferences, is very important to us, thus expanding the bases of our readers and reaching out to a wider audience. In our website, you may find the books of proceedings regarding the conferences held in Mexico (2017), Frankfurt (2018) and now in Kyoto (2019).

Due to the COVID-19 outbreak, there are uncertainties about the organisation of the upcoming CAMOC's conference of 2020, scheduled for early October in Krakow, Poland. Still, we do count on editing the proceedings anyway, in a similar format to the present edition.

Back to Kyoto, this was, overall, an unforgettable ICOM General Conference, with very intense debates about the new definition of museum, the elections and all the usual dynamic setting of the Triennial Conferences.

For CAMOC, it was a highly inspirational experience. Following a very successful call for papers, we were able to invite over forty experts on city museums and urban heritage from five continents and twenty-three countries. The conference was designed to have joint sessions with the ICOM's Asia-Pacific Regional Alliance, ASPAC, and the ICOM international committee for historic houses, DEMHIST. We also had the privilege of counting on the Museum of Kyoto and the Edo-Tokyo Museum as our main partners, among other institutions that supported our work, namely in lending their spaces and helping us to provide simultaneous translations to and from Japanese during some of the conference parts.

Across six conference sessions in the main venue and at the Museum of Kyoto, in addition to the sessions of the post-conference tour in Tokyo, we had the privilege of learning about new ideas and new experiences on cities and museums. The new generation of city museums and the future of this type of museums were, again, some the most important topics, which we have had thoroughly debated with our members and delegates since 2018, namely, since the Lisbon workshop and the Frankfurt conference. CAMOC will keep on producing innovative thinking and knowledge about the evolution of city museums in the world today.

This book does not follow the exact chronological sequence of the conference. It is rather geographically organised in three parts, one for each continent represented at the Kyoto conference: Part 1 – Asia: City Museums between Local Cultures and Identities and Globalising Tendencies, featuring important insights and reflections from Japan (Tokyo, Osaka and Kyoto) and South Korea; Part 2 - North America: Humanist Museums, Sustainable Communities, Culture of Diversity, containing relevant contributions from New York and some Canadian cities like Toronto, Montreal and Vancouver; Part 3 – Europe, with two sub-chapters, one about works on the New Generation of City Museums (Ghent, Graz, Barcelona, Kavala, Mechelen), and another one about Relevance and Strategies for the Future (Lisbon, Krakow, Lëtzebuerg, Milan, Rome). All abstracts are presented in English and in Japanese.

I want to take the opportunity for extending my gratitude to Jelena Savic and Chunni Chiu, both CAMOC Board members and the editors of this fine publication that we are very proud of. Actually, thanks to their efforts, a regular book of proceedings was turned into a new and extremely interesting CAMOC publication, for both the Kyoto conference delegates and for all those interested in city museums, city heritage, urban placemaking and any work about rethinking the city at large.

**JELENA SAVIĆ
AND CHUNNI CHIU**

Editors

**MUSEUMS OF CITIES AS CULTURAL HUBS:
EXPERIENCES FROM ASIA, NORTH AMERICA AND EUROPE**

About the conference and this publication

The CAMOC's 2019 Annual Conference was held in Kyoto, Japan, as a part of the 25th ICOM General Conference. The conference was dedicated to *Museums as Cultural Hubs: The Future of Tradition*. Our conference theme, *City Museums as Cultural Hubs – Past, Present and Future*, resonated with the theme of the General Conference. Once again, after our 2008 and 2018 meetings in Seoul and Frankfurt, the idea of *future* appears explicitly in the event title: we feel that museums of cities, to be relevant, given that they strive to understand and interpret the cities addressing their past, must simultaneously be immersed in the urban reality of today and envision the cities of tomorrow. In Kyoto, the debate revolved around themes such as the interplay between multiculturalism, differences and globalisation tendencies and the struggle to safeguard local values and sense of place; city museum trends; cultural and urban sustainability concerns and diverse emerging urban issues. Regardless of the narrower thematic focus of the CAMOC conferences, they are always about the future of cities and their museums, and so was our meeting in Japan as well.

Following a very successful call for papers, we welcomed over forty experts on cities and city museums, from five continents and twenty-three countries. Across six conference sessions, over a hundred delegates – speakers and attendees - actively contributed to our ongoing discussion on the future of museums of cities. The speakers and attendees came not only from museums of cities but also from our CAMOC 2019 organisation partners - ICOM-DEMHIST and ICOM-ASPAC, from universities, research centres and other institutions linked with cities.

The cultural context of our host cities formed a synergy with the conference theme: first and foremost, the context of Kyoto, a city that not only embraces the values inherited from the past but also modern ones; a city that represents Japanese culture and tradition, but also remains open to the world and future possibilities. Secondly, that of Tokyo, one of the most fascinating and forward-looking global cities, which hosted our post-conference tour focusing on *Rethinking the Relationship between the City and the City Museum*.

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

This Book of Proceedings, with its twenty-two original texts, is the tangible outcome of our 2019 meeting in Japan. The main language of the publication is English, however, thanks to the efforts of Chunni Chiu and the commitment of our Japanese contributors, Japanese versions of all abstracts could also be included.

For this volume, CAMOC continues the trend established in recent years, to focus on digital publications, in order to reach the highest possible number of researchers, experts and others interested in urban life, cities and their museums. This Book of Proceedings is available as an e-book, free of charge, with the copyright conditions defined by the CC BY-NC-ND license.[1]

The structure and the main themes

The structure of this Book of Proceedings necessarily differs from the thematic subdivision of the conference – it is simplified since not all of our speakers could submit full papers for this volume. The authors are based in three continents – Asia, North America and Europe – many of them from city museums, but also from other professional contexts related to cities. The book is organized in three parts - one for each continent represented. The main themes of interest in city museums in different parts of the world have been juxtaposed: a number of thematic lines, city museum trends and urban concerns converge at a global scale, but, within the global trends, each geographical, urban and cultural context poses specific challenges, which require site-specific research and understanding, and tailor-made, creative approaches.

Part 1 – Asia: City Museums between Local Cultures and Identities and Globalizing Tendencies

The first chapter contains five texts by authors from Asia, the host continent of our conference. Mariko Murata from Kansai University addresses the understanding of multiculturalism and diversity in the specific context of Japan and provides an overview of the ways Japanese museums engage with these issues. Junichi Kobayashi from the Edo-Tokyo Museum focuses on the preservation of local cultures in light of globalisation and discusses the role of city museums in reinforcing local values while enhancing positive aspects of cross-cultural exchange. The three remaining authors explore the relationship between the museums and communities, and how it may reinforce the sustainability of the communities and contribute to the relevance of museums themselves. Suin Jeong from the Seoul Museum of History presents the case study of Chansin-dong, a town in South Korea, where the Museum's engagement with the community contributed to redefining and enhancing local urban identity. The Museum's strategy was to (re)discover local values through extensive cooperation with the community and the result was a lasting and sustainable positive change. Masakage Murano presented one of the participatory projects of the Museum of Kyoto, where, through the Museum, the community gets closely engaged in the urban planning process. Through *Machizukuri* (community planning), local values and cultural resources are recognised and the sense of place acknowledged while enabling urban change and growth. Finally, from the perspective of a science museum as a hub, Hiromi Takao from Tokyo presents several creative ways to engage the community in line with the museum's mission, uncovering the value of local cultural resources and strengthening local identity.

Part 2 - North America: Humanist Museums, Sustainable Communities, Culture of Diversity

The second chapter, gathering five texts from North American authors, also presents different forms and possibilities of community engagement, developed with the aim to foster multiculturalism, representation of diversities and inclusion. Sarah Henry from the Museum of City of New York discusses a series of case studies from the Museum, where four types of community involvement strategies have been put into practice: open calls for participation and sharing, the organisation of listening circles with different stakeholders, extending the participation of community members through co-creation, and enabling the independent, non-museum voices to be incorporated and empowered in the museum context. These strategies are closely connected to the questions of relevance, power, representation, engagement and accessibility; they are indivisible from the Museum's mission, one component of which is to interpret and present New York as a superdiverse and hyperdiverse city.

Nathalie Bondil from the Montreal Museum of Fine Arts shares the vision and a manifesto for a humanist museum – an inclusive and humanistic institution,

thoroughly involved in addressing contemporary social issues, promoting health, wellbeing and social peace. The MMFA puts this into practice not only through artistic creation and alliances but also by bringing together seemingly separated subjects through hundreds of active partnerships with institutions from highly diverse domains, including educational, scientific or medical institutions.

Teng Chamchumrus from the Smithsonian Institution offers a holistic approach to the issues of community wellbeing and cultural sustainability, under the premises of understanding culture as an essential component of wellbeing, the shift of focus from objects to people and emphasis on managing change rather than conservation. Teng develops a new community-based cultural model to foster sustainable change and keep communities vibrant, where museums, understood as cultural hubs, are key stakeholders.

Elka Weinstein from ICOM Canada investigates multiculturality and inclusion in the museums in three Canadian cities – Ottawa, Toronto and Hamilton. She analyses urban indigenous strategies of these three cities in light of their commitment to promote indigenous cultural awareness and question colonial ideas reflected in their museums.

In the closing text of this chapter, Victoria Campbell, an independent scholar, analyses accessibility and inclusion in two leading city museums – the Museum of City of New York and the Historical Museum Frankfurt. Here, the assessment is done not only at a conceptual and strategic level but also in terms of the tangible, architectural design. The researcher's focus is on these museums' city labs, since their concept is simultaneously future-oriented and participatory.

Summarising the North American authors' main interests, the keywords for this chapter are inclusiveness, diversity, community, wellbeing and sustainability. In these cultural contexts, matters of diversity and multiculturalism have been so important that the debate goes beyond their general significance and contemplates more nuanced concepts such as interculturalism, superdiversity or hyperdiversity.

Part 3 - Europe

The third part of the publication is dedicated to the largest group of contributors, that of European authors. It is possible to subdivide it thematically into two sub-chapters, each one with six articles. The first sub-chapter, entitled *The New Generation of City Museums*, presents a series of creative, state-of-the-art approaches and case studies from the European museums where museums acted as cultural hubs to bring into the spotlight and debate pressing, contemporary social issues related to inclusivity and representation, embracing non-museum voices or responsiveness to urban change. The second sub-chapter, named *Relevance and Strategies for the Future*, groups the authors whose principal focus is on tackling the future of the city and envisioning the directions for the city museum.

The opening article in the European museums' section, by Elena Perez Rubiales from the Barcelona History Museum (MUHBA), is centred on the *Right to the City, Right of the Citizens*. The aim is to pinpoint the roles of the new generation of city museums, their functions and methods, their goals and strategies, forms and formats of action. The author presents the inclusive model applied in the MUHBA, where social recognition is linked to the need for knowledge dissemination, where museum functions as an efficient and sustainable network, where every component interrelates with other and the whole, at social, cultural and urban levels. The role of the city museum, simultaneously rooted in the city and open to the world, is contemplated through the broader philosophical and sociological framework of the *right to the city*, based on cultural democracy and social equality. This framework not only sets the tone of the whole chapter but also determines the theme of our upcoming annual conference in Krakow, planned for October 2020.

In line with the Asian and North American authors, the European contributors explore community engagement through city museums. In the case of MUHBA, this is based on the strategy of favouring equal access and representation in cultural resources.

Yvonne Ploum from the Dutch Heritage Academy also examines how museums can play a meaningful role on the way to a sustainable society, and brings into focus the integrated conservation approach, with its key principles of *commons*, *placemaking* and *co-creation.*

In the continuation of this chapter, four very interesting case studies from different parts of Europe are presented, all state-of-the-art approaches exploring different facets of cultural democracy and involvement. Martina Zerovnik from the Graz Museum argues for the museum as safe space for everybody, and establishes criteria the museum should take into account in order to become places "where everybody can enter and be sure to leave physically and mentally intact": those of *democracy, guidance, self-reflection, trust, confidence, history* and *divergence.* Today's growing atmosphere of aggression makes thinking of museums as safe spaces highly relevant. Marlen Mouliou brings us to Kavala in northern Greece, where an 18th-century historic house not only transmits a story of the past epochs and a prominent person of influence across entire eastern Mediterranean but also has significance for Kavala today and potential to contribute the cultural politics of the region, namely to voice the need for intercultural dialogue and peace. The two case studies from Belgian city museums, by Lars de Jaegher (STAM, Ghent) and Sigrid Bosmans (Museum Hof van Busleyden, Mechelen) have been developed around the same purpose - a connection between the inhabitants and their city, but offer two different sets of possibilities for research, collaboration, creativity and innovation.

The final subchapter, **Relevance and Strategies for the Future,** gathers six articles, which, in the context of museums of cities as cultural hubs, focus more explicitly on their future prospects and challenges, a theme implicit in all our meetings. Joana Sousa Monteiro from the Museum of Lisbon presents the results of the recent exhibition and book entitled *Futures of Lisbon.* The project was based on a transdisciplinary and participatory approach. While contemplating the hypothetical future(s) of the city, raising questions about the urban future also revealed much about the present times of Lisbon and the way people live in the city. Michal Niezabitowski from the Museum of Krakow offers a philosophical view on how to maintain the relevance of the museum of the city, posing the key question - whether the *Homo Novus* will save imagination and ability to narrate. Once again, a humanistic focus emerges as one of the main lines of thought for the city museums of today.

Guy Thewes and Anne Hoffman from the Lëtzebuerg City Museum present their museum's strategy to act at the intersection of the digital and physical worlds, to redefine the way the contemporary visitors are engaged and new audiences attracted. As the authors emphasise, nothing can substitute the traditional, physical exhibitions and encounters. In this sense, digital innovation projects are to be understood as their complementary layer, to enrich the museum experience; however, under the recent circumstances and challenges, digital education and experience will most certainly gain importance within the museum strategies in the years to come.

The Book of Proceedings ends with three case studies by Italian authors, all contemplating the future perspectives for city museums, in a variety of ways. Rita Capurro and Giampaolo Nuvolati examine the case of Milan, which lacks a city museum despite its high cultural attractiveness and offer recommendations based on their research project called *Mobartech.* The group of authors from Lombardy (Fabi, Fratelli, Miedico and Ravagnan) share their experiences in building

sustainable ways of management and cooperation through museums; inclusivity, wellbeing, understanding culture as an essential need and crossing disciplinary boundaries, that appear as a key concept for the authors from other geographical contexts, addressed, here also support the argument for the future relevance of museums. Finally, Antonella Poce and Maria Rosaria Re from the University Roma TRE present the *Inclusive Memory* Project, pursued in partnership with the University College London and the Museum of Rome. The project used quantitative methods to prove the positive effect of different museum experiences to the visitors' wellbeing and, to a large extent, focused on including diverse disadvantaged groups.

Although the 22 texts that this publication contains can bring forth only part of the themes and discussions from the Kyoto conference sessions, and offer only a partial insight into the city museums' activities and directions today, common threads and converging themes of interest can be followed across continents: different forms of inclusion and diversity concerns, stepping out of the "conventional" roles and boundaries of a city museum, putting people in the focus of attention, tackling strategies to maintain relevance for the cities and communities of the future. As a rule, within every specific city and case, a tailor-made, creative methodology, sensitive to the context and the local values, was built.

CAMOC's 15th birthday

Our next annual conference, planned to take place in Krakow in October 2020, just had to be postponed again for early 2021. Our theme will be *The Right to the City*, but we will also address the (post)covid urban reality, and adapt the programme to include the debate about the new reality and its effect on cities and their museums.

As always, we aim to further reinforce and expand our network of colleagues, even in these challenging times.
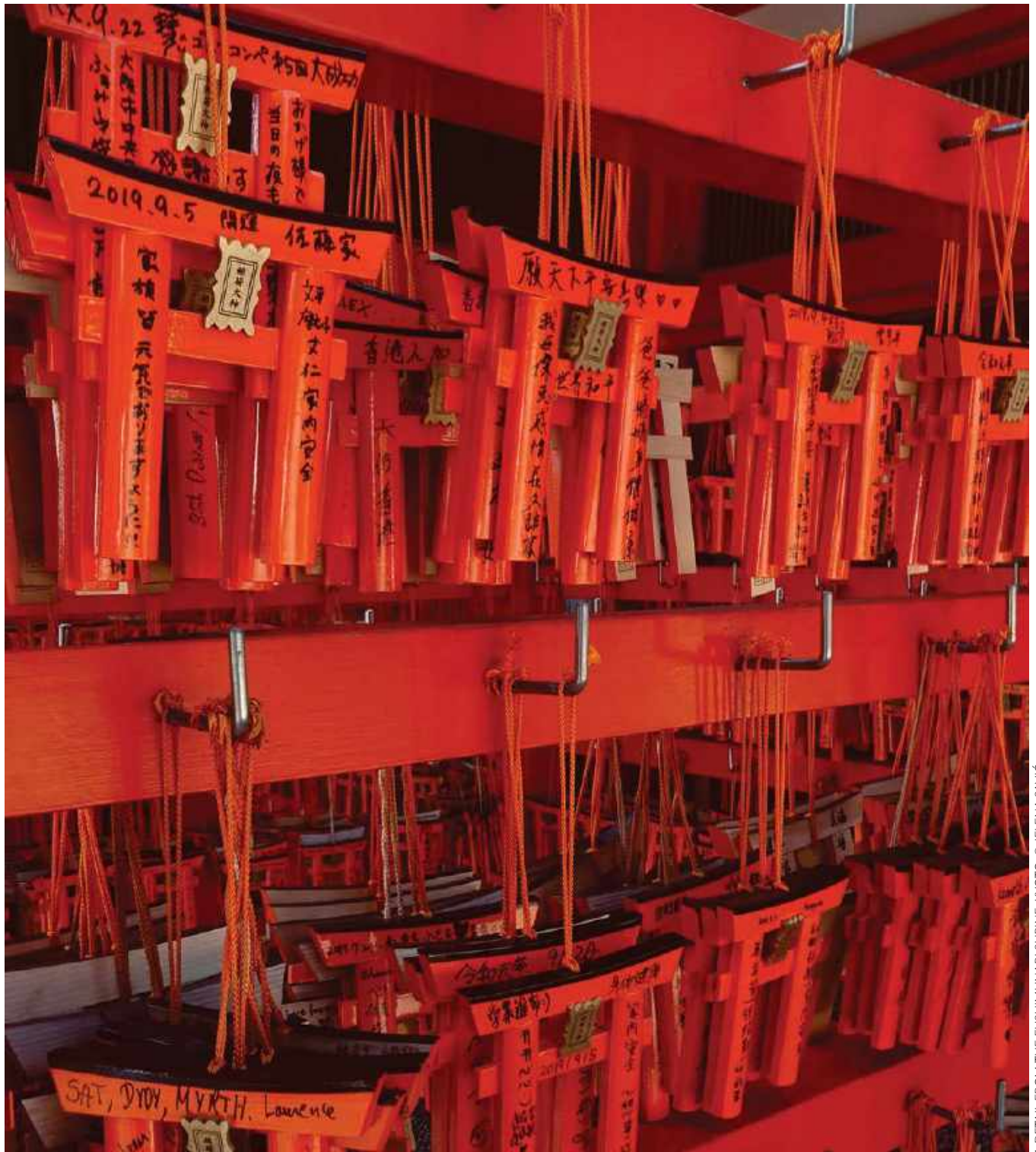
PART 1

ASIA: CITY MUSEUMS BETWEEN LOCAL CULTURES AND IDENTITIES AND GLOBALIZING TENDENCIES

MARIKO MURATA

Kansai University
Japan

MUSEUMS AND MULTICULTURALISM IN JAPAN[1]

日本の博物館と多文化主義

ABSTRACT

In some countries, museums have, for several decades, been engaging with multiculturalism; however, in other countries or regions, this has only recently begun to be incorporated. The concept of multiculturalism varies, reflecting different degrees and trajectories of human migration in/from each country. Thus, it is important to communicate these differences and to discuss the variants of the term "multiculturalism" or "diversity", instead of using the terms as a matter of course.

The nation of Japan has long been identified as "culturally" homogeneous, and the multiculturalist idea of embracing different cultures, races, and ethnicities in museums has until very recently hardly been discussed.[2] Therefore, it is a difficult task for museums in Japan to suddenly engage in fostering diversity, despite the government's recent campaigning. This paper aims to provide an overview of the situation and seek ways museums in Japan can engage with issues on diversity.

Key words: museums, multiculturalism, Japan, foreign tourists, foreign residents

要旨

本稿は、日本のミュージアムがどのように多様性（ダイバーシティ）の促進という課題に取り組むことができるのかについて、日本の現状を踏まえて概観することを目的とする。長らく文化的に均質性の高かった日本社会において、政府のオリンピック招致やインバウンド政策を契機に、多様性への配慮が求められるようになった。こうした状況下、多くのミュージアムにおいても、急増する外国人観光客への対応に追われている。一方で、在日外国人を含め、日本社会を構成する多様な人々に対する意識の醸成や、具体的な取り組みは、途についたばかりである。現段階で、日本のミュージアムの現場に比較的浸透しているのは身障者の対応だが、この枠組みや認識を、より多様な人々へと広げ、実践していくことが今後求められているといえよう。

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[1] The idea of this paper was first presented in the CAMOC session *Reconsidering Multiculturalism: Living with Different 'Diversities' in Museums of Cities* at ICOM Kyoto 2019. The session was proposed by members of the Museum and Diversity Research Group to deliver the specific and critical situation of multiculturalism in Japan. The members of the Group are: Jenny Chiu (CAMOC Board member), Sawako Inaniwa (Tokyo Metropolitan Museum of Art), Tatsuya Ito (Tokyo University of the Arts), Akira Matsuda (The University of Tokyo), Junichi Norota (MULPA), Saki Yokoyama (Chuo University) and Mariko Murata (Kansai University).

[2] While statement made by Japanese politicians of Japan being "one nation, one language and one race" is incorrect and aroused much controversy in the past, the idea of being "culturally" homogenous is common among both Japanese and foreigners. This is largely attributed to the fact that Japan regularly took an assimilation policy toward different ethnic minority groups such as the Zainich Koreans and indigenous Ainu.

Japan as a "culturally" homogenous nation

In Japan, the term *tabunka-kyosei* (multicultural coexistence)[3] is said to have appeared at the local and grassroots level around the 1990s. With the increasing number of *nikkeijin* (foreigners with Japanese ancestry) migrating to Japan from South American countries as workers, the local government and non-profit organisations (NPOs) faced the need to support these workers and their families and integrate them into local communities. However, besides the limited suburban areas with factories that offered them labour, multiculturalism had not been an issue in most parts of Japan.[4]

Foreign tourists and foreign workers

The term became widely known only after Tokyo won the bid for the 2020 Olympic and Paralympic Games, in 2013. The Tokyo Organizing Committee marked diversity and inclusion (D&I) as one of the three core concepts of the Games' vision, embracing the legacy of the Olympic and Paralympic Games in London and Rio:

> "Accepting and respecting differences in race, colour, gender, sexual orientation, language, religion, political or other opinions, national or social origin, property, birth, level of ability or other status allows peace to be maintained and society to continue to develop and flourish."[5]
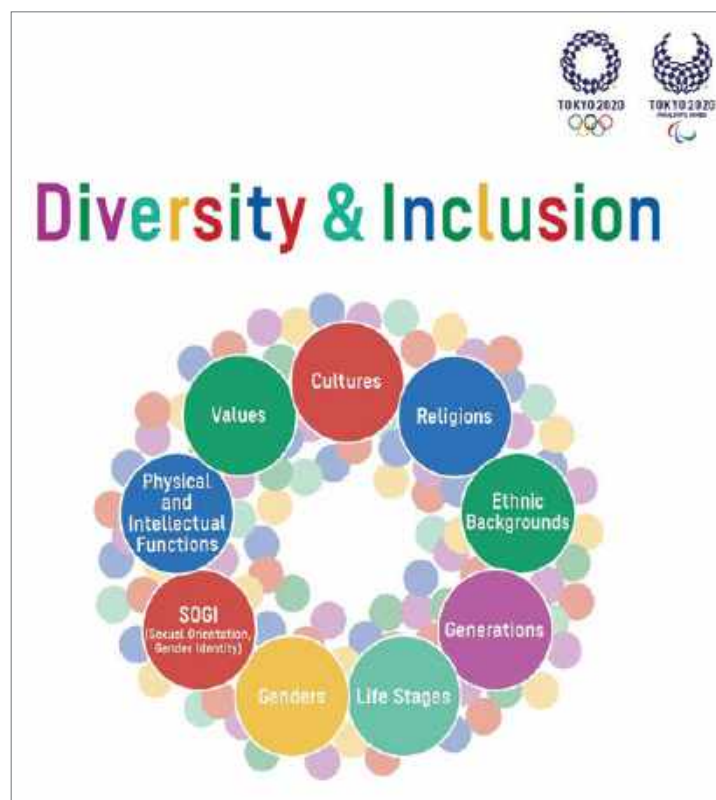
Games Vision of Tokyo 2020 Olympic and Paralympic Games © Tokyo Organizing Committee. Source: https://tokyo2020.org/en/games/vision/

Image 1 (right) shows the range of diversity based on the quote above. With the Games and the Osaka World Expo in 2025 in mind, the government is now eager to welcome a diverse audience to ensure the success of these events.

These biddings are part of the campaign to invite tourists from abroad for Japan's further economic growth. The *Visit Japan* Campaign, launched by the government in 2003, has now set the goal of welcoming 40 million annual visitors by 2020.[6] As a result, in recent years, Japan has steadily grown to become one of the most popular tourist destinations worldwide.

Moreover, the National Diet, with much controversy and haste, recently passed a new immigration bill to attract foreign workers.[7] Today, accepting foreign workers is essential to counter the effects of the ageing and shrinking population in Japan. The law intends to introduce 340,000 blue-collar foreign workers to the country in the first five years. While the bill eases immigration rules and enables more foreigners to enter the country and work, the Japanese government clearly stated their refusal to define them as "immigrants", that is, to accept them as permanent residents who constitute part of the Japanese population.[8]

In 2018, the number of foreign residents increased to 2.73 million, a 6.6% increase from the previous year.[9] However, with Japan's total population of 126.1 million,[10] only 2.1% are foreign residents, mainly from China, Korea, Vietnam, the Philippines

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[3] In Japan, terms such as tabunka-kyosei (multicultural coexistence) and tabuka-kyosei-shakai (multicultural symbiotic society) are used instead of "multiculturalism" or "diversity" (for example, see the government's public relations materials: *https://www.gov-online.go.jp/eng/publicity/book/hlj/20190601.html*). The slightly different use of the term explains the situation unique to Japan, as elaborated in this paper.

[4] This situation is drastically changing today. For details, see Tokuda et al. (Eds), 2019.

[5] From the Games Vision of Tokyo 2020 Olympic and Paralympic Games (*https://tokyo2020.org/en/games/vision/*).

[6] According to the Japan Tourism Agency, The Ministry of Land, Infrastructure, Transport, and Tourism (see: *https://www.mlit.go.jp/kankocho/shisaku/kokusai/vjc.html*).

[7] The bill passed the Lower House on December 8, 2018.

[8] For example, see Mochizuki 2019:22-23, or Satoshi Sugiyama's article Japan's denial of immigration reality echoes Germany's experience with 'guest workers' (Japan Times, December 31, 2018). [online] Retrieved from: *https://www.japantimes.co.jp/news/2018/12/31/national/japans-denial-immigration-reality-echoes-germanys-experience-guest-workers/#.Xd6BbOj7Q2x*.

[9] According to the Ministry of Justice, December 2018. [online] Retrieved from: *http://www.moj.go.jp/nyuukokukanri/kouhou/nyuukokukanri04_00081.html*.

[10] According to the Statistics Bureau of Japan, June 2019 [online] Retrieved from: *https://www.stat.go.jp/data/jinsui/new.html*.

[11] *See Note 8.*

and Brazil.[11] In large cities such as Tokyo, Osaka, and Nagoya, foreign residents are spread over a wide area.[12] In other suburban areas, where a substantial number of foreigners work in the manufacturing and construction industries, they tend to live in a more concentrated area. In either case, they have lived "unseen" or marginalised in the community. With many of them (both parents and their children) struggling with the new environment and language, going to museums for leisure is the last option.[13]

Museums and foreign visitors

On the other hand, the current situation of museums in urban areas might give a different impression of museum diversity in Japan. Although most museums do not yet collect thorough statistics, surveys indicate that the number of foreign tourists visiting museums increases each year, especially in urban areas such as Tokyo, Osaka, and Kyoto.[14]

The most effective way to welcome foreign visitors to these museums is to have multilingual guides, signs and panels. Today, all national museums in Japan have signs and panels in four languages (Japanese, Chinese, Korean, and English). With funding from the government, many other museums have also started providing multilingual services. This situation makes it difficult for museums to realize the current issue of multiculturalism in Japan. While having multilingual material and support is definitely a starting point, it does not spontaneously reach out to foreign residents or make museums multicultural in a community-based sense.

Thus, for museums in Japan, the obstacle or difficulty lies in the facts that: (1) foreign tourists are much more visible than foreign residents, and (2) multiculturalism is merely an "idea" or "concept" deriving from government policy, not from the visitors or communities at their gate. Moreover, while a large number of museums in Japan are public, local governments do not expect them to serve as agents promoting multiculturalism. From an administrative viewpoint, multiculturalism is more about social welfare and formal education than cultural institutions.

However, being pessimistic is not the intention of this brief introduction to the situation in Japan. This short paper merely intends to clarify the current situation of museums in Japan, which differs from that in other countries where museums have been working on the issue of multiculturalism as a direct response to their visitors and communities. Here, I am also implying that museum practices and methods in Western literature, while providing tremendous insights and ideas, cannot be directly applied to the museums in Japan. The situation can only be changed from within.

A holistic approach toward diversity

Therefore, where should we start? Going back to Image 1, which shows the range of diversity of the D&I project, museums in Japan already have certain awareness and experience of "physical and intellectual functions" and "life stages". For example, many museums have experience in accepting people with physical disabilities, and some have been engaging in programs and workshops such as those for the visually and hearing impaired (Murata and Yoshiara, 2018). Instead of tackling multiculturalism as a "new" issue, it is important to place multicultural issues in the context that museums are already engaged in. It is necessary to expand their current experience and awareness to a more holistic idea of diversity that could include other issues museums have never dealt with, such as ethnicity, nationality, religion, gender, or sexual orientation.

Some museums and organisations could play a leading role in this. For example, the Tokyo Metropolitan Art Museum is a rare case in which programs aimed at children with foreign roots are held.[15] Arts Maebashi, located in the prefectural

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[12] In total, 93.8% of foreign workers in the manufacturing industry and 81.8% of those in the construction industry work in areas besides the Tokyo Metropolitan Region. In contrast, 82.7% of foreign workers in the information and communication industries work in the Tokyo Metropolitan Region (Mochizuki, 2019: 63-68).

[13] For example, see Tokuda *et al.* (Eds), 2019.

[14] For example, when the Osaka History Museum counted the number of visitors from September 13 (Wed) to 15 (Fri), 2017, more than half were foreign tourists.
Source: https://www.city.osaka.lg.jp/hodoshiryo/keizaisenryaku/0000421461.html.
In Nezu Museum in Tokyo, one of the most popular museums among foreigners, the percentage of foreigners is increasing yearly. According to their annual report, 9.0% of visitors in 2013 were foreigners, 12.3% in 2014, 10.9% in 2015, 15.9% in 2016, and 23.7% in 2017. Source: http://www.nezu-muse.or.jp/jp/foundation/pdf/29_report.pdf

capital of Gunma, has been engaged for more than ten years in projects with people experiencing various kinds of difficulties including poverty, neglect, or mental disability.[16] Some art museums in Kanagawa Prefecture form a community led by MULPA, an NPO that aims to create networks between museums and residents of different ethnicities.[17] Currently, museums and galleries dealing with (contemporary) art are fairly responsive to the change, since the act of art is to question our lives and the society we live in (incidentally, the December 2019 issue of *Bijutsu Techo*, a widely acclaimed monthly art magazine in Japan, runs a special feature on "Arts of/by 'Immigrants'").

Subtle changes are also noticeable in other museums. For example, the Hiroshima Peace Memorial Museum, which recently reopened with a new permanent exhibition, now has a small corner featuring foreigners who experienced the nuclear bombing on the day. As one of the museums most visited by foreign tourists in Japan, it has become more sensitive to the storyline of the Japanese who suffered the American bombing.[18] Cases like this can be a catalyst in becoming more open toward multicultural discourse.

Finally, the National Ainu Museum and Park, which is to open in April 2020, is one of the major museum-based projects on multiculturalism led by the government. The project reconfigures the former Ainu Museum, a foundation-run museum in Shiraoi City, into a new national museum. As seen in this paper, the overall situation in Japan makes it difficult to acknowledge multiculturalism as diversity in ethnicity. Thus, this national project, which celebrates the indigenous Ainu culture in Japan, reflects the government's intention to campaign its openness to multiculturalism.[19] However, be that as it may, it should set an example for embracing diversity in museums in Japan.

This paper intended to clarify the current situation concerning museums and multiculturalism in Japan and seek ways for museums to engage in the issue.

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BIOGRAPHY

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[15] The Museum Trip program is tailored for groups that support children experiencing difficulties and poverty. The program specifically mentions children suffering difficulties in adjusting to the cultural gap. Source: https://www.artscouncil-tokyo.jp/ja/events/27817/

[16] For details, see the Arts Maebashi website (http://www.artsmaebashi.jp/?p=13991) and article by Kanae Hasegawa, Forest of Expression: Art as a Communal Act (Studio International, September 16, 2016). (https://www.studiointernational.com/index.php/forest-of-expression-art-as-a-communal-act-review-japan)

[17] MULPA stands for "Museum UnLearning Program for All". For details, see the website: http://www.kifjp.org/mulpa/.

[18] According to the museum, it had 1,522,453 visitors in 2018, of which 434,838 (28.5%) were foreigners. (Source: *Asahi News*: https://www.asahi.com/articles/ASM45462SM45PITB007.html, in Japanese).

[19] In 2008, following the resolution adopted by the Diet, the government for the first time officially recognized that the Ainu people were indigenous people of Japan. In April 2019, the Diet passed a new law that promises to "realize a society that will respect the pride of the Ainu".

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GLOBALISATION AND THE ROLE OF CITY MUSEUMS

グローバリゼーションと都市博物館の役割

ABSTRACT

As a result of the onset of globalisation, people, goods and information now freely flow through every timezone around the globe. Globalisation helps people to travel and stay in other countries and cities. Through an increase in cross-border movement of economic activities, such as international trade and direct foreign investment, various goods and products are imported/exported and produced/consumed. The spread of internet technology and services, among other factors, has made information immediately transmittable around the world, leading to the global homogenisation of culture. When the diverse local cultures that have been nurtured in smaller locations get caught in the massive wave of the "global", there are concerns that an original and invaluable culture will disappear. This may eventually result in a conflict between cultures. An active cross-cultural exchange has positive aspects in influencing, activating and developing one another, but it also brings the negative aspects of friction, arising from more challenging cultural differences.

In a globalised world, it is important to be conscious of the transformation process that happens due to cross-cultural exchange. We think that, as a rule, the city museum should present its processes clearly and share these details with its community. We, the city museums, need to make an effort to be the change that supports the positive aspects of cross-cultural exchange. Here, we would like to examine the functions of a city museum that can contribute to the friendship and mutual understanding between different cultures in this age of globalisation.

Key words: Edo-Tokyo Museum, globalisation, city museums, collection

要旨

グローバリゼーションといわれる現代は「人、物、そして情報」が時間と空間をたやすく超えて地球規模で行き交う。人びとは他国や他都市を容易に訪問・滞在し、さまざまな物資や製品が輸入・輸出されるとともに、さらに生産・消費され、またインターネットなどの普及により、情報は瞬時にして世界中に知れ渡る時代となった。

しかしながら、均質化が世界を席捲するようになると、それぞれの地域で育まれてきた固有の「ローカル」な文化は、「グローバル」という名の巨大な波に呑まれ、かけがえのない本来の文化が湮滅してしまう、という危惧にさらされる場合もある。果ては文化間に軋轢が現れることさえある。異文化交流が盛んになると、相互に触発され、活性化し、発展へと繋がる反面、それまで培われてきた固有の文化との摩擦や対立、つまり負のベクトルへと向かうことも多々みられるようになる。

重要なことは、異文化交流にともなう「変容のプロセス」を自覚のうえ明確に意識下に置くことではないか。そのようなプロセスを適格に呈示し、市民が把握できる一助とすること、それは都市博物館の役割の一つではないだろうか。それによって負から正へと向かう方向もみえてくると思う。異文化間の友好と相互理解に寄与できる都市博物館のあり方を追求していきたい。

キーワード
江戸東京博物館、グローバリゼーション、都市博物館、コレクション

Introductory notes

This paper will attempt to draw together some issues pertinent to the title theme: *Globalisation and the Role of City Museums*. As a member of the Explorers Club at University, I spent over six months travelling across Eurasia by car with three other fellow members. As youngsters, we started in Madras (now called Chennai), India, and ended up in Paris, France. That was forty-three years ago, in 1976. We crossed eleven countries. We were on a very tight budget, buying food that we cooked ourselves in the car and slept in a tent by the roadside, but we met and befriended many different local people in all the places we visited in Asia and Europe. I was bombarded with so many experiences during the trip that I could not fully take them in at the time, and I fell into a form of a culture shock when I returned home. However, it kindled a keen interest in understanding different cultures, which is still as strong today.

After that, I became absorbed by my work as curator of the Edo-Tokyo Museum for over thirty years, which allowed me to frequently converse with people from international city museums and art galleries. In recent years, I have begun to think more seriously about globalisation. What impact does the advancing globalisation have on our lives as citizens of this current era? People, things and information easily transcend time and space, coming and going for an instant on a worldwide scale. That in itself can have a considerable desirable or undesirable effect on local indigenous cultures.

The Edo-Tokyo Museum.
© Tokyo Metropolitan Edo-Tokyo Museum

International exchange: four museums from three countries

Let us consider one project we have pursued earnestly as an example of the form city museums should adopt in such an era - namely the joint initiative of four museums in three countries: South Korea, China and Japan. We speak, respectively, of the Seoul Museum of History, the Capital Museum in Beijing, the Shenyang Imperial Palace Museum and the Edo-Tokyo Museum.

The collaboration between the city museums began in 2002 when the Seoul Museum of History got in touch with the Capital Museum in Beijing and the Edo-Tokyo Museum, with a proposal to hold an annual, three-museum, three-country international symposium, which would be hosted by each nation in turn. Keen to work together and deepen inter-museum interaction, both the Capital Museum in Beijing and the Edo-Tokyo Museum responded immediately to the proposal. The Shenyang Imperial Palace Museum came on board later, in 2008.

Time has gone by so quickly that the year 2019 marks the 18th international symposium, which will be hosted in October by the Edo-Tokyo Museum, under the theme *of City Functions and Museums.*

In August 2018, the international symposium was held at the Capital Museum in Beijing. This 17th symposium sparked a lively debate on the topic of *Resource Sharing and Academic Cooperation*. The Edo-Tokyo Museum's Akiko Okatsuka (Director of the Research Center of Edo-Tokyo Urban History) and Momoko Tateishi (librarian) delivered presentations at the symposium.

In addition to hosting symposiums, we also agreed to hold exhibitions illustrating the benefits of the long-running annual international symposium between four city museums in three east Asian countries, in a drive to pass on the benefits of this valuable inter-museum collaboration to the citizens of each city. We promised to share the number of items to be exhibited, expenses and all other items equally among museums.

Drawing on almost twenty years of experience in international exchange through collaboration, we have succeeded in presenting its achievements by jointly holding an exhibition, which is the particular forte of museums, at

Edo and Beijing: Cities and Urban Life in the 18ᵗʰ century, Housing. © Tokyo Metropolitan Edo-Tokyo Museum

the same time as the international symposium. To implement it, curators and researchers from the Capital Museum in Beijing and the Edo-Tokyo Museum were dispatched to each other's museum to promote joint research and plan the exhibition theme together. Naturally, this also included selecting the exhibits. We became much more aware of the differences between our two museums and learned a great deal from each other. Ultimately, the whole process proved a wonderful exercise in fostering cross-cultural communication among the museum staff.

After much hard work, the first exchange exhibition, *Edo and Beijing - Cities and Urban Life in the 18ᵗʰ century*, was finally held in Tokyo in February 2017.

Our joy at the success of this long-awaited exhibition was further enhanced by the fact that it took place at the Edo-Tokyo Museum. It ran from February 18 through April 9, 2017. This exhibition was co-organised by the Capital Museum in Beijing, the Edo-Tokyo Museum, and had the *Asahi Shimbun* as a media partner.

To best express the bustling comings and goings in 18ᵗʰ-century Beijing and Edo, we endeavoured to encourage visitors to compare and contrast the two cities by placing scrolls side by side, such as the Kangxi Emperor's sixtieth birthday celebrations (1717, Beijing) and the *Kidai Shoran* (a picture scroll depicting the prosperity of the Nihonbashi district, 1805, Edo).

The exhibits illustrating housing in Beijing and Edo displayed models of Shihenyuan courtyard housing in Beijing and terraced housing in Edo.

Part of the exhibition featured clothing from both cities, displaying a formal robe worn for state occasions by the Yongzheng Emperor, the 5ᵗʰ emperor of the Qing Dynasty, a Haori jacket belonging to the first shogun of the Tokugawa dynasty, Tokugawa Ieyasu, and a sword belonging to the second Tokugawa shogun, Tokugawa Hidetada. We also explored the theme of child-raising in the two 18ᵗʰ-century cities. The symmetric display of the cities of Beijing and Edo illustrated the concept of comparative urban theory running through the exhibition. The curators and researchers of both museums worked extremely hard on this exhibition, and we also produced an illustrated catalogue in Japanese, Chinese, and English.

In the following year, 2018, *The Metropolises and Prosperities of Tokyo and Beijing in the 18ᵗʰ Century* exhibition was hosted by the Capital Museum of Beijing. In August of that year, the Edo-Tokyo Museum shipped several hundred exhibits to unveil to the citizens of Beijing for the first time. The exhibition in the Capital Museum of Beijing attracted 250,000 visitors, which merits a special mention.

Globalisation and city

Now, I would like to return to the topic of globalisation and city, which is central to this article. In today's world of advancing globalisation, people, goods and information flow freely through time and space around the globe. Fruitful cross-cultural exchange helps promote development based on mutual inspiration, integration and stimulation. From a historical perspective, there are many instances where a newly transmitted culture both influences and is influenced by the recipient local community, and evolves and blossoms in its new location. In some respects, a certain nation can prosper greatly by proactively transplanting a foreign culture. Indeed, after Japan opened its borders in the transition from the Edo Era to the Meiji Era, the new government resolutely transplanted European and American culture into Japan as a national project, something that is considered to have brought about Japan's successful modernisation.

Conversely, as that newly transplanted culture intensifies, it risks destroying the traditional local culture that has been long fostered and nurtured by the local community. It is the traditional culture that helped shape a community's own

small universe, as symbolised by local festivals, performances, and other seasonal events, and that supports rich local community spirit. However, that traditional culture can sometimes face potential extinction.

The important thing here is to clarify the transformation process of a particular culture distinctly. How and in what way did the culture change, or not change? Was it fully embraced? I think it is vitally important to investigate that transformation process and display it competently.

People who work in museums and art galleries should help citizens study these changes by investigating the cultural transformation process, and then depicting it through exhibitions, lectures and other traditional museum activities. Alternatively, if citizens wish to investigate these topics themselves, museums and art galleries should encourage them to use the museums' collections of artefacts, materials and literature that show the tracks of past research. In an era of globalisation, it is necessary to squarely consider the points that have just been outlined with a critical mind, and, as a fresh issue, revisit what the exact role of museums and art galleries should be.

In this way, we must prize our own personal culture. If we do not prize our own culture, we cannot value other cultures, and we learned a great deal about that from our joint exchange exhibition with the Capital Museum in Beijing. Viewing it from another angle, if a person shows respect for other cultures, then one will naturally feel more pride towards one's own culture. That can serve as a fundamental means of overcoming any friction, confrontation or discord between people of different cultures. I want to push forward with hope in that understanding, that is to say, I believe contributing to friendship and mutual understanding between different cultures will be an important function for city museums going forward. The joint initiatives between the four museums in the three countries, Japan, China and South Korea, represent a solid link to such a future.

Plans for the future

In autumn 2019, the Edo-Tokyo Museum will host an exchange exhibition with the Seoul Museum of History entitled *1784, Ordinary Days in Seoul*. The Seoul Museum of History and the Edo-Tokyo Museum enjoy a balanced exchange relationship, so, in 2020, the Seoul Museum of History is planning an exhibition that makes extensive use of collections from the Edo-Tokyo Museum. We are delighted to be able to show the citizens of Seoul the Edo-Tokyo Museum's most prized *ukiyo-e* woodblock prints and folding screens. Once that exhibition is over, the Edo-Tokyo Museum, the Seoul Museum of History, the Capital Museum of Beijing and the Shenyang Imperial Palace Museum intend to conduct joint research projects among the four institutions in order to develop a new exhibition, which will subsequently tour the four host cities in East Asia. It is something to be looking forward to, as the initiative is certain to take place.

In the future, I earnestly hope that we will see collaborative research and joint hosting of exhibitions extend beyond the cities of Seoul, Beijing, Shenyang and Tokyo to city museums in Europe, the United States and other parts of the world. I am already thinking of how we can realise that next dream. It would be wonderful if ICOM or CAMOC prove to be the platform upon which such a vision could become a reality.

(Top) The transformation process of cultures. © Tokyo Metropolitan Edo-Tokyo Museum

*(Bottom). Contribution to friendship and mutual understanding.
© Tokyo Metropolitan Edo-Tokyo Museum*

BIOGRAPHY

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SUSTAINABILITY OF EXHIBITIONS CO-CREATED WITH THE CITY

都市と共創する展覧会の持続可能性

ABSTRACT

An exhibition about a regional area should not be a one-time event that lasts for a few days or months. It should be a circulatory system that keeps running together with the community to which it belongs. Such an exhibition should raise awareness of issues faced by the local community and help lead its members to strive to find solutions. Moreover, exhibition planners should discover hidden problems and bring them out to resolve them from balanced perspectives with the local community. Even when putting an exhibition together, it should not be limited to the space of a museum. Planners should make it relevant to the museum's locale and enable it to communicate with the local community constantly. The Seoul Museum of History has done diverse experiments for various exhibitions regarding Seoul areas with a noteworthy locality. In this paper, I would like to take the exhibition entitled *Made in Changsin-dong* as an example that keeps close contact with a local community, to discuss the sustainability of the exhibitions seeking to "circulate" together with local communities.

The *Made in Changsin-dong* exhibition transcended the walls of a "museum" and expanded its scope into the "region". Even the theme of the exhibition, its content and items were determined and produced with local residents. As part of the efforts to improve the negative image of the poor residential environment and the dwindling sewing industry, the exhibition strove to re-identify the local community, starting by making public the chronic issue of textile waste disposal, while discovering the cultural value of some lesser-known areas in the neighbourhood. The residents, urged to participate in the process, contributed directly and indirectly to the exhibition in various ways, including the preparation of exhibits or the collection of exhibition items. Following the exhibition, Changsin-dong was excluded from the city's redevelopment area list. Amenities were built for local residents, as well as cultural facilities in honour of well-known artists who lived in Changsin-dong. In 2018, the Changsin-dong Sewing History Museum opened its doors. The exhibitions held by the museum successfully affected positive changes in the local community.

Key words: sustainability, Seoul, region, exhibition, co-created

要旨

地域をテーマとした展覧会は、数日または数か月だけの一回限りのイベントではなく、属するコミュニティと一緒に走り続ける循環システムでなければならない。そのような展覧会は、コミュニティに隠された地域課題に対する認識を高め、バランスの取れた視点から人々と一緒に解決策へ導くことに役立つはずである。展覧会の開催は、博物館の空間に限定されるべきではない。計画担当者は、展覧会に関連した場をつくり、常に地域社会とコミュニケーシンが取れるようにする必要がある。ソウル歴史博物館は、ソウルの注目すべき地域性に関する様々な展覧会のために、多様な実験を行ってきた。本稿では、『Made in Changsin-dong（メイド・イン・昌信洞）』と題する展示 覧 会を例に、地域社会との交流を深め、地域社会との「循環」を図る展覧会の持続可能性について議論する。

『Made in Changsin-dong』は、「博物館」の壁を超え、展覧会の範囲を「地域」にまで拡大した。展覧会のテーマでさえ、その内容や展示されるものは地

域住民とともに決定・制作された。この展覧会は、貧しい住宅環境と弱体化する縫製産業の否定的なイメージを改善する取り組みの一環として、地域社会を見直すことに努め、地元コミュニティにあまり知られていない地域の文化的価値を発見しながら繊維廃棄物処理の慢性的な問題を公表することから始めた。その取り組みへの参加を促された地域住民は、展覧会の準備や展示品の収集など、さまざまな方法で直接的または間接的に展示に貢献した。展覧会によって、昌信洞　は市の再開発地域リストから除外されることになった。また、昌信洞に住んでいた著名な芸術家および地元の人々のための文化施設設備が整えられ、2018年に昌信洞縫製歴史博物館が開館した。博物館が開催する展覧会は、地域社会のポジティブな変化に影響を与えている。

キーワード
持続的可能性、ソウル、地域、展覧会、共創する
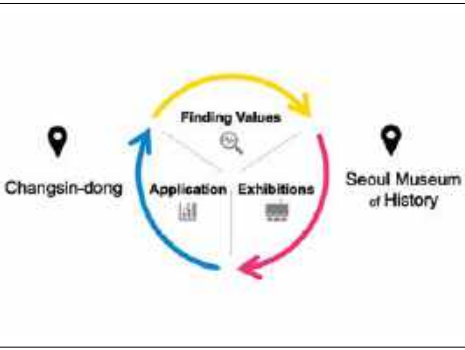
The value chain for sustainable exhibition. © Seoul Museum of History

A sewing factory. © Seoul Museum of History

The limitation of conventional exhibitions and searching for sustainable possibilities

Usually, special exhibitions held at museums are constrained by various factors, such as space, time, budget and content. In the case of relics, museums are, most likely, located at a long distance from wherever the artefacts had been created. Relics, except when they are self-contained, are by definition limited in content and yet attempt to serve exhibition purposes. Such restrictions become even more evident when exhibitions deal with place. While the actual site for relics is separated from the museum, exhibitions can be organised by utilising the by-products from the site. The visitors are challenged to find the essence of the places through items parted from the site where they are supposed to exist.

Then, what should we do to make an exhibition a permanent event instead of just a one-time occurrence?

Exhibitions can only secure sustainability when they get over their intrinsic limits. A good example is an exhibition on a locality. Such an exhibition can overcome a wide range of restrictions when a museum and its local community join forces to use the community itself as the exhibition venue. Moreover when, together, they try to maintain the exhibition for good, and when they exhibit locally collected items that can lead to cost reduction and maximise the reality of the exhibition. The Seoul Museum of History collaborated with a local community called Changsin-dong to organise the *Made in Changsin-dong* exhibition. This paper will delve into the presentation that implemented a sustainable exhibition through collaboration with the local community.

Made in Changsin-dong, **exhibition of the Seoul Museum of History**

Before the Changsin-dong exhibition

- What was Changsin-dong like in 2010?

Changsin-dong, located east of Hanyangdoseong, the Seoul City Wall, is a low-income community with a cluster of old sewing factories hidden behind the contemporary Dongdaemun shopping town. Most clothes displayed in the shop windows of the Dongdaemun fashion market are "magically" made within three days by unknown workers in the sewing factories of Changsin-dong. To the ordinary citizens of Seoul, Changsin-dong means nothing more than an insignificant neighbourhood behind the Dongdaemun Market. In 2007, Changsin-dong was designated as a redevelopment area to construct large-scale apartment complexes due to its deteriorating houses and narrow roads. When the number of sewing factories dropped because of the decline in the country's textile industry, Changsin-dong faced a crisis. The number of old and dilapidated houses increased from 39% in the 2000s to 75% in the 2010s, while the population dropped from 67,800 in the 1980s to 31,800 in 2010. Sewing factories decreased from 3,000 in the 1980s to 1,300 in 2013, seriously economically affecting the community. The flagship industry was collapsing. Residents were leaving; measures had to be taken to try to revitalise the community.

- Changsin-dong survey in 2011

Under the theme of "memories and places of Seoul", the Seoul Museum of History recorded the stories of the city's various localities that were about to disappear or change significantly due to redevelopment projects. To that end, the museum has conducted surveys for two to three areas every year to carefully

observe and record them before they largely change into apartment complexes. Changsin-dong was listed in 2011, ahead of redevelopment. The Changsin-dong survey recorded the clothing production systems in the in the cluster, the original residents' testimonies, and the measurements of old buildings, among others, while discovering the historical values of the community and building strong relations with residents.

Changsin-dong exhibition in 2013

Exhibition's intention and composition

As a city museum, the Seoul Museum of History has tried to find its identity and sense of place around Seoul. Hence, since 2009, it has featured exhibitions about various places in Seoul. *Made in Changsin-dong* was its sixth exhibition dealing with the sense of place in Seoul, for which the museum felt it necessary to make some methodological changes in its place-themed exhibitions. At that time, exhibitions about local regions used to be held inside museums only. It was then determined that enhancing the sense of place was the key to appropriately conveying the identity of each region, leading to the curation of exhibitions directly linked with regions.

For this particular exhibition, we talked to the lifelong residents of Changsin-dong about how to directly connect the exhibition with concrete places in the local community. First and foremost, they expressed their worries that the exhibition would show the negative aspects of Changsin-dong and its sewing industry. They wanted the exhibition to pay attention to the potential that this area has, and how it provided for those who wanted to start their own business with skills and a single sewing machine rather than focusing on the poor working conditions of sewing factories. They said that any negative depiction of the area would be harmful to its future. This exhibition was curated with the purpose of shifting the negative image of Changsin-dong into a positive one.

*Structure of the **Made in Changsin-dong** exhibition. © Seoul Museum of History*

The key was to have the local residents actively taking part in the exhibition preparation process so that the exhibition could be more closely linked to the region, eliminating negative elements of the area and highlighting positive aspects of the community to improve the people's stereotypical perception of Changsin-dong.

Resident engagement and collaboration

- Connecting with local organisations

To vividly convey the voices of the community, it was crucial to draw the residents' active participation in the exhibition. Luckily, the 2011 survey helped us establish bonds with residents, and we were able to secure community members willing to cooperate with us for the exhibition. Those who directly or indirectly took part in the exhibition were social enterprises, members of seamster/seamstress organisations, civic activists and lifelong residents of Changsin-dong. We collaborated with artists running social enterprises to curate the exhibition, collected leftover fabrics and other objects from sewing factories to use them as exhibition materials, and tapped into residents' properties and memories to use them throughout the exhibition venue.

- Changsin-dong as exhibition venue; residents as curators and producers

The exhibition was organised in a way that residents were able to participate in the whole process, ranging from curation or production to installation throughout

Map of memories.
© Seoul Museum of History
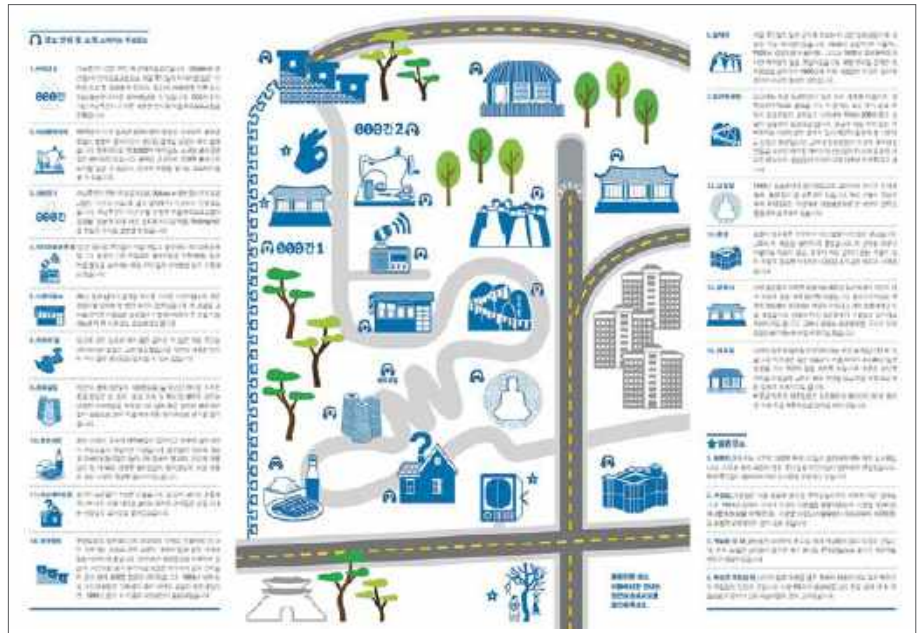
the entire local community. The participatory *Map of Memories* programme urged residents to find spots meaningful to them, share their stories about the locations, and make a map of those places. The result was the discovery of places that only the residents could find, such as a quarry, mysterious empty houses and a steep whirlwind alley. The places listed on the *Map of Memories* resulted in a tour course open to those who completed the museum tour. The places were marked with signs so that visitors could find them on their own with the *Map of Memories* while listening to the residents' recorded explanations about the locations. By participating both in *the Made in Changsin-dong* exhibition, completed from the curator's perspective, and the actual tour of Changsin-dong, visitors were able to understand and experience the community inside and out.

Resolution of local issues

- Reaching consensus on a chronic waste issue

A chronic local problem of Changsin-dong had to be resolved to promote the community as an area with growth potential, as requested by the residents, instead of the negative image associated with the neighbourhood. The issue was the heavy environmental and economic burden on the community due to the waste generated by sewing factories, including textile trash. To draw attention to the issue, the exhibition hall was made of waste materials from Changsin-dong instead of traditional wood, glass and steel. For instance, textile waste, textile boards, sewing machine supports and demolition waste were used in the creation of the exhibition hall. Even the visitors' book was made of textile leftovers, as was it the case for promotional materials and artworks. All those things were collected and screened by the residents of Changsin-dong, which was one of the indirect ways they got involved in the exhibition.

Textile waste. © Seoul Museum of History.

- Positive community image promoted by exhibition hall design

Most Seoul citizens either hardly knew anything about Changsin-dong or had yet to set foot in the community. Still, we entitled the exhibition *Made in Changsin-dong* to emphasise the fact that the clothing of the Dongdaemun fashion town was made in many unnamed Changsin-dong sewing factories. We chose "hot pink" as the main colour for the museum exhibition hall to project the positive image of Changsin-dong and change widespread perceptions of the community through this passionate and lively colour.

Value discovery for the community

- Great artists from Changsin-dong: Nam June Paik and Park Soo-keun

Positive changes in the region are only possible when they are backed up by its residents' attention and commitment. For the residents of Changsin-dong to take pride in their community, it was crucial to awaken them to the fact that Changsin-dong was rich in cultural and historical assets. To that end, we discovered great artists related to Changsin-dong and set up stone markers in their honour. The world-class video artist Nam June Paik was raised in Changsin-dong and came back as a global celebrity to stage a performance in the community. Soo-keun Park, one of the most respected Korean painters, lived in Changsin-dong while painting genuinely Korean scenes in his unique style. We installed signs in locations where the great artists lived. Pleasantly surprised, residents welcomed the action saying that they finally had something to be proud of in their community.

- Discovery of hidden places

The *Montage of Life* programme was aimed at improving the conditions of various key sites through the residents' direct involvement in the identification of hidden places in Changsin-dong, and public art was created through a collaboration between residents and artists. The programme turned a wooden platform (used as a low, wide chair) in front of a store that one met at the end of the hilly road of Changsin-dong into a rest area open for everyone. The programme included an installation of public art created with residents at a location where villagers got together for a sacrificial rite to revive the historical significance of the spot. Other places unknown to outsiders were identified and introduced to the outside audience through the community tour program.

The installations of recycled artwork. © Seoul Museum of History

Table 1. Participatory programmes

Description	Content	Installations and results
Map of Memories (resident participatory programme)	Gather residents' memories, create stories and make a map	• Installation of the Map of Memories mural • The Map of Memories created by residents • Memories about the photo studio
Montage of Life (community self-discovery)	Create a public art with artists after residents discover hidden places of Changsin-dong	• A wooden platform that has turned into a community space • Installation of textile public art at Danggogae Park
Artist Marker (community self-discovery)	Install markers at the locations where artists Soo-keun Park and Nam June Paik once lived	• Marker at the site of Nam June Paik's house • Marker at the site of Soo-Keun Park's house
Urban Stroller (community tour)	Get visitors to follow the Map of Memories and stroll through the community enjoying local displays	• Installation of guide flags and banners • Audio-guide recorded by local residents
Collection of textile trash	Gather textile trash like textile boards and textile leftovers	• Using them as the museum display materials

The designation of Changsin-dong as a redevelopment area was repealed in October 2013, following the Changsin-dong local survey, in 2011, and the *Made in Changsin-dong* exhibition from May to July 2013 by the Seoul Museum of History. In 2014, the community was designated by the central government as

an urban regeneration leading area and granted a budget of 20 billion KRW,[1] in addition to organisational and personnel support. The new designation was aimed at regenerating the community the way local residents wanted – to make improvements in existing conditions rather than demolition and redevelopment. Such a shift in government policy was greatly affected by the museum's efforts to publicise Changsin-dong at home and abroad and discover the great potential of the locality through surveys and exhibitions, among others. The exhibition prompted a number of media outlets, including KBS, to report on the crisis of the textile industry in Changsin-dong as a backdrop. The government's plan announced in 2013 to promote tourist resources in Changsin-dong included the historical and cultural heritage that the Seoul Museum of History had discovered.

- Creation of local culture as of 2019

In 2014, specialised streets were created, including the Sewing Street as well as the streets dedicated to Nam June Paik and Soo-keun Park. A local radio station was launched, playgrounds and rest areas were also built in the neighbourhood, and a local culture and arts organisation increased its activities, including staging a fashion show for seamsters and seamstresses, while installing signs to previously unnamed sewing factories. The site of Nam June Paik's childhood home was discovered while an exhibition was being prepared. A stone marker followed. In 2017, the Nam June Paik Memorial House was built in the location. A stone marker created by an artist stands at the site of Soo-keun Park's home. In 2018, the Sewing History Museum opened its doors to serve as a hub for Changsin-dong including the area's sewing industry. The exhibition contents of the museum owe a lot to the local survey findings of the Seoul Museum of History.

No one participated in the Changsin-dong exploration programme in 2011. Conversely, the 2017 program was attended by 1,300 people. The Sewing History Museum has been visited by more than 20,000 people since its launch in 2018. Changsin-dong is no longer just a back alley of Dongdaemun's fashion town. It now offers lots to see. It is being created as a place with plenty of vitality. More than ten convenience facilities have been built, including a radio station, cultural spaces, museums and rest areas. A total of six social enterprises currently support the community. The brand "Made in Changsin-dong" is widely used throughout Changsin-dong in various kinds of places.

Critical success factors for sustainable exhibitions

The Seoul Museum of History conducted a one-year survey and held an exhibition for 46 days concerning Changsin-dong. How were they able to change the community so significantly?

The first success factor was the fact that we worked hard to figure out exactly what the local residents wanted. Then, in the exhibition, we presented all the problems that Changsin-dong had to overcome, which was only possible given the trust that we built with the local residents during the one-year fact-finding survey process. Another challenge was how to encourage residents to participate in the exhibition effectively when they were busy making ends meet. We diversified the patterns of residents' involvement, from the collection of textile trash to engagement in resident programmes, depending on their situations and interest.

The second success factor was the establishment of a collaboration system that led to the minimisation of trouble between the Seoul Museum of History and the local community. More often than not, projects requiring residents' participation get delayed due to a number of variables. Collecting and reflecting each resident's opinion is always hard and time-consuming. Communication with local residents

(Top) Nam June Paik Memorial House. (Bottom) Sewing History Museum. © Seoul Museum of History

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[1] KRW stands for South Korean Won.

for the exhibition progressed quite well: for the local community exhibition part, our museum minimised intervention so that the residents' efforts could be faithfully reflected in the exhibition regardless of the quality of their productions. Residents were also allowed to take the initiative in the management of that part of the exhibition, whereas, for the exhibition in the museum, residents' participation was limited to indirect support including talent donation as well as the collection of exhibition materials. We arranged for resident engagement to be made flexible, depending on circumstances, under the principle that the long-term exhibition must always progress on the basis of mutual recognition and trust.

The third success factor was the fact that we approached local issues strategically after figuring them out precisely. To shed light on the sweatshop waste issue, we actively used textile trash and leftovers in our exhibition while publicising the hidden treasures of Changsin-dong in and out of the museum. The type of materials that we displayed in the exhibition could be used later in various projects, including the Changsin-dong Urban Regeneration Project, as they were instantly applicable to building sites and useful for various purposes. The *Made in Changsin-dong* exhibition was the first exhibition which the Seoul Museum of History prepared through active collaboration with a local community. Since the exhibition, Changsin-dong has changed for the better, including its environmental conditions. Nevertheless, our museum, by definition, cannot get involved in the community indefinitely. It is time for us to figure out the new roles that the Seoul Museum of History can play in the sustainable development of local communities like Changsin-dong through a sustainable relationship with them, rather than short-term involvement.

BIOGRAPHY

The author, SU-IN JEONG, majored in modern city architecture and urbanism of Seoul from the graduate school of Hanyang University, Department of Architecture, and is currently pursuing the doctoral degree. From 2004 to 2010, the author conducted research on the history of Seoul at The Seoul Institute, a policy research institute of the Seoul Metropolitan Government. Since 2010, the author has been working at the Seoul Museum of History as a curator specialising in urban architecture. While taking charge of various tasks related to the city and its architecture, she has also organised various exhibitions, including Myeongdong Narratives and Jeongdong in 1900. Most notably, since 2016, she has conducted numerous regional surveys to look into areas such as Sinchon, known as a college town, Daechi-dong, known for its number of private academies and Bukchon, popular for its hanoks (traditional Korean houses), from a micro-historical perspective, in an effort to figure out the traditional culture of everyday life in Seoul.

MASAKAGE MURANO

Museum of Kyoto, Japan

村野正景
京都府京都文化博物館

DISCUSSING THE ROLES OF THE MUSEUM OF KYOTO IN CONTEMPORARY SOCIETY

現代社会における京都文化博物館の役割を探す

ABSTRACT

Expectations for city museums are ever-increasing, so we must ask ourselves some questions: how can we discover and understand what the expectations of a diverse range of people are? Furthermore, to what extent can we meet those expectations? As such, the Museum of Kyoto, as a city museum, also needs to play new, additional roles.

One of these roles is to contribute to the *Machizukuri* (Community Planning or Area Management) of the museum's neighbourhood. In other words, we speak of a contribution of the museum to the people of the area and how it can acquire a sense of place, given that it is located at the centre of the city of Kyoto. Here, in addition to the residents, there are also many tourists, people working in commerce and, in recent years, new immigrants. Therefore, with so many different inputs, conflicts of interest are unavoidable. Additionally, following the recent wave of consumer-oriented commercialism, the cultural resources of the area may be lost. From such a sense of crisis, efforts are being made by the *Machizukuri* associations, organised by the residents and stakeholders of the area, to discuss what it means to be here and to consider the identity of this place.

How can the museum be involved in these activities? To find an answer to this question, the museum holds regular meetings with the local community planning associations. By establishing a place for ongoing dialogue, we are gradually creating new ways to be involved, especially through collaborative projects. For example, we have held interviews with local residents, researched document surveys, assessed similar projects elsewhere, conducted workshops and symposia, modern architecture tours and special exhibitions. All of them are participatory, from planning through to implementation and evaluation. In particular, for the past two years, we have tried to value modern architecture in Kyoto.

In this article, the participatory projects of the Museum of Kyoto, which involve the community, will be presented in order to discuss the contemporary roles and responsibilities of a city museum in Kyoto.

Key words: *Machizukuri*, community planning, dialogue, internal voices, roles of museums

要旨

近年、都市博物館への期待は高まっているようだ。博物館関係者は、そうした様々な期待にどれだけ気づくことができ、また期待にどれだけ応えられるだろうか。京都府京都文化博物館もまた、都市博物館として新たな役割を求められている。

その役割の一つが「まちづくり」への貢献だ。まちづくりという言葉が指す内容は時代によって変化しており、定義は難しい。英語で言えば、エリア・マネジメントやコミュニティ・プランニングが相当しよう。あえて言い換えれば、博物館による地域の人々に対する貢献であり、また地域の人々がその土地への愛着や帰属意識、あるいは品格を感じられるように活動をおこなうことだ。もちろん地域には住民だけではなく、旅行者やお店を構える人々もいるし、また新

たに居住を始める方もいる。それゆえに、興味や関心の相違によって地域の人々の間で問題が生じることも避けがたい。加えて近年の消費志向の商業主義は、それまで継承されてきた地域の文化資源を消費し尽くす危険がある。このような危機感から、当館の界隈ではまちづくり組織がこの地域のアイデンティティや品格を検討する活動をはじめている。

博物館は、このような活動にどう関わることができるだろうか。この問いに回答を見つけるため、当館ではまちづくり組織と月に一度定例会を開催している。ここでの対話を繰り返すことで、私たちは新たに連携事業を形成することができ、すでに様々な活動を始めている。それは例えば、地域住民へのインタビュー、資料調査、同様の事業の比較研究、ワークショップ、シンポジウム、まちあるきツアー、企画展などである。いずれも、地域組織と博物館が深く連携した事業であることが特徴である。例えば、企画展では、展示品選びや展示などの諸作業のはじめから最後まで地域組織メンバーが参画した。とりわけここ数年間は、都市景観なかでも近代建築にねらいを定め、その価値づけにかかる取り組みを多数実施している。最新の企画展では、来場者に対して、この地域の近代建築や景観にかかる投票をうながすような展示をつくり、近代建築の価値評価などといったまちづくりに活かすためのデータを得た。また、建物の環境にかかる自然科学的手法や建物全体の三次元測量およびVRといった最新技術について、企画展を通じて地域組織・住民に紹介した。こうしたデータや技術は、近代建築や景観を今後も継承し、活用するために、参考になるだろうし、実際に地域組織もこれらの技術の導入を始めている。

このようにして博物館は、様々な人々の対話や意見交換をおこなえる場となったり、最新技術などのショーケースとなったりすることで、まちづくりに貢献できるのではなかろうか。本稿では、具体的な活動について詳しく紹介していきたい 。

▶

Introduction

What kind of role is the Museum of Kyoto now playing in our contemporary society? Before answering this question, it is important to introduce the word *Hakubutukan-iki*. This word has been used in Japan for at least fifty years and illustrates the roles and responsibilities of museums in a rather negative way.

Hakubutukan means "museum" in Japanese and *Ik* means "to become a part of a collection". Together, they stand for "becoming part of a collection in the museum". This can be understood as a term referring to the collection of materials, one of the basic functions of the museum. However, its true meaning is negative. *Hakubutukan-iki* in Japanese actually means "out of date" or "useless". Therefore, when we try to define the roles of *Hakubutukan*, or a museum in contemporary society, we have to consider the broader associations that Japanese people make to museums.

On the other hand, the roles of the museum have drastically changed over time and continue to evolve; it no longer is just a place to store and display obsolete things. In particular, expectations for the museum are increasing. How can we discover and understand the expectations of a diverse range of people? To what extent can we meet those expectations? What kind of roles should the museum play in modern society? Before addressing the main topic of this paper, the Museum of Kyoto should be presented.

Brief guide for the Museum of Kyoto and its new role

The Museum of Kyoto opened in 1988 as a comprehensive cultural facility that collects, preserves, researches and exhibits a broad range of cultural properties including archaeology, history, art, film and folklore. It is an institution that also encourages the creation of new artworks and international cultural exchange projects.

The Museum of Kyoto consists of two buildings: the Main building and the Annex. The Annex was established in 1906 as the Kyoto branch of the Bank of Japan, and it was designated as an Important Cultural Property of Japan in 1969. This is a famous example of brick architecture from the Meiji period known as the *Tatsuno* style, which is named after one of Japan's first modern architects, Tatsuno Kingo. The Annex is now used as a unique venue for the Museum of Kyoto and is available for multiple uses such as conferences, ceremonies, concerts, art exhibitions and even weddings. This building has become a familiar landmark with close ties to the local community.

The main building has exhibition spaces for arts, history and community where we work as curators. Besides exhibitions, the curators have been doing various activities (Murano, 2018a; 2018b). As defined in the museum functions, we are engaged in collection, preservation, education, entertainment and investigation. In addition to these functions, the Museum of Kyoto is a city museum, so it is now sought after to perform new functions, namely, the *Machizukuri*. This is another Japanese term which should be explained in order to demonstrate our roles.

Expectations for contributing to *Machizukuri*

Machizukuri is a key concept for understanding modern Japanese community planning. *Machi* means "neighbourhood" or "small town" and *zukuri* stands for "making" or "planning". It is a very particular concept in Japan. There are several definitions of *Machizukuri,* and the translations into English are also varied. According to one of the definitions, *Machizukuri* can be understood as an attempt to improve or sustain the city with the involvement of local residents in the planning (Watanabe, 2006). So, this means that local residents should be engaged

from the start in creating the plan, having their own roles and responsibilities in city planning. Therefore, the activities of *Machizukuri* include encouraging the involvement of residents in meetings and policy-making, among others.

In this sense, the Museum of Kyoto is expected to participate in *Machizukuri* as one of the important stakeholders for the local community. This being established, what kind of contribution can one make? How can the museum meet those expectations? These are not easy questions to answer. To find an appropriate answer to this question, we would like to share the current issues that we are now facing in Kyoto.

Diagnostics of the current situation of Kyoto

Kyoto is located at the centre of Japan and is a city famed for its cultural heritage. According to the results of the comparison study on perceived identity and branding of cities in Japan (Hayashi, 2006), Tokyo, as the current political capital of Japan, excels in technology, economy and also the policy-making for Japan as a whole. When it comes to Kyoto, the atmosphere of well-preserved culture and history is the main feature of the city. We may be able to say that Kyoto is a city where the Japanese people are proud of its culture and history.

The Museum of Kyoto is located at the heart of Kyoto, and in the vicinity there are various famous tourist spots such as the Imperial Palace, Nijō Castle, Heian Jingu Shrine and Gion, among others. The museum lies in the very centre of the city. Such famous tourist destinations are undoubtedly important components of Kyoto's culture and, as such, many people will connect to them personally and consider them as the typical image of the city. However, this is also the image of Kyoto as seen from outside, through the eyes of tourists and the tourism industry. There are more cultural components of Kyoto which differ from these external images. Nevertheless, these seem to be neglected in favour of the famous Kyoto images, and they do not receive as much attention as the former.

The external image of Kyoto attracts many people to the city. In fact, about 53.6 million people visited the city in 2017.[1] While so many people visit or come to live, those who have been supporting the foundations of this history and culture of Kyoto, its local residents, seem to have been forgotten. If the daily culture and identity that local residents cherish are not admired, then the culture and history of Kyoto will only be consumed, and there is a danger that they will not be preserved and passed down to future generations. Likewise, there are lots of voices from within the city, which might be different from the voices from the outside. In Kyoto, picking up the multiple voices of the community has been of crucial importance.

Another problem is that the very human relationships within the communities and neighbourhoods are gradually weakening in Japan, and we are now at the brink of the destruction of these communities.[2] Therefore, the voices from the inside are sporadic, making it impossible to produce a strong message. This also has been raised as an issue in community planning.

From such a sense of community crisis, efforts for *Machizukuri* are being made by the residents and stakeholders of the neighbourhoods in the area of the Museum of Kyoto, such as shop owners, architects, academics, among others, in order to manage the area better. It is necessary for the Museum of Kyoto to consider how it can be involved in these activities.

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[1] Source: *Kyoto Tourism Comprehensive Survey* 2017.

[2] See: *White Paper on the National Lifestyle* (2007)

Efforts of the Museum of Kyoto

Taking the above issues into account, the Museum of Kyoto strives to participate in several actions. As far as our concrete activities go, we established three basic principles. The first is to share the concept of the *Machizukuri* in this area, talking with the local community in Kyoto. Second, based on the concept outlined, we take actions. Finally, the third is to propose ideas and plans for the next projects.

Sharing the concept of *Machizukuri* and the primary concerns of the local community

In order to understand each other personally and officially, the Museum of Kyoto and the local *Machizukuri* associations have regular monthly meetings, which, so far, have been held more than sixty times. Through these meetings, we share our visions of the *Machizukuri* and discover activities and theoretical concepts. The museum especially focuses on the neighbouring community associations. To the north and south of the museum, there are two different communities: on the northern side there is the Aneyakoji Street community, and on the southern part there is the Sanjo Street community. It is characteristic of Kyoto that the street has the designation of community and both of them have their own *Machizukuri* associations.

Through these community involvement meetings, there are lots of exchange opportunities between community members, we can share various information such as that on community festivals, and we can also understand why these attractive events are necessary. Regarding festivals, it is important to hold them to offer opportunities for communication among residents.

We are now focusing much more on their primary concerns. First, to identify the cultural resources of the area, then, to promote the values of the landscape and its components for preserving them and attracting people to the area. Lastly, to improve a sense of place among people of the area by encouraging them to participate in the planning. All these activities are expected to contribute to reconstructing and reaffirming ties within the community.

Machikado museum (left: position of the signboard; right: a closer view of a signboard). © Museum of Kyoto

Taking actions with the local associations

With these concepts in mind, the Museum of Kyoto has committed to develop activities with the local associations. The activities can be summarised in five key words: *Discovery, Share, Open, Express* and *Compare*.

Discovery means to discover and collect the cultural resources of the area. Cultural resources include every tangible and intangible asset that the local people want to cherish. We visited each house in the community and conducted interview-based surveys with the residents. Through this activity, *Machizukuri* association members could also talk directly with local residents with whom they had never previously exchanged views. As a result, *Machizukuri* members were able to deepen their understanding of the local cultural resources. The museum has played a role in connecting *Machizukuri* members and local residents. This is one of the achievements of our community involvement activities.

The next step, to *Share*, was to communicate the information and ideas obtained through the *Discovery* activities to a broader selection of people. We implemented *Machizukuri* café (like a science café) and held symposia on various occasions to open the event for discussion. Each *Machizukuri* café had about thirty attendees, and the symposia had about a hundred people. Through these events, we have been able to generate ideas for future activities to better preserve, inherit and

utilise local resources. One such idea is an open architecture event (inspired by the Open House London) in order to introduce the charm and value of modern architecture on Sanjo Street. For the past two years, we have tried to value modern architecture in Kyoto. The reason is that the local community planning associations feel frustrated by the loss of the modern architecture and they hope to preserve it as an important element of the local landscape and also to use it as a resource for the *Machizukuri* in this area. This event will be implemented in the near future. What is the next step after *Share*? It will be to further expand the range of people who can share information. In other words, to *Open* information. Simply holding symposia does not mean that information is widely available because the number of participants is limited. Therefore, we published information on the web so that anyone can access it. The information is not tourist information but messages for the *Machizukuri* community. For example, the Aneyakoji Street guidebook is available online.[3] Here one can find local cultural resources which have been gathered through collaborative work between the Museum of Kyoto and the *Machizukuri* associations as well as the vision of the *Machizukuri* including the manners and precautions to be followed to enjoy walking in this area.

*The members of the **Machizukuri** association, creating the exhibition.*
© Museum of Kyoto

Relating to *Open* activities, we propose to highlight the importance of the area for the community and visitors and to *Express* messages, so that each resident feels able to have a voice and suggest what they would like to introduce. The messages of the community can be found on the websites of the community associations. However, that is an official message and does not reflect a personal and private opinion. Then, in order to get messages across, we have established a *Machikado* museum for presenting stories and messages of shops and houses in Sanjo Street.[4]

One can find a signboard in front of each house and shop, serving as a prop so that the community members can express their opinions and messages. If the possibility to upgrade these boards to electronic boards arises in the near future, comments and opinions on the messages may be collected. Since this is a private message, it is necessary to consider carefully how to respond to it , as there may be benefits for community planning in two-way communication.

However, there is one thing to be aware of while conducting these activities. If one targets only a limited area and is unaware of other examples, there will be a risk of creating an insulated and self-righteous worldview. Therefore, to *Compare* ideas with organisations in other areas and to visit them to obtain real and practical information seems wise. For example, in 2015, we visited Hagi City, in the Yamaguchi Prefecture, where there is a famous project, a kind of *Open Air Museum*, which is a city-wide community development project. Although Hagi is far away from Kyoto, their city museum was worth visiting because comparing the projects of both cities helped evaluate our activities. It was not an objective evaluation by a third party, but our subjective evaluation. In other words, it created self-awareness and led to a review of activities and the development of new ones.

Proposing ideas and plans for the next actions

Museum exhibitions are a suitable medium to introduce new ideas and information, not only for visitors but also for community members. In 2019, we held the exhibition *Modern Architecture and Community Projects in Bunpaku (The Museum of Kyoto) neighbourhood,* where we collaborated with the *Machizukuri* associations. This exhibition had been planned for over a year, alongside other activities. Its theme focused on the landscape, and especially on modern architecture, which is the primary concern of the ongoing activities of the *Machizukuri* associations. Currently, Kyoto has a problem in the preservation of modern architecture for future generations. The *Machizukuri* associations would

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[3] The website: http://aneyakouji.jp/guidemap/
[4] It translates into English as "street corner".

like to encourage appreciation of its value, so we decided to conduct the exhibition. Exhibits were selected by curators and members of the *Machizukuri* associations, and the community members engaged in the exhibition work itself.

Then, from that point, we devised new actions for the future. One of the ideas is to obtain feedback about the landscape of the Sanjo area from the exhibition visitors, by using an elevation photo of all of the buildings in this area. Using that photo, we asked the visitors which architecture they prefer as one of the elements of the Sanjo street's landscape, and also asked them to put on a sticker. We also prepared a free-writing note and asked the visitors to write their opinion there. The exhibition ended in October 2019, and the voting results have not been compiled yet, but roughly three thousand stickers have been affixed. So, if, on average, each of the visitors put three stickers, it means that nearly one thousand people voted. The *Machizukuri* associations can utilise such feedback from the visitors for their community planning activities.

In addition, we would like to incorporate lots of new ideas and technologies, through which we might be able to utilise the cultural heritage in a new way. As one of the community's concerns is to promote the landscape of the area and to get more people interested, it will be important to strike a balance between the preservation and practicality of the architecture. The Annex of the Museum of Kyoto (the former Kyoto branch of the Bank of Japan, as mentioned above) is being used as a "Unique Venue" a place given over to special use, differing from the original functions of the building. Places that offer a unique environment, such as historic buildings, galleries, museums, among others, can be expected to elicit feelings of something special and highlight regional features when used as venues for events. In that sense, the venue offers the possibility of adding new value to its inherent worth. Therefore, the Agency for Cultural Affairs of Japan is promoting this kind of use.

In contrast, we can point out the lack of scientific data on what type of activity will not damage or harm the venue facilities, or what problems might occur with the expansion of activities. Considering this point, with the cooperation of Tsukuba University and the Agency for Cultural Affairs, we are endeavouring to gather data on changes in humidity, CO_2 concentrations, PM 2.5, vibrations and other matters relating to the use of the Annex facilities. Almost all of the data is available on the website of Purpleair,[5] and we present this technology and the results in the exhibition. There are expectations that, in the near future, we will be able to hold discussions based on specific data, in an attempt to find a balance between preservation and use. This methodology will be applicable not only to the other buildings in Sanjo Street, which the association focuses on, but also the buildings anywhere.

Moreover, we introduced a VR (virtual reality) rendering of the Annex in this exhibition. VR is a technology of great interest in the world of museums. We created this VR in cooperation with Leica Geosystems and Elysium. Leica Geosystems is a company supporting measurement professionals worldwide. Elysium is a software company that has been at the forefront of 3D geometry handling and data translation for over three decades. In collaboration with both companies, we have been carrying out 3D scanning in order to apply it to virtual reality. Although VR has a lot of computer graphics in general, our VR uses data based on accurate measurement by spatial scanning. In other words, this VR data not only help to present the Annex more clearly but can also be used for restoration if an accident occurs in the Annex and part of it is lost, since the original shape can be accurately identified. It becomes valuable source of information. This methodology will also be applicable to other works of architecture.

Photo of the buildings on the Sanjo street and voting results.
© Museum of Kyoto

5 See: www2.purpleair.com

Thus, the museum can be a showcase for advanced technology and theory. Community members will see this and it will hopefully become a reference model for thinking about what to do in other cases.

Conclusion

In summary, the museum can offer opportunities to exchange and represent multiple voices. The museum can be a showcase of new technologies and ideas and be a source of inspiration. If such activities can be implemented, the museum will be able to contribute to community development. However, it is important to take stock that these activities should be based on community participation. When that is fulfilled, the museum will truly become a dialogue space for *Machizukuri*. This will be a museum's role, and if it is contributing to *Machizukuri*, the museum will evolve from "useless", becoming a much-needed entity in the contemporary society.

Virtual Reality rendering of the Annex of the Museum of Kyoto. © Museum of Kyoto

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BIOGRAPHY

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WHAT CAN A SCIENCE MUSEUM DO FOR THE LOCAL COMMUNITY AS A "CITY MUSEUM"?
なぜ、私たちは科学館で地域づくりに取り組むのか？

ABSTRACT

About 13,860,000 people live in Tokyo, the capital of Japan, a city with more than 200 museums. Tokyo is divided into 23 wards, which belong to two areas, east and west. Whereas the capital function is concentrated in the eastern part, the dormitory areas begin in central Tokyo, spreading to the west. Aside from a few museums visited by people from all over the world, western Tokyo is a privileged part of the city to catch the interest of local communities to learn about the area. The Tamarokuto Science Centre, located in the western part of Tokyo, more precisely in northern Tama, is a science museum established in concert by five municipalities in 1994.[1] The aim was to create a variety of learning environments where everyone can enjoy science and seek out to learn more about their own world and to contribute to community building "as a mission".[2] We provide practical learning, not only by offering the exhibition experience based on the results of academic research but also by providing programmes that connect to the natural history of Tokyo and daily life. In the process of each practice, we collaborate with administrations, research organisations and activist in various fields, among others. In recent years, we have been working on topics directly linked to regional issues, such as environmental conservation, food, health, emergency preparedness and disaster response. Furthermore, our reach is set to lifelong learning and multicultural coexistence in areas that are deeply involved in the sustainment of local communities. In this paper, through case studies, we focus on how a science museum plays a role in offering information and conducting experiments in order to contribute to local sustainability, and we aim to discuss the significance of city museums, including science museums, which collaborate with local communities.

Key words: science museum, local sustainability, collaboration, community, learning environment

要旨

日本の首都、東京都には約1,386万人が暮らし、200を超える博物館がある。東京は東西2つの地域に分かれ、東部には首都機能が集中する23区、西部は都心のベッドタウンが広がる。世界中から観光客が来訪するような一部の博物館を除き、自治体の設置運営による地域のための学びの場として機能している。

東京西部にある多摩六都科学館は、1994年に多摩北部の5つの自治体 1）が共同で設置した科学館である。「誰もが科学を楽しみ、自分たちの世界をもっと知りたいと思える多様な学びの場の創出」と「地域づくりに貢献する」ことをミッションとして掲げている 2）。学術研究の成果に基づいた原理原則系の展示体験を提供するだけなく、東京の自然史や日常生活とつながるプログラムの提供を通じて、実感を伴う学びを提供している。また各実践のプロセスの中で、様々な分野の行政、研究組織、活動者等と連携をしている。近年は、地域コミュニティの持続に深

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[1] The five cities are: Nishitokyo City (Tanashi City and Hoya City at the time of installation, merged in 2001), Kodaira City, Higashikurume City, Higashimurayama City and Kiyose City. As of 2019, 731,842 people live in these cities.

[2] It is described in the Second Basic Plan, formulated in 2014.

く関わる地域の環境保全、食、健康、防災、生涯学習、多文化共生等、地域課題に直結するテーマに取組んでいる。

本稿では、科学館を地域の持続可能性に貢献するための情報発信、実験を行う結節点と考え、科学館を含む都市の博物館が地域と協働する意義について、多摩六都科学館の具体的な事例の紹介を通じて論ずるものである。

▶

[1] 東京都の人口13,857,443人（2019.01）：区部が9,569,121人、市部が4,205,936人（30.4%）；多摩北部731,842人：郡部が57,033人 0.4%、島部が25,353人 0.2%。
[2] 西東京市（設置時は、田無市と保谷市。2001年に合併）、小平市、東久留米市、東村山市、清瀬市。5市をあわせて2019.1現在、731,842人が暮らす。
[3] 2014に策定された第2次基本計画に記載されている。
http://www.tamarokuto-sc.or.jp/modules/info/index.php?content_id=16

Participants visited the herb farms and learned about these seasonal herbs. © Tamarokuto Science Center

The Waterside Information Exhibition. © Tamarokuto Science Center

Some of the activities at our museum

- **Learning from the farmers about processing natural seasoning ingredients**

This activity is called *Enjoy Herbs – Learning by making.* Since 2018, the centre has only welcomed twenty visitors to experience making herbal drinks twice a year. In May, we do natural processing of original herbal drinks using spring herbs. In October, seasonings are made using autumn herbs. Before the start of the processing, the lucky participants first visit the herb farmers and help harvest the plants. During the activity, the farmers share with them the characteristics of each herb. Then, in our museum café, they learn the whole process of herbal drink making by doing it themselves. Through this initiative, they are taught how to appreciate herbs from three perspectives: local industry, herbs as plants and as food. The participants are encouraged to repeat the experience in their homes.

- **Communicating the wealth of local nature through experience**

For this purpose, we proposed a temporary exhibition about the five rivers found in the five cities (see Note 1). *The Waterside Information Exhibition* was held from March to May 2018, as a springtime exhibition. The exhibition presented the history of the city, introduced the people living around and named the creatures that thrive in the rivers. During the exhibition, locals attended a creature observation tour on two of the rivers. This type of exhibition was made possible through the cooperation of the civil society organisations working on the river environmental protection in the area. Our natural environment surveys are enriched through the joint effort activities, which include an input and actual workshop on how to control the exotic species.

- **Creating opportunities for citizens to think about urban disaster prevention**

In recent years, we have been developing and implementing programmes on disaster prevention, which will be detailed ahead. The first, this year's, disaster prevention programme for children, focuses on training children and teenagers from the ages of 6 to 15, living in the surrounding communities, on disaster prevention and on how to survive during calamities and disasters. In summer, we held a whole-day camping event in a city park to teach them on how to survive when calamities strike and if they become trapped in the forest. About 120 youngsters of the mentioned ages participated. In autumn, another disaster prevention programme was organised for those of ages between 9 and 15, to orient them on how to survive if a calamity occurred in the city. A tour to the disaster prevention learning facility

called Sona Area in Tokyo was held in September, with 130 participants. From October to November, two workshops on disaster prevention were held, with 75 participants. In all these trainings and workshops, participants were oriented about the actual evacuation shelter environment, and prepared for the challenges that may possibly occur at the shelters. They were taught how to cook their food and what to do if toilets are not available. They were also encouraged to think about others by being conscious of the needs of the people around them and being their "helping hands". In December 2019, we created a *Disaster Prevention Plaza*, in which we exhibited the photos of the children who attended all our workshops and training for two days and posted all the guidelines for disaster prevention and preparedness. The 32 children who participated in the training shared their experiences and explained to the visitors what they have learned. About 1,000 people visited the exhibition.

One hundred and sixty volunteers

Our museum has been welcoming individuals who want to volunteer to help to facilitate the activities inside the centre since 2000. In 2005, junior volunteers - between 10 and 15 years old - also started to join. As of 2019, 111 general volunteers and 49 junior volunteers are registered with us. The whole week round, except Mondays, 20 committed volunteers come to friendly entertain and lead the visitors at the Body Exhibition Room and act as tour guides of the day. If time warrants, they animate learning and observing activities in science to improve visitors' experience. The volunteers are also beginning to plan and run their own programmes, which will become the expansion of the centre's activities. With their time, effort and expertise, the science centre continues to involve the community as part and active participant in its life.

In addition, we conduct the measurements of society for the creation of a healthy body. We are conducting research activities in collaboration with local universities to increase the interest of citizens in health issues.

Conclusions

The mission of our science museum is to expand each person's worldview by showing and experiencing various situations related to our lives, from a scientific perspective. I believe that these two points will continue being relevant in the future. First, our science museum is a venue where the residents can share and impart their scientific point of view about various issues in the community and find workable solutions together. Second, we hope to contribute to the development of a sustainable community by discovering and communicating the potential value of local resources through the activities of our museum.

(Top) Participants explaining disaster prevention goods to visitors.
(Bottom) Volunteers communicating with visitors.
© Tamarokuto Science Center

BIOGRAPHY

HIROMI TAKAO is a specialist in museum communications and programme development. She is currently the Research and Education Group Leader at Tamarokuto Science Center, part-time lecturer at Teikyo University of Science's Course for Prospective Museum Workers and Director of the Japan Science Communication Association.
She became interested in the museum as a place of lifelong learning during her undergraduate years. After volunteering at Toyohira River Salmon Museum in Sapporo, she joined the staff to work on its research, breeding, exhibitions and education programmes.
She subsequently moved to Tokyo and worked in the Public Relations Department at the National Science Museum in Tokyo from 2000 to 2005.
She has since been involved in planning, exhibiting, designing and constructing various museums nationwide, as well as investigating museum activities in Japan and overseas. Since 2011 she has been involved in the planning and operation of more than 50 programmes a year as workshop designer and returned to the museum in 2017.

KATSURA IMPERIAL VILLA, KYOTO. © JELENA SAVIĆ

PART 2

NORTH AMERICA: HUMANIST MUSEUMS, SUSTAINABLE COMMUNITIES, CULTURE OF DIVERSITY

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MUSEUM VOICE AND COMMUNITY VOICE IN A DIVERSE CITY: CASE STUDIES FROM THE MUSEUM OF THE CITY OF NEW YORK

ダイバース.シティーにおける博物館の声とコミュニティの声：ニューヨーク市立博物館を例として

ABSTRACT

This paper looks at a range of practices that the Museum of the City of New York has implemented to advance the multiculturalism of its programming and its representation of diversity in one of the most diverse cities in the world. The initiatives to include non-museum voices and to enfranchise communities in exhibitions fall into four categories: (1) invitations to direct participation; (2) listening circles; (3) co-creation and (4) creating spaces for community voices.

Among the exhibitions discussed are: installations on the Puerto Rican activist group the Young Lords and on the emergence of transgender activism, both as part of the ongoing exhibition *Activist New York; Germ City*, an exhibition on contagion in an urban context; Cycling in the City, an exhibition investigating the diverse subcultures of cycling as well as the urban planning aspects of cycling history, and *Urban Indian*, a contemporary art and history exhibition examining Native American identity in the metropolis.

Among the strategies investigated are: community conversations during the planning phases of the exhibitions, public collecting initiatives that engage communities in building the content of exhibitions, family programming that engages community members as historical experts and co-curation initiatives that involve shared authority with communities. The paper explores the opportunities and challenges inherent in these approaches: How do we define a community? Who is included and who is not? How much authority can be shared in co-curation? How can multiple perspectives be incorporated into exhibitions and programming?

Key words: community, participation, inclusion, curation

要旨

ニューヨーク市立博物館は多文化主義を推進するためプログラミングを実施、また世界で最も多様性のある都市の一つとして多様性の表現を行っている。本稿では、それらのさまざまな実践に焦点をあて、考察する。 博物館以外の声を含め、展覧会にコミュニティをフランチャイズ（参画する権利を与える）するイニシアチブは、次の4つのカテゴリに分類される：1）直接参加への招待；2）リスニングサークル；3）共創；4）コミュニティの声のためのスペースを作る。

本稿で取り上げる展覧会のインスタレーションは、プエルトリコの活動グループ Young Lordsとトランスジェンダーの行動によるもので、どちらも開催中の展覧会『Activist New York』に関するものである。また、『Germ City』（都市部での感染症の影響に関する展示）

『Cycling in the City』（サイクリングの多様なサブカルチャーおよびサイクリング史の都市計画の側面を調査する展示）、『『Urban Indian』（都会でのネイティブアメリカンのアイデンティティを調査する現代美術と歴史の展示）なの展覧会である。

本稿は、さまざまな調査戦略により、展示の計画段階でのコミュニティとのコミュニケーション；展覧会のコンテンツの構築にコミュニティを参加させる公的な収集イニシアチブ；歴史の専門家としてコミュニティメンバーを引き込む家族むけのプログラミング；権限をコミュニティとの共有を伴う共同キュレーションの取り組みについて強調する。また、コミュニティをどのように定義するのか？　誰が含まれ、誰が含まれていないのか?共同キュレーションでは、どの程度の権限を共有できるのか？　複数の視点を展示やプログラミングに組み込むにはどうすればよいのか?これらのアプローチに固有の機会と課題について説明する。

▶

Introduction

There is arguably nothing more important for a museum than to navigate how it relates to its community: the literature swirling around issues of power, representation, engagement, accessibility, relevance and mission has surfaced complex questions with which the entire field must grapple. However, for a city museum, the issue is all the more urgent, because the city museum has a special – even unique – relationship to its communities. Simply put, for city museums, our communities are both our audience *and* our topic. Indeed, even those city residents who never set foot in the door are still intrinsically relevant to our exhibition and programmes, because they are part of the story that we have to tell. Furthermore, when they do set foot in the door, they are simultaneously our constituents, our witnesses, and those who hold us to account for the relevance and truth of the stories that we tell.

While nothing is more pressing, at the same time, nothing is more complex. The question of whether we speak *of*, for or *with* our community inevitably touches on some of the hot button issues of museum curation: the location of authority, representation versus self-representation, authenticity and expertise, subjectivity and objectivity. If, as is widely proclaimed, the era of unfettered curatorial authority is passing or passed, curators have to reckon with what it means to share control over the stories that they tell. Nevertheless, how is this best done and with *whom* should they share authority – in other words, what is a community and who speaks for it? The purpose of this paper is to investigate the implications of this in practice, as seen through recent examples of exhibitions and programs at the Museum of the City of New York.

Special considerations: perspectives from New York City

The particular conditions of a city of the scale and diversity of New York City lend an additional layer of complexity to the challenge of representing the voice of the "community" within a museum. New York is the embodiment of what has been called a "superdiverse" city:[1] here there is no majority group. Indeed, a city that was 63% non-Hispanic white 50 years ago is now just 32% white – a drop of 50%. Black, Latin and Asian New Yorkers now collectively outnumber non-Hispanic white New Yorkers two to one. Over three million – almost four in ten – New Yorkers were born abroad – and a substantial majority (over 60%) of New York households includes at least one immigrant.[2]

Even more notably, there is remarkable diversity hidden behind these racial and nativity numbers. There is no dominant immigrant group in New York. In contrast to other major American cities like Houston, Chicago, and Los Angeles, where immigration is predominated by arrivals from Mexico, the single largest immigrant group in New York City is "other" – a group that vastly outnumbers the number of arrivals from the ten leading countries of origin. The complex mosaic of race and national origin is widely celebrated as an urban asset: diversity is at the very heart of our collective identity. While some New Yorkers express anxiety about immigration changing the composition of the population, of equal or greater concern for others is the prospect of losing our celebrated superdiversity to gentrification and rising prices.

Representing this complexity is a challenge for any institution. This challenge is inflected by two further considerations. The first is what has been called the "hyperdiversity" that lies below the superdiversity of a city like New York. That is to say that within each of the groups enumerated by the statistics, there are endless

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[1] Vertovec, 2007.

[2] NYC Mayor's Office of Immigrant Affairs, 2018.

nuances and divisions.[3] Diversity is not just about identity, it is also about beliefs, relationships and lifestyles, making the question of whose voices and stories to include all the more complex: who can speak for and represent this diversity? At the same time, a city museum has an obligation not only to the many constituent parts of the city but to the city as a whole. In other words, even as it reflects the differences at a local and particular level, it needs to take into account urban scale and context. What do the separate stories of constituent groups tell us about the city and its people as a collective?

Given the complexities of the considerations at hand, it is clear that there is not a one-size-fits-all methodology that addresses the challenges of incorporating "community" voices into the city museum context. The case studies that follow illustrate a range of strategies that the Museum of the City of New York (MCNY) deploys in its evolving practice of integrating community voices into the museum narrative. These case studies are both about the aspirational possibilities of enfranchising communities, in all their varied meaning, into the museum, and about the day-to-day realities and challenges of navigating these issues.

These approaches fall into four categories: (1) invitations to direct participation; (2) listening circles; (3) co-creation and (4) creating spaces for community voices. What they all share is that they are strategies to introduce more non-museum voices into our exhibitions and programming. Some of them concentrate on creating a more participatory and empowering environment for people who come to the museum as visitors. Others focus more on reaching outside the museum walls to city residents, many of them non-visitors, whose stories we look to include in the museum. Some put a special emphasis on those who are typically left out of the museum narrative. While all of them enhance the information and topics that the museum can present to the public, they are as dedicated to expanding the process – the *who* and *how* – as they are to expanding content – the *what* of the museum, with the awareness that process may be as important as product, as it is important to have a community speak for itself, so as not to reinforce its disfranchisement.

Model 1: Invitations to direct participation

The first modality encompasses an array of practices, all of which cast a wide net in terms of inclusion and set a relatively low bar in terms of the demands on the museum or its audiences. Whether in the galleries or in public programmes, they all involve an open call for visitors to share experiences, thoughts, images or objects.

One set of them is the invitations to MCNY visitors to submit stories or opinions as they visit exhibitions. The message is that the museum cares what people think, that visitors have a right to see issues differently, and that the MCNY staff is encouraging a dialogical approach. These kinds of feedback opportunities have been built into a wide range of exhibitions, generally as a very simple, low-tech invitation to handwrite and post an answer to a prompt. In the Future City Lab, the final gallery of MCNY's permanent exhibition *New York at Its Core,* visitors are invited to complete the sentence "What If…" with an idea about the future of New York and place their propositions on a large gridded table. Other visitors can then browse and respond to the prompt "Then…" on the other side of the card, creating a virtual dialogue. In *Germ City: Microbes and the Metropolis,* visitors were invited to answer one or more questions from a list (*What did you learn? What surprised you? What moved you? What disturbed you? What did we leave out?*) and post them on the wall of the gallery. And in *PRIDE!: Photographs of Stonewall and Beyond by Fred W. McDarrah*, the invitation was to share a memory of a gay pride parade on cards that created a rainbow of coloured stories when displayed in the exhibition.

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[3] Oosterlynck *et. al.*, 2017.

A slightly higher bar to entry comes in open calls for submissions to formal exhibitions. MCNY has created photography exhibitions drawn from open calls focusing on topics such as the Occupy Wall Street movement and the impact of Hurricane Sandy. In *Germ City: Microbes and the Metropolis*, we invited New Yorkers to lend objects that spoke to their personal and family experiences of health and disease. These calls empower a wider community to help build the content of the exhibitions while leaving the final selection in the hands of curators or jurors. In such crowd-sourced efforts, there is an expansion of the content and voices represented in the show, but less shared authority *per se*, since the ultimate choice of what to include and what not to still lies in the hands of the Museum.

These direct invitations to participation have certain advantages. They prioritise first-person narratives, giving individual people a direct voice within the museum walls, and they signal the philosophy of empowering visitors and encouraging dialogue. There is generally a low barrier to entry, and the curatorial hand is very light. Moreover, they do not require that the museum define who is in "the community". Instead, anyone can define themselves into the museum community or the city community – no credentials required.

Although direct participation is a straightforward strategy in many ways, it is not without its challenges. Getting participation is not simply a matter of "build it, and they will come". It frequently requires relationship building and outreach, putting the responsibility on the institution to find the right routes to get the broadest and most diverse group of voices possible. Furthermore, open participation inevitably raises the question of community standards. Does a museum have a responsibility to put a limit on what people can say in these open calls? Some of this is straightforward: no hate speech, no gratuitous obscenity; everything needs to be on-topic. But some of it is harder. For example, do we allow things that we know to be factually untrue? As a trusted institution, are we obligated to keep the record straight? In general, we maintain a light touch on this when it comes to visitors' voices, but it is a tricky question for any museum.

Model 2: Listening circles

MCNY has always listened to people in order to shape the content it presents – convening panels of scholarly experts, interviewing and collecting testimonies from individual participants in the events we study. However, we are also pushing ourselves to move beyond these practices by speaking to stakeholders as groups in listening circles during the formation of the exhibition.

Examples include: for our installation on the Puerto Rican activist group the Young Lords, who were active in New York in the late 1960s and early 1970s, we convened a group of people who participated in the movement, along with contemporary Puerto Rican activists. The curator presented the concept for the installation, which is now part of our ongoing exhibition *Activist New York*, and invited their feedback, centring around the following questions: What was most important to them about their experiences? What did they most want others to understand about their history? What were we getting right? What stories were we missing?

The dynamics of these conversations vary with the topic and the particular histories and communities involved. When we convened a similar group for an installation in *Activist New York* on the history of transgender activism in New York, especially in relation to the 1969 Stonewall Uprising, which gave birth to the modern LGBTQ rights movement, we focused on people involved in the contemporary movement, who could speak about how that history is understood within the context of the contemporary movement and what perspectives, concerns and sensibilities contemporary activists bring to that history.

Each of the preceding examples focuses on demographic identity, centring on ethnic or gender identity, which brings a particular set of challenges regarding who can speak on behalf of a presumed community of identity. In other instances, we have found that we have productive opportunities to cut across identity politics, as in *Cycling in the City: A 200-Year History*. In the listening circle for this exhibition, we did not need to define identity demographically, since the exhibition focused on shared activities. Instead, we assembled a group of cyclists who could speak to the experience of urban cycling from a variety of perspectives. This allowed us to look afresh at a topic that is not inherently about identity, at systems of inclusion and exclusion as woven through the urban fabric, not ghettoizing questions of community and diversity into exhibitions specifically about particular communities. Instead, the conversation enabled us to cut across the dynamics that separate and connect people, asking: what does it mean to be a cyclist and to be Puerto Rican/black/immigrant/female in New York?

These types of listening circles have strengthened the ultimate content of our exhibitions by expanding the perspectives included and built partnerships and relationships of trust with communities whose stories we are telling. They are fundamentally consultative, however, leaving the ultimate decision in the hands of the (now better informed) curator. For this reason, the model of "consultation" is open to critique for the inherent hierarchy in which the museum asks for advice but then makes all the decisions. In practice, however, we have found these to be deeply creative and mutually respectful conversations. As part of that, we have embraced the principle that it is important to honour the time and expertise of our participants whenever possible. We understand paying people for their consultation when we can is a form of respect that treats them as experts, not just as people who are lucky to be asked to help us with our project.[4]

As our practice evolves, we are finding that there is no single formula for these listening sessions. Different issues and different challenges arise with every group. In contrast to the surviving Young Lords, who are largely older people with a deep commitment to their history and a lot of flexibility in their time, the trans activists and cycling activists are deeply involved in current issues, with many demands on their time, and finding time to confer with a museum can be challenging. Some face particular obstacles – for example, one member of the transgender activism advisory group could not take the subway without fear, so a car service was provided. Flexibility is the key to success.

Model 3: Co-creation

A recent project explored the potentials unleashed when the idea of listening circles is extended beyond advice and consultation to direct participation by community members. In 2019, the Museum opened *Urban Indian: Native New York Now*, an exhibition exploring the story of the very large and diverse population of Native Americans living in New York City today. The exhibition was initiated by Rebecca Jacobs, then a postdoctoral fellow funded by the Andrew W. Mellon Foundation. Dr Jacobs had been building relationships with Native groups in the city through other projects, and she partnered with colleagues committed to community engagement, including Pilar Jefferson from the Museum's Frederick A. O. Schwarz Education Center.

Dr Jacobs and her team were committed not just to increase the representation of Indigenous New Yorkers in the Museum environment, but to sharing authority and empowering Native voices, in order not to replicate the fraught and often troubled relationship between Native people and museums. In this project, this took shape not only by convening a council of community leaders to reflect on and inform the perspective and framework of the exhibition but also in partnering

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[4] Oakland Museum of California, 2018.

with two established Native organisations – American Indian Community House and AMERINDA – engaging and seeking a Native co-curator, artist and curator Jason Lujan (Chiracahua Apache).

The result was a rich and important exhibition, but also a set of interesting and challenging questions. Among these were contentious questions of identity that complicated the idea of honouring "community" voices. Who is Native and thus counts as a member of the community for the purposes of advising or being represented in the exhibition? Should Native status be measured by the controversial idea of the percentage of Native ancestry, sometimes referred to as "blood quantum"? What about people who are Native by ancestry and tribal affiliation, but not brought up in their tribal culture? How about those who self-identify as Native Americans but are not enrolled members of a federally recognised tribe? What about those who come from a tribe whose obliteration was so complete that the existence of a direct living heritage is contested? And who has the power to answer these questions? The question of identity is a difficult one anywhere, but all of the more so for Indigenous people in the United States – where claims to being Indian are wrapped up not just with a history of racist laws and exterminationist policies, but also with ongoing political questions around tribal authority, self-governance and access to and control over resources.

The process also quickly underlined the point that shared identities, when they exist, do not mean shared points of view. Specifically, engaging with a "community" inevitably also means grappling with divisions, systems of power and interpretations of inclusion and exclusion, within as well as between communities. What has sometimes been characterised as "lateral oppression" can be found within many groups, including or especially when they have been oppressed and have had access to limited resources. There are no simple answers to these questions, as theory and abstractions can often sit uneasily with the human dynamics and real people's personalities, challenges and agendas.

Even if we can agree on what the "community" point of view is, there are real questions about what it means to share authority. What happens when and if the priorities or values of partners are in tension with the normal practices of the institution? How does a museum function when it is pushed beyond its comfort zones? In the case of this exhibition, one example arose around the question of how to organise the exhibition itself. Our guest curator felt strongly that there should be no thematic groupings of art within the show, seeing the very idea of "institutional narrative" as an expression of structural racism.

This aligns with the notion that the very idea of curation is an assertion of power. However, for the museum, this perspective challenged us as we thought about our educational mission, and were worried about the legibility of the exhibition to non-Native audiences, not wanting to create confusion. Our shared solution was to embrace this unconventional (for us) strategy, but to be explicit about it, putting a statement at the entrance of the exhibition signed by both curators, which read, in part:

> "Given the histories of erasure, misrepresentation, and appropriation of Native cultural forms by museums and other cultural institutions, we find it particularly important to prioritise Native self-representation. Objects that might be categorised as art, politics, and ephemera are displayed together in order to purposefully collapse the distinctions among these categories; because we understand both everyday life and cultural products to be inherently political. You will find many quotations from Native residents of New York City because the Native community has demanded they speak for themselves to the greatest degree possible.
> The exhibition is not grouped thematically or chronologically; the objects are placed all around the gallery to reflect the urban

experience of disorder, friction, and flow. We tried not to assume we know what these items "mean" in a rigid sense, instead of attempting to let them convey their own lyricism and symbolism".

By being transparent and explicit, we gave our visitors both an orientation to the exhibition and an insight into the thinking behind the curatorial choices.

Model 4: Spaces for non-museum voices

The fourth type of strategy offers spaces that are explicitly designed to be authored independently of the museum. Sometimes these are programmatic, as in community engagement events in which people are invited to share objects and stories for the day. One such example was "Harlem Swing: Black History Month Family Day", a weekend event presented in partnership with the Harlem Swing Dance Society. Under the leadership of Lauraberth Lima of MCNY's Frederick A. O. Schwarz Education Center, in addition to concerts and dance workshops, the museum invited people to bring in objects from their own experience with swing dancing. Museum staff helped them to craft interpretive text and the objects and images were displayed on tables in the MCNY's main entry hall, where other visitors could ask questions of the community members or museum educators. This popup exhibition offered a highly unusual opportunity for community members to see their objects and history honoured and celebrated in the city museum.

In the more formal exhibition realm, in the 1990s, MCNY had for a time an entire "Community Partners Gallery", which offered space to non-profit organisations to stage their own exhibitions. The museum ultimately phased that initiative out, moving towards a strategy that affirmed the museum's responsibility for what was presented on its walls. More recently, we have been working on opening up opportunities within larger exhibitions. The pioneering efforts took place within the exhibition *Germ City*, referenced above. Alongside the public collecting, Dr Jacobs, the postdoctoral fellow who later co-curated the *Urban Indian* exhibition, launched a series of collaborations with organisations who had been invited to curate large vitrines of objects speaking to their communities' engagement with infectious disease.

These organisations ranged from the American Indian Community House, which curated a selection of objects related to Native work with the HIV/AIDS crisis in the 1980s and 1990s, to the Leslie-Lohman Archive, which presented material from its collection speaking to how gay artists responded to AIDS, to the Mt. Sinai Adolescent Health Clinic, who served up a collection of objects related to fighting sexually transmitted diseases. In each case, the organisation was responsible for the initial selection of objects and the writing of the text. The Museum was available for consultation in regards to final object selection and proposed light edits for clarity and accessibility, but the voice remained explicitly that of the organisation.

That does not mean the museum's role was a passive one. Instead, the curator was the midwife to the project, coaching the outside partner as to what would make the most effective presentation that would most clearly engage visitors in the stories they have to tell. The museum worked hard with each partner to help them understand the importance of prioritising the visual presentation – for example, helping them see that fewer objects and fewer words are often more effective than more, and that design is an important part of the way that an idea becomes an exhibition rather than just an assortment of words and objects. The experience has underlined the importance of professional museum expertise in the process of selecting, arranging, designing, and interpreting the materials that our partners provide and telling the stories they want to share.

Because these self-contained displays are explicitly authored by non-museum voices, they stand apart from the rest of the exhibition, as a place where a different

kind of authority is exercised. At the same time, they are a powerful way of bringing in a diversity of first-person narratives and a variety of opinions, including ones that are more ideological than a museum might embrace. Their success underlines the fact that when a museum is confident in its point of view and the power of its mission it can make space for varying and diverging voices.

Reflections

The above examples show the variety of approaches to incorporating non-museum voices at MCNY. They range from inclusion to empowerment, from defining community as visitors to defining it as those historically excluded from urban narratives. Regardless of the definition, including non-museum voices is a mission central for a city museum that seeks to embrace and fully represent the breadth of its subject. It is all the more important because museum staffs generally do not mirror the population of their cities. In New York City (where, as mentioned above, the population is 32% non-Hispanic white), 66% of museum staff members are white. The other racial/ethnic groups enumerated in the census are represented in museum staff at less than half their proportion in the general population. The proportions are even more striking among curators, who are 75% white.[5]

Throughout the city, there are efforts to address this. The New York City Department of Cultural Affairs has made diversity a cornerstone of its Culture Plan. At the Museum of the City of New York, staff and board IDEA (inclusion, diversity, equity and access) committees have taken on the complex work of developing a plan to make a change at every level of the institution. Still, at the end of the day, no institution, no matter how diverse, will ever be able to represent the full breadth of the demographics of New York City. Inevitably, the multiplicity of attempts to engage, represent, and speak of, with, to and for the many communities of New York, will remain a work in progress.

As the examples above from MCNY demonstrate, another work in progress is the definition of the concept of community itself. As powerful as the ideals of inclusion and "self-representation" of non-museum communities may be, they inevitably raise the question of whether the "self" of the "community" even exists. It does not take much digging to confirm that "communities" – whether geographic neighbourhoods or the "gay community" or the "black community" – do not speak with a single voice. All of this shows that it is both important and useful to problematise the very idea of "community", especially because it is so widely invoked.

In all of the models of community voice described above, the balance is always a matter of give-and-take. Indeed, in our experience, the give-and-take is part of the practice and part of the point – perhaps even more than the outcome itself. In so doing, we overcome the tendency to reduce people to their identities, because the process is not about abstractions, but about real specific people. In addition, the process of navigating community and museum voice brings intangible benefits in the form of building relationships and building trust.

None of this is to erase the value of the museum voice. As professionals, we have responsibilities, and we have strengths as experts in museology and in content areas that deserve respect. Besides, beyond being "museum" experts as individual professionals, as an institution, as a city museum, we bring values to the table, including the obligation not just to the particular community, but to the whole city – the obligation to put things in an urban context and the obligation to the full range of our visitors to provide access and inclusion regardless of their identities or relationship to the subject. However, a city museum with a strong voice of its own and commitment to its values can also make room for multiple voices to be heard and empowered.

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[5] SMU Data Arts, 2019.

With all of these competing demands, we do not expect that we can always "get it right" in navigating the relationship between the museum and its many communities. Instead, MCNY emphasises the value of varied approaches. The luxury and obligation of a museum is that we can be many things simultaneously, with our answers to these daunting questions coming through practice rather than through theory. This is hard work, but important work. We may not be able to do everything – but we can do something!

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BIOGRAPHY

SARAH M. HENRY is the Robert A. and Elizabeth Rohn Jeffe Chief Curator and Deputy Director of the Museum of the City of New York, where she has served since 2001. She has led the curatorial team for many critically acclaimed exhibitions, including the Museum's award-winning three-gallery signature exhibition, *New York at Its Core* (2016). Dr Henry received a PhD in American History with honours from Columbia University and a BA summa cum laude from Yale in History and Mathematics/Philosophy. She is the recipient of the Manhattan Borough President's "History Visionary Award", was elected a member of the New York Academy of History and serves on the board of the International Council of Museums' Committee for the Collections and Activities of Museums of Cities (CAMOC).

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TOWARDS A HUMANISTIC MUSEUM WITH INCLUSION AND WELLBEING

包摂性と幸福のあるヒューマニスティックミュージアムに向けて

ABSTRACT

A Manifesto for a Humanist Museum – The Montreal Museum of Fine Arts (MMFA) has developed a wide array of programmes supporting the role of the museum as a humanistic and inclusive institution, which have been brought to the limelight by OECD-ICOM report *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums.* Our vision redefines the role of a museum in society. This validation by international economic and cultural institutions enables us to expand the definition of the museum to encompass inclusion and wellbeing.

Partnering for urban regeneration – In our *glocal* world, culture is a key to greater wellbeing as well as to economic development. In this increasingly hybrid society, tolerance is not a contemplative position, it is a dynamic attitude. It is through the cultural exchange that we learn how to live in peace. Just like our museum, the city of Montreal draws people from all over the world;, case in point, 200 languages are spoken by 120 cultural entities.

Promoting inclusiveness and diversity – We promote the implementation of projects that bring organisations together on intercultural issues. People are too quick to build walls instead of bridges;, however, our gaze can free them. Our perspective is intercultural rather than multicultural. We do not want to live in a society fragmented like a mosaic;, instead, our priority is to promote a culture of diversity. We are diversity, it is not Other that renders it so.

We rethink our temporality in our multipolar world – What does our present-day view say about the objects of yesterday? Our gaze is multifaceted. We have just opened a wing for *One World,* wherein ancient art is mixed with contemporary works by international artists and commissions to culturally diverse local artists. *One World* refers to E. Glissant, who interpreted modernity as a relational process between all peoples: *We cannot live together without a convergence of memories.*

We learn to read and write, so let us learn to look – We have created a partnership for education with *ÉducArt*, a free, ambitious digital platform co-created with hundreds of teachers and experts for their programmes supported by our collections. We have reassessed our collections from all angles. We have adopted a holistic approach so that our collections converse about contemporary social issues. We believe this approach helps a better understanding of the complexity of the world.

The museum promotes social peace – By developing a culture of innovative partnerships, we have taken an approach based on co-creation. Each of us can innovate by involving the living forces of our territory: associations, schools, businesses, clinics and retirement homes. We desire to work in co-evolution, not in competition. We play a vital social role, given the scope of our social actions with 450 partnerships.

Promoting inclusiveness, health and wellbeing – We have reassessed the experiential visitor. Research, especially in the field of neurosciences, shows the therapeutic benefits and positive effects on wellbeing. Recognised as a pioneer and major player, our museum seeks to become a vehicle for individual and social wellbeing. We are becoming a research laboratory for measuring the impact of art on health, and we keep innovating with health partners in pilot projects.

Key words: wellbeing, inclusion, art therapy, togetherness, interculturalism

要旨

ヒューマニスト博物館宣言–モントリオール美術館（MMFA）は、人道的で包摂的な機関として博物館の役割をサポートする幅広いプログラムを開発し、OECD-ICOM『文化と地域発展：最大限の成果を求めて地方政府、コミュニティ、ミュージアム向けガイド』によって脚光を浴びている。私たちのビジョンは、社会における博物館の役割を再定義することである。国際的な経済文化機関による検証を通し、博物館の定義を拡大して包摂性と幸福を含めることが期待される。

都市再生のためのパートナーシップ–私たちの「グローカルな」世界では、文化は経済の発展だけでなく、幸福の鍵でもある。　このハイブリッド社会の中で、寛容は、空想的なものではなく、ダイナミックなものとなる。私たちは、文化交流を通じて、平和に生きる方法を学ぶことができるのである。　私たちの博物館と同じように、モントリオールの街には、世界中から人々が集まり、200の言語が120の文化集団によって話されている。

包摂性と多様性の促進-私たちは、異文化課題に取り組む関係組織をまとめるプロジェクトを実施をしている。人々は、橋の代わりに壁を作るのはとても速いが、私たちは、その視点から解放されている。　私たちは、多文化ではなく異文化に注目している。私たちはモザイクのように細分化された社会に住みたいと思わず、多様性の文化を促進することを優先する。他者は他人ではなく、多様性なのである。

多極世界における時間性を再考する–今日の視点は、昨日とどのように違うのだろうか？　私たちの視線は多面的である。国際的なアーティストと文化的に多様な地元のアーティストに委託された、古代アートと現代的な作品の融合により、「ワンワールド」の幕が開けた。　「ワンワールド」とは、E.グリサントが指した現代性をすべての民族間の関係プロセスとして解釈する：記憶の収束なしに私たちは一緒に暮らすことはできない。

私たちは読み書きを学び、そして見ることを学ぶ–私たちはÉducArtという無料のデジタルプラットフォームを通し、教育のためのパートナーシップを築き、コレクションで何百人もの教師や専門家をサポートし、プログラムを共同作成した。私たちは、あらゆる角度からコレクションの再評価をおこなった。私たちのコレクションは、現代の社会問題について話し合うために、全体論的なアプローチを採用している。　このアプローチは、世界の複雑さをよりよく理解するのに役立つと信じている。

博物館は社会の平和を促進する–革新的なパートナーシップの文化を発展させることにより、私たちは共創に基づくアプローチをとっている。協会、学校、企業、クリニック、老人ホームなど、一人一人が私たちの生きている力を巻き込むことでイノベーションを起こすことができる。　私たちは競争ではなく、共進化で働きたいと思っている。450のパートナーシップで社会活動により、私たちは重要な社会的役割を果たしている。

包摂性、健康、幸福を促進する–私たちは、経験的な訪問者の再評価をおこなった。　特に神経科学の分野での研究は、健康への治療効果とプラス効果を示している。私たちの博物館は、先駆者で主要なプレーヤーとして認められており、個人および社会の幸福のための手段になることを目指している。　私たちは、芸術が健康に与える影響を測定するための研究所になり、パイロットプロジェクトによって健康パートナーと革新を続けている。

キーワード
幸福、包摂性、アートセラピー、一体性、相互文化主義

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The Balad for Peace, urban exhibition, the Montreal Museum of Fine Arts, 2017.
© *Denis Farley / MMFA*

Introduction

How can a museum be a vector of social progress, as recommended by the OECD-ICOM 2018's guide *Culture and local development: Maximizing the Impact - Guide for Local Governments, Communities and Museums*?[1] How can a museum retain the essential aspects of its traditional missions concerning its collections? How can we imagine a global citizenship that lives up to the challenge of current issues, such as sustainable development, community harmony and protection of diversity? How can we exhibit our networks of artefacts in an open and dynamic manner? How do we avoid ideological and systemic constraints? What is our ideal vision of a universal *polis*? The contemporary theorist Achille Mbembe has said that "Post-colonial criticism is also dream thinking: the dream of a new form of humanism (…) It is the dream of a *polis* that is universal because it is cross-pollinated".[2]

The Montreal Museum of Fine Arts (MMFA) has developed a wide array of programmes supporting the role of the museum as a humanistic and inclusive institution. Many of its actions have recently been brought to the limelight by the OECD and ICOM with their report entitled *Culture and Local Development: Maximising the Impact. Guide for Local Governments, Communities and Museums*. The OECD-ICOM partnership has also commissioned studies that now provided a roadmap for local governments and museums on how to jointly define an agenda for development. This recognition supports our vision of the museum as a vector of social progress, a vision that seeks to redefine the role of a museum in society. Such validation by international, economic and cultural institutions enables to expand the definition of the museum to encompass inclusion and wellbeing. Among the highlighted actions by the OECD-ICOM, we find the following:

Partnering for urban regeneration

The world is becoming increasingly urbanised. In the 21st century, culture will play a greater-than-ever role in our global village's harmony. Culture is related to various mandates, such as education, family, immigration, health, economics, infrastructure and tourism. In our *glocal* world, culture is a key to greater wellbeing as well as to economic development. In this increasingly hybrid society, tolerance is not a contemplative position, it is a dynamic attitude. It is through the cultural exchange that we learn how to live in peace.

Just like our museum, the city of Montreal draws people from all over the world;, case in point, 200 languages are spoken by 120 cultural communities. More than fifty per cent of all Montrealers were either born in another country or one of their parents was. International immigration will be our main motor of demographic growth. Our museum was founded in 1860 and, given its five pavilions, a concert hall and a cinema, iswe refer to it as a multidisciplinary space. Furthermore, its collection is categorised as encyclopedic because our institution is both a *gallery* with paintings and sculptures and a *museum* with ancient and decorative arts. We have one of the largest educational and cultural complexes among North American art museums.

Promoting inclusiveness and diversity

Albert Einstein once said that "it is harder to crack a stereotype than an atom". In this century, when stereotypes, rumours and fact manipulation are conveyed by a click within incessant media chatting, laying the groundwork for a serene society

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[1] Available online. Source: http://www.oecd.org/cfe/leed/venice-2018-conference-culture/documents/OECD-ICOM-GUIDE-MUSEUMS-AND-CITIES.pdf

[2] Of Édouard Glissant, the key works in this context are: *L'imaginaire des langues : entretiens avec Lise Gauvin (1991-2009),* 2010; *Une nouvelle région du monde, Esthétique I,* 2006; *Introduction à une poétique du Divers,* 1996; *Poétique IV: Traité du Tout-Monde,* 1997; *Tout-Monde,* 1993, all published by Gallimard, Paris.

becomes a mission. We recently created an *Art and Togetherness Committee*. Its role is to assist our museum in fulfilling its mission of becoming an accessible gathering place for cultural dialogue. We promote the implementation of projects that bring organisations together on intercultural issues. Some people are too quick to build walls instead of bridges, whereas others are frozen within their strict identities, and it is our gaze that can free them.

Our perspective is intercultural rather than multicultural. We do not want to live in a society fragmented like a mosaic, instead, our priority is to to promote a culture of diversity. We are diversity, it is not the Other that makesrenders it so. The performance *Another Feather in Her Bonnet* by the Canadian indigenous artist Kent Monkman stands as an example of this approach. We want to change cultural appropriation into cultural exchange with theis heterodox union between Monkman and the couturier Jean-Paul Gaultier. A white-feathered headpiece created by the designer was on display, and provoked criticism as it was inspired by the First Nations of the Prairies , and that alone was a reason for criticism. This performance is as an artistic alliance between two creators to overcome divisions: Monkman wore the headpiece created by the couturier for a wedding gown. Traditionally reserved for men, Monkman re-appropriated it by playing on the stereotype of the native woman seen through colonialist eyes. I came up with a third constructive and creative path, an alternative to indifference and self-censorship.

Another Feather in Her Bonnet, performance by the indigenous artist Kent Monkman with the designer Jean Paul Gaultier, the Montreal Museum of Fine Arts, 2017. © Frédéric Faddoul / MMFA

We must change the imaginations of humanities.

Édouard Glissant[3]

What does our present-day view say about the objects of yesterday? Our vision is multifaceted. We rethink our temporality in our multipolar world. For example, ourthe exhibition *From Africa to the Americas: Picasso, Face to Face, Past to Present* took a historical, contextual and ethnological approach in dealing with these questions. It proposed a re-reading of cultural re-appropriation by contemporary African artists and artists of African origin from Canada. It is often our gaze that confines us.

We have opened a ourSoon, we will opa new wing in the museum for the exhibition *One World*. I have chosen the name as a reference to the poet and philosopher Édouard Glissant who explained: *I call One World our universe as it changes and persists through our interactions.* The generous ideas of one of the most important post-colonial theorists are expanded here. Glissant's native West Indies formed the bedrock of his writings, given that it is an extraordinary setting for languages and cultures (European, American, African, Asian, Francophone, Creole, etc.). The region created the conditions for a plural identity that is open to the world: *No island dominates; each develops its identity in relation to the others, through differentiation.* For the first time, human cultures are simultaneously in contact with each other. This accelerated development forces us to shed our former absolutes. Glissant anticipated the contemporary world where our identities exist in relation to each other: *When I am asked to draw a tree, I paint a forest.* He interpreted modernity as a relational process between all peoples. *We cannot live together without a convergence of memories.*

Can museums become this place where the thoughts of the world encounter one another? How do we avoid shared spaces and, instead, create a space of sharing? Those collections are constantly evolving and being (de)constructed. Not only have we added contemporary works created by international artists to ancient

Poster for the **One World** New Wing, 2019. The Montreal Museum of Fine Arts. © MMFA

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[3] Of Édouard Glissant, the key works in this context are: *L'imaginaire des langues : entretiens avec Lise Gauvin (1991-2009)*, 2010; *Une nouvelle région du monde, Esthétique I*, 2006; *Introduction à une poétique du Divers*, 1996; *Poétique IV: Traité du Tout-Monde*, 1997; *Tout-Monde*, 1993, all published by Gallimard, Paris.

*Ancient Egyptian art with Celia Sidarous, **Pores**, contemporary photography in the new Wing for One World, 2019, The Montreal Museum of Fine Arts. © MMFA*
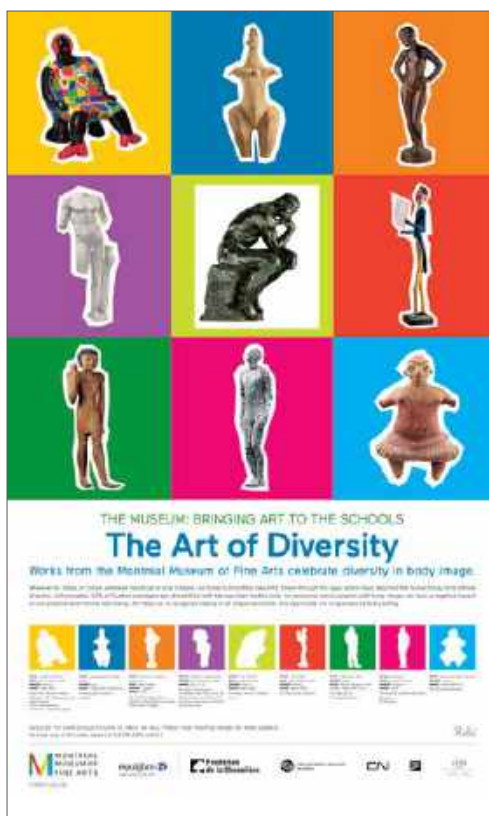
The Art of Diversity, the Montreal Museum of Fine Arts brings Arts to the School. © MMFA

art, but we have also commissioned works to Canadian culturally diverse local artists. This experience of discovery and questioning, with as many shared inter-subjectivities, is neither a teleological story nor theoretical argument.

We learn to read and write, so let us learn to look

We have created a partnership for education with *ÉducArt*, a free, ambitious digital platform co-created alongside hundreds of teachers and experts for their programmes supported by our collections. This most ambitious project, supported by the national *Digital Plan of Québec*, embraces our works from every angle – cultural studies, sciences, languages, mathematics, ethics, religion, among others. With *ÉducArt,* our works are the words in a dictionary of the world.

We have been reassessing our collections from all angles; a stance that has led us to adopting a holistic approach so that our collections converse about contemporary social issues. A work exists on many planes: symbolic, historical, stylistic, material, technical, physicochemical, neurobiological, among others. This educative approach of bringing together subjects that were separated helps a better understanding of the complexity of the world. We open the doors of our fine arts to others. Beyond art history, the works are free from discipline-oriented monologues.

Acting for peace and social inclusion

By developing a culture of innovativee partnerships, we have taken an approach based on co-creation. Each of us can innovate by involving the living forces of our territory, namely, associations, schools, businesses, clinics and retirement homes. With our policy of partnerships on all sides, we desire to work in co-evolution, not in competition. This plasticity favours the renewal of thought, inventive *bricolage* and the work in progress. I do believe in entrepreneurial serendipity.

Our museum plays a vital social role because of the scope of its social actions achieved through 450 partnerships. We devise programmes with an interactive approach by designing made-to-measure projects. We have taken many steps to counter discrimination based on physical and mental handicaps, race and sexual orientation, illiteracy, high dropout rates, poverty, homelessness, bullying, violence, radicalization, ageing, disadvantaged neighbourhoods, victims of abuse, loneliness and isolation. We cooperate as an expert entity in more than fiftuy research programmes with universities for health, education and society. We provided certification in the fields of education and museum mediation, for welcoming immigrants and restorative justice, and we have also developed activities outside the museum. Finally, we have signed an ambitious agreement with the Cultural Institute of Nunavik, Avataq, in northern Quebec.

Museotherapy: Promoting inclusiveness, health and wellbeing

We have also reassessed the experiential visitor. We, humans, are, in equal parts, cultural and biological beings. Research, especially in the field of neurosciences, shows the therapeutic benefits and positive effects that arts have on wellbeing. As artificial intelligence draws increasing attention, interest in emotional intelligence is growing as well. The neurosciences track the complex circuits that link our being of sensations and emotions with our being of thought and reason. Culture is a school for the sensory perception that puts us in touch with our emotional selves. I have created a new concept for wellness through the arts with *Museotherapy*. Our museum, recognised as a pioneer and major player, mseeks to become a vehicle for individual and social wellbeing. We have created the very first medical museum prescriptions in partnership with the Médecins Francophones du Canada.

Therefore, aesthetic pleasure is anything but a trivial business: our need for beauty, or at least the aesthetic emotion, is physiological and not just philosophical or cultural. The aesthetic experience is just as vital to our everyday lives. It is felt

when we stand before a physically attractive person, by contemplating a landscape, listening to music or admiring a painting. The aesthetic emotion, like love and friendship, arouses positive feelings of wellbeing. Art activates our empathetic brain.

Our museum has become a research laboratory for measuring the impact of art on health, with a dozen clinical studies. We have created a dedicated scientific committee. The Art and Health Advisory Committee is chaired by Dr Rémi Quirion, Quebec's chief scientist. Eminent representatives of internationally renowned institutions, as well as from the CNRS (France) and the Cornelius Foundation (England), provide support and partnerships.

The Museum has innovated with its health partners in pilot projects. We have developed programmes *in situ* in collaboration with physicians, university researchers and hospital professionals. These programmes are oriented to people with eating disorders, anorexia and bulimia, people with disorders from the autism spectrum, intellectual challenges, victims of breast cancer, cardiac arrhythmia, epilepsy, language or sensory disorders, post-traumatic stress disorder, mental health issues, the elderly and people with Alzheimer's disease. We are the founding partner of university chair *Art, Culture and WellBeing*.

In our *International Atelier for Education and Art Therapy* we have set aside physical spaces dedicated to therapy, among which, a medical consultation room. Those facilities provide an unprecedented practice framework for medical and community professionals. We are involved in the training of future physicians by offering medical student workshops at McGill University. Our *Art Hive* space includes a full-time art therapist (a museum first) which offers supervised activities for people of wide socioeconomic backgrounds and cultures, in a safe and user-friendly setting that fosters a spirit of community.

A manifesto for a humanist museum

I am convinced that, in our century, culture will be to health what sports were to it in the 20th century: I would remind sceptics that merely a century ago it was believed that sports could deform the body and harm women's fertility. Cultural experiences will be understood to contribute to wellbeing the same way sports improve physical conditioning.

An inclusive visit in the Focus Perfection: Robert Mapplethorpe exhibition, 2016, the Montreal Museum of Fine Arts.
© Sébastien Roy

Céleste Boursier-Mougenot,
From Here to Ear v. 19
installation, 2015, the Montreal Museum of Fine Arts. Courtesy of the artist and the Paula Cooper Gallery, New York.
© Justine Février 2015

I am convinced that understanding our emotional intelligence is as essential as artificial intelligence. Over and above our cognitive and intellectual knowledge, it is essential to create a school of perception. This is what differentiates human beings from robots. This field of research is growing daily. The humanities are meeting up with the sciences.

I am convinced that aesthetics could play a major role in understanding the interactions between human beings. At our museum, we believe that aesthetics can play an immense role in fostering understanding and reconciliation. Thus, contributing to the harmony in our society becomes part of our mission too.

I am convinced of a civic-spirited museum. Museums are a tool of cultural diplomacy. The cohabitation of cultures has never been brought about so rapidly. There is a necessity of thinking the world as a whole. Culture mobilises our debates in this new intercultural era.

I am convinced we can participate in building a better global citizenship, whose objective is to address our current issues, like togetherness, biodiversity and sustainable development. We are in a global age when all humanity shares a common destiny.

BIOGRAPHY

The Canadian and French art historian, NATHALIE BONDIL has been the Director General and Chief Curator of the MMFA since 2007. Her original multidisciplinary exhibitions have been successfully exported internationally to more than forty cities. Under her leadership, attendance has doubled (1.3 million visitors in 2017, making it among the 10ten most visited art museums in North America). The museum's size has doubled with the opening of two new buildings: The Claire and Marc Bourgie Pavilion for Quebec and Canadian Art (2011) and The Michal and Renata Horstein Pavilion for Peace (2016). The MMFA has become an urban agora with five pavilions; the museum features a professional concert hall, hosting 150 concerts every year, and a cinema.

The author of a *Manifesto for a Humanist Museum*, Nathalie Bondil has tripled the educational spaces with the opening of the Michel de la Chenelière International Atelier for Education and Art Therapy (2012 and 2016), one of the largest in North American art museums. A pioneer in social and community action, the MMFA collaborates with over 450 partners (schools, universities, associations, hospitals and medical research institutes). Nathalie launched the Art & Health Committee chaired by Quebec's chief scientist, and numerous innovative partnerships, most notably with the health community, like the hiring of a first full time art therapist in a museum and the very first medical prescriptions in 2017. In 2019, she inaugurated a Wing for *One World* Stéphan Crétier and Stéphany Maillery as well as an Art and Togetherness Committee and an Intercultural Arts curatorial position. She strongly positions the museum as humanist and inclusive.

She is vice-chair of the Canada Council for the Arts, and has received numerous awards, such as the Peter Herrndorf (2018), two honorary doctorates (McGill University and Université de Montréal), Member of the Order of Canada, Officer of the Ordre national du Québec, Officer of the Ordre des Arts et des Lettres, as well as Chevalier de la Légion d'Honneur of the French Republic.

Angelina Dass, **Humane Pantone**,
*a world-wide performance and
installation, also commissioned by the
Montreal Museum of Fine Arts, 2019.
© Humanae Project, Angélica Dass*

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A COMMUNITY-CENTRIC MODEL FOR URBAN CULTURAL SUSTAINABILITY AND ROLES OF MUSEUMS IN THE ECOSYSTEM OF COMMUNITY WELLBEING

都市の文化的持続可能性のためのコミュニティ中心モデルと
コミュニティの幸福のエコシステムにおける博物館の役割

ABSTRACT

As the world continuously and inevitably changes, communities across the planet are faced with new needs, opportunities and challenges. Culturally, they struggle to retain their identities. How can we foster sustainable change and keep communities vibrant? How can museums, as cultural hubs, play an active role in this effort?

Traditionally, urban heritage conservation puts priorities on built heritage, objects or intangible heritage and conservation. Implementation has been difficult, and results have been mixed.

This paper proposes a new community-centric model for addressing cultural sustainability challenges. It takes a holistic look at the community and puts community members at the centre. It argues that, in a community with a high level of community wellbeing and with a strong sense of identity and belonging, community members become good stewards of their community and cultural identities. The paper also offers management tools to help communities and stakeholders, including museums, implement this model. Through the presentation of four case studies, the paper demonstrates how the model has been adapted and implemented in a wide range of formats and scales.

This paper intends to provide a perspective and a process for finding practical solutions in layman's terms. It also intends to ask questions, stimulate discussions and galvanise actions. It is not an academic research paper with a proven theory; rather, it proposes an emerging theory to be tested, proven or even grown

Key words: international development, community development, cultural sustainability, sustainable cities

要旨

世界は絶えず変化しつつあり、必然的にコミュニティは世界的に新しいニーズや機会、課題に直面している。 文化的には、文化的アイデンティティを保持することに苦労している。 持続可能な変化を促進し、コミュニティを活気に保つためにはどうすればよいのだろうか。文化のハブとしての博物館は、この取り組みにおいてどのように積極的な役割を果たすことができるのだろうか？

伝統的に、都市遺産の保存は、建造物遺産、動産または無形遺産、およびその保存に優先順位を置いている。実践は困難であり、結果はバラバラであった。

本稿では、文化的持続可能性の課題に取り組むための新たなコミュニティ中心のモデルを提案する。すなわち、コミュニティを総合的に見据え、コミュニティのメンバーを中心に置くことである。幸福度が高く、アイデンティティと帰属意識が強いコミュニティでは、コミュニティのメンバーは自分のコミュニ

ティと文化的アイデンティティの良い執事になれるであろう。本稿では、コミュニティや博物館などのステークホルダーにこのモデルを実践するための管理ツールを提供する。具体的には、4つの事例を通じて、このモデルがさまざまな形式と規模でどう実施されまた実現されるかを示す。

本稿は、素人の言葉で実用的な解決策を見つけるための展望とプロセスを提供することを目的とする。また、質問をし、議論を刺激し、行動を活性化することも意図している。　実証済みの理論を備えた学術研究論文ではない。むしろ、それはテストや証明によって、さらに成長する新しい理論を提案する。

キーワード
国際的開発、コミュニティ振興、文化的持続可能性、持続可能な都市

▶

What are we willing to do to change the system to scale
and give people what they need
in order to thrive and to solve their problems?[1]

James H. Shelton III

As the world continuously and inevitably changes, communities across the planet are faced with new needs, opportunities and challenges. They have to prioritise, adapt and address emerging needs, so they continue to thrive in the changing world. Culturally, what does it mean for communities to feel safe, comfortable or proud of who they are and where they belong as the world changes? What do they hold on to, what do they let go, what do they let evolve, and who gets to make those decisions? While we ask these questions at a local level, their significance is at the global scale, as reflected in the UN Sustainable Development Goal (SDG) 11, Sustainable Cities and Communities, as a priority. Given such priority and urgency, how can we help communities foster sustainable change and stay vibrant? How can museums, as cultural hubs, play an active role in this effort?

This paper proposes a new community-centric model for addressing cultural sustainability challenges. It takes a holistic look at the community and puts community members at the centre. It argues that, in a community with a high level of community wellbeing and with a strong sense of identity and belonging, community members become good stewards of their own community and cultural identities. The paper also offers management tools to help communities and stakeholders, including museums, implement this model. By using four case studies, the paper demonstrates how the model has been adapted and implemented in a wide range of formats and scales.

This paper intends to provide a perspective and a process for finding practical solutions in layman's terms. It also intends to ask questions, stimulate discussions and galvanise actions. It is not an academic research paper with a proven theory; rather, it proposes an emerging theory to be tested, proven or even grown.

Case for change

The current state

In the current approach to urban heritage conservation, it is generally agreed that urban heritage – built heritage, objects or intangible heritage – contributes to social, cultural and economic assets for sustainable development in cities and communities.[2] As they work to maintain and reinvest in these assets, cities and communities around the world face the following challenges:

1. Urbanisation, including issues such as deteriorating urban environments, inadequate water supply and sanitation, increase in poverty, limited access to social amenities and infrastructure;
2. Globalisation and loss of identity;
3. Tourism;
4. Disasters;
5. Immigration and migration affect heritage and local communities;
6. Inadequate urban planning;
7. Ecological challenges in urban settlements.[3]

In an attempt to address cultural heritage challenges within this context, the current practices share the following characteristics:

1. They put a higher priority on built heritage, objects and intangible heritage, and less on the people who live there and inherit, own, practice or identify with such heritage;

[1] Brown and Shelton III, 2019.

[2] See, for example, Phillips and Stein, 2013 and Hosagrabar, Soule, Girard and Potts, 2016.

[3] Hosagrabar, Soule, Girard and Potts, 2016.

2. They tend to be discipline-specific. For example, cultural economics focuses on economic values of heritage, architectural conservation on conservation of built heritage, and anthropology on intangible heritage, overlooking the fact that places, objects, practices and people are all interconnected;

3. In economics, culture is treated as externality, to be quantified and justified economically. Cultural economic literature primarily focuses on the quantification of the economic value of culture, and economic justification is used as a major driver around investments in cultural heritage.[4] There is a tendency to focus these investments on cultural tourism[5] as it is relatively easier to quantify investments in and financial returns from tourism, as opposed to other benefits that are intangible or difficult to measure;

4. Beyond economics, culture is still seen as an extrinsic factor or a separate issue from people's daily lives. Under this view, cultural needs compete with other needs such as: poverty alleviation, food security, access to affordable housing, healthcare or education, or other demographic challenges (Hosagrabar *et al.*, 2016). Culture is not clearly seen as part of the overall human needs;

5. Finally, the goal of these cultural heritage efforts still focuses on the preservation and cultural loss avoidance. The work is often led by experts, and communities are not given the agency to decide how to evolve their cultural identities or how to grow their cultural assets from the past as their contexts and their needs evolve.

The lack of comprehensive, longitudinal studies on cultural investments makes it difficult to assess the return on cultural investment projects that follow the current approach, or the sustainability of their outcomes. Without those studies as baselines, it is also difficult to assess whether cultural investment projects that integrate with communities more holistically would have a better return on investment or a higher chance for sustainable outcomes. Despite the lack of formal studies, anecdotes have shown that addressing community needs as part of a cultural heritage project is the key to success. Understanding community needs holistically and incorporating those needs into the project plan contribute to successful implementation and help sustain outcomes, as seen in the case of the Sustainable Cultural Heritage through Engagement of Local Communities Project (SCHEP).[6] Conversely, a lack of understanding of community needs and a lack of community engagement can lead to less successful or unsustainable outcomes, as seen in projects such as the UNESCO and the World Heritage Indigenous People Council of Experts (WHIPCOE),[7] and the Reconstruction of Beirut, Lebanon.[8]

Emerging ideas and implementation challenges

Several thinkers and practitioners in the fields related to cultural heritage have voiced their concerns about the current approach of cultural heritage conservation and proposed new guiding principles. Some of the characteristics of these emerging guiding principles include:

1. A call for **interdisciplinary approaches** (*vs.* current discipline-specific approaches), as Laurence Loh, a conservation architect based in Penang, Malaysia, writes:

   "We must adopt the language of economists, planners, engineers, quantity surveyors and developers in the regions into our work in order that these alternative ideas are socialised".[9]

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[4] See, for example: Nocca, 2017; Tubadji, Bosoba and Nijkamp, 2015.
[5] See, for example: Boshkov, Kvacevski, Klicek and Dimitrov, 2018.
[6] United States Agency for International Development (USAID), n.d.
[7] Meskell, 2013.
[8] Ishac, 2017.
[9] Loh, 2010.

2. **An acceptance of change**, and the acknowledgement that a proactive engagement in managing sustainable change (*vs*. conservation) is a way to protect and retain the authentic values of cultural assets, as Loh also writes:
    "We need to re-imagine conservation as an activity that is integral to and productively engaged in rapid change", and,

    "Cultural Heritage Conservation is the act of protecting the authentic values and cultural rights of a segment of humanity, of buying time to modify itself and its cultural perspectives and assets, progressively and incrementally, without excessive disruption and marginalisation, to create a sustainable and equitable life environment for its present and future generations", and,

    "[Cultural Heritage Conservation] is a dynamic process, one that is to be used as an instrument to create understanding and to manage cultural change proactively, embedded within it the idea of sustainability as a core mission".[10]

3. **Agency and empowerment**, that communities have cultural rights to and hold the ownership of their cultural assets and that they have the power to articulate and prioritise their cultural needs and to decide on an action to address their cultural challenges, including how their cultural assets and identities evolve. Ooi Kee Beng, an author and the executive director of the Penang Institute, writes:
    "While taking part in the life-roles we are allocated, our acting impact boils down to decisions about what to change, what to leave unchanged, and about knowing what is beyond our ability to decide upon".[11]

What might such interdisciplinary approaches look like? Or what about "a dynamic process" described by Loh? As an answer to it, interdisciplinary models have emerged. They range, for example, from the sustainable development framework by W. M. Adams, introduced in 2006,[12] to the *Cultural Heritage Counts for Europe* Report in 2015,[13] to the United Nations Sustainable Development Goals (SDGs) in 2015, with cultural heritage buried under Goal 11, Sustainable Cities and Communities,[14] to Bhutan's Gross National Happiness (GNH), first articulated in 1974.[15] These models are still evolving and being tested, and they have yet to converge. These models are good in concept, but they do not come with practical how-to to help with successful implementation. How might organisations, individually and collectively, implement and measure the success of SDGs given the 17 goals and the 169 targets, many interrelated, which must be implemented by 2030? Or what have been the lessons learned from implementing GNH in Bhutan, from policymaking to implementation to evaluation, with four pillars and nine domains, as the planning and implementation processes became increasingly complex since the first Five Year Plan (1961 – 1966)?[16] Even when UNESCO called for introducing cultural heritage into the sustainable development agenda in 2013,[17] it offered a concept,[18] but specific policies and practical guides are still needed for implementation. To date, the following implementation questions remain:

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[10] Loh, 2010.
[11] Ooi, 2018.
[12] Adams, 2006.
[13] The European Commission, 2015.
[14] The United Nations, n.d.
[15] Gross National Happiness Commission, n.d.
[16] Gross National Happiness Commission, n.d.
[17] Boccardi and Duvelle, 2013.
[18] The World Heritage Centre, n.d. and The World Heritage Centre, 2015.

- What are the goals of cultural conservation or cultural sustainability? What are the goals of integrating cultural heritage into the sustainable development agenda?
- What is the right number of implementation goals? What number is too few, and what number is too many?
- What is the right level of implementation goals? What is too conceptual and vague, and what is too detailed?
- What are the performance indicators? Can SMART (Specific, Measurable, Attainable, Relevant, and Time-bound) goals be created? Can those performance indicators be used for decision making for impact?
- Who and how to prioritise or balance competing priorities, especially when resources, time and capacity are limited?

In summary, not only do we need to rethink how we approach cultural identity challenges, but we also need an approach that is implementable, and that helps converge the emerging guiding principles and models.

Proposing a new model

This new model attempts both to fill in the gaps in the current approach and to address implementation challenges in the emerging guiding principles and models. It starts with a theory of change, drawing from multiple fields of studies and practices, which are beyond but relevant to the cultural sector, to support its basic arguments. Then, it offers management tools for implementation. Finally, it introduces four case studies to demonstrate how the model has been adapted and implemented in a wide range of formats and scales.

Basic arguments

Four basic arguments form a basis of the Community-Centric Model for Cultural Sustainability, as also summarised in *Image 1 (pg. 73)*.

1. **Culture is a basic need and a component of wellbeing**
   If food nourishes the body, culture enriches the heart and the soul. Culture feeds into one's sense of identity and belonging; this a crucial basis for one's mental health and overall wellbeing. Knowing who they are and where they belong is as important to people as their access to food, shelter, healthcare or education. In Maslow's Hierarchy of Needs, loving and belonging are always grouped near physiological needs and safety needs regardless of the versions of the model (1943 – 1987).[19] In the *Happy Museum Project* and *Museum and Happiness* Report (2013), Tony Butler and Daniel Fujiwara research, confirm and qualify the value of museums, as cultural enrichment, to wellbeing.[20] Carol Ryff's model of psychological wellbeing identifies six dimensions of wellbeing, and Ryff has formulated a hypothesis that participation in arts and culture plays a significant role in improving wellbeing and lifelong health.[21]

   At the American Red Cross, Disaster Mental Health Service is part of the basic services provided during disaster relief operations, just as mass feeding, sheltering and health service. In a later stage of disaster response or disaster recovery, activities may involve helping disaster clients to retrieve personal effects from their homes to assist them with their recovery. These effects may be family photos, heirlooms, etc. These items represent part of who they are and where they belong, in other words, their cultural identities.[22]

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[19] McLeod, 2018.

[20] Jennings, 2013 and Fujiwara, 2013.

[21] Tisdale, *Museums and Well Being*, 2017 and Sze, 2017.

[22] The American Red Cross, Disaster Cycle Services, 2017.

The first basic argument helps fill gaps in the current approach in cultural heritage conservation and address some of the implementation challenges in the emerging models. When culture is treated not as a luxury but as a human need, just like food, shelter or access to healthcare, culture becomes an intrinsic part of people's lives. It no longer is an externality to be quantified and justified economically for decision-making or policymaking. With community wellbeing as the end goal, culture is then being prioritised together with other community needs, allowing decision-making and policymaking to be more holistic and more balanced.

Some, like Karima Bennoune, the UN Special Rapporteur in the field of cultural rights, argue further that culture is not just a need, but a right, similar to the right to an adequate standard of living, including food, clothing and housing, the right to physical and mental health, lending a legal framework to culture and further strengthening the first basic argument.[23]

2. **Shift the focus from built heritage, objects or intangible heritage to people**
   Given that each community has cultural needs (or even cultural rights), the community has the agency to prioritise and address its own needs and challenges. The network that supports the community can assist with additional capacity, resources, knowledge and skills. The agency, with appropriate support, empowers ownership. When community members care about who they are and where they belong, they internalise the value of the economic, social, environmental and cultural assets in their decision-making. Outcomes are optimised holistically at the microeconomic level.

   Agency and ownership are foundations to community resilience framework. Organisations that help communities build resiliency work on the basis that communities have ownership and control of assets: human, social, political, physical, economic and environment.[24] The Framework for Community Resilience (FCR), by the International Federation of the Red Cross and Red Crescent Societies (IFCR):
   - Is "a demand-driven, people, centred approach";
   - Supports communities to develop solutions that are holistic and context-appropriate;
   - Supports communities to self-mobilise and address their vulnerabilities with their own resources;
   - Enables communities to improve their own lives;
   - Engages communities in decision-making.[25]

   When there are external shocks to the community that impact its wellbeing, such practices help community members organise themselves, identify and prioritise their challenges and needs, formulate solutions and take action to regain or improve the level of their wellbeing.

3. **Shift from cultural heritage conservation to cultural sustainability**
   With agency and ownership given back to community members, it is up to the community to allow their cultural assets and their cultural identities to evolve with their needs and their changing context, especially when changes or external shocks affect the level of the community wellbeing. Agency, as well as ownership, keeps culture relevant to the community members, who, in turn, further their agency and ownership. Allowing culture to evolve, instead of conserving culture in the current approach,

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[23] Bennoune, 2018.

[24] The International Federation of Red Cross and Red Crescent Societies (IFRC), 2012.

[25] The International Federation of Red Cross and Red Crescent Societies (IFRC), 2012.

is also a basis of the "dynamic process" to "manage cultural change proactively", a basis for cultural sustainability that Loh suggests.

4. **High community wellbeing leads to high cultural stewardship**

Given the sense of agency and ownership, if a community meets its basic needs and enjoys a high level of wellbeing, its members will proactively take care of who they are and where they belong and will become good stewards to their own cultural assets and identities. Such a self-driven attitude could be a basis for sustainable outcomes from cultural investments, a challenge in the current approach. If community members care enough, they will continue to maintain and sustain outcomes of cultural investments, or even further invest, beyond the initial investment period of a cultural investment project.

Image 1. The community-centric cultural sustainability model – the basis.
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The ecosystem of community wellbeing

While the new model gives us a way to think how cultural assets can sustain or evolve in the broader framework of community wellbeing, communities cannot go through this process alone and have to rely on the ecosystem, a network of actors who support community wellbeing. From a cultural standpoint, museums and other learning and cultural centres play a critical role in serving cultural needs in the community.

Museums serving communities is not a new concept. We can learn a lot from groundwork done by community museums and other learning and cultural centres that serve communities. Peggy Wire and her work in 1997,[26] updated in 2017,[27] show how museums can add value to economic and community development. More recently, the International Council of Museums (ICOM) started the Museum & Society Initiative to ask the question of what museums can do for society. It signed a memorandum of understanding (MoU) with the Organisation for Economic Cooperation and Development (OECD) to integrate culture into the international development framework. In December 2018, ICOM and OECD launched *Culture and Local Development: Maximising Impact: Guide for Local Governments, Communities and Museums.*[28]

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[26] Wire, Partnerships for Prosperity: Museums and Economic Development, 1997.

[27] Wire, Museums: Economic & Community Development: Partners for Prosperity, 2017.

[28] The International Council of Museums (ICOM) and the Organisation for Economic Cooperation and Development (OECD), 2018.

Museums and other learning and cultural institutions are just one group of actors that support community wellbeing. *Image 2 (pg. 77)* illustrates the broader ecosystem of community wellbeing, with community wellbeing at the centre as the end goal, and with community members and their context to be supported.

Putting all four basic arguments in the theory of change within the context of the ecosystem of community wellbeing results in the new community-centric model for cultural sustainability, in *Image 3 (pg. 77)*.

Guiding questions and tools for implementation: A museum perspective [29]

Museums, as well as learning and cultural institutions, can play a significant role in fostering a sense of identity and belonging among community members while supporting the overall community wellbeing by following a few guiding questions and tools.

1. Commitment from the top

   To implement this model, two critical questions need to be asked and answered at the top of the organisation:
   a. Is the service to communities explicit in the museum's vision, mission, guiding principles, mandate and organisational culture?
   b. Does the leadership of the museum – both board and management – emphasise, commit to and invest in service to communities?

   For many museums, to adopt and implement a community-centric model is to change how the museum sees itself and works. Change management takes time and commitment from leadership and requires that such commitment be explicit and clear from the top.

2. The purposeful application of a SWOT analysis

   A SWOT analysis is a strategic planning tool to help an organisation identify its strengths and weaknesses internally, opportunities and threats within the context it operates, and ultimately the unique value that the organisation can add to its audience. Using the following questions, the SWOT analysis framework can be adapted to help a museum evaluate its readiness and to prioritise and plan for the implementation of the model:

   a. Who does the museum serve?
   b. What are the needs and challenges in the community the museum serves?
   c. What is the museum *uniquely* good at? (*strengths*)
   d. What limits the museum from serving its community? (*weaknesses*)
   e. How the community's context, needs and challenges translate into the museum's *opportunities* and *threats*?

   Given the community-centric focus of the model, it is important to emphasise the service aspect and think beyond museum collections when answering these questions.

   The answers from the SWOT analysis would help the museum answer the two following critical questions:

   a. What can the museum uniquely contribute to help address the needs and challenges of the community?

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[29] "Museum" refers to museums, learning centers, cultural centers, or other organisations participating in the ecosystem of community wellbeing.

b.   *Where / with whom* in the ecosystem can the museum work to improve the wellbeing of the community?

3.   Think beyond collections

The model recognises that values of museums stem from their collections and research. However, given the focus on communities, the model argues for a balance between objects and for whom they are. Besides the aforementioned research and frameworks, the following guiding principles and questions can assist museums in elevating the focus on "for whom" and how they can add value to those they serve:

a.   The whole-self development
Rainey Tisdale describes the nine spheres of "whole self" – the learning self, the embodied self, the feeling self, the social self, the creative self, the spiritual self, the playful self, and the vulnerable self – and how museum collections and content, if collected and utilised purposefully, can be a tool to support the whole-self development. "What is [an] object's potential to be a prescription? A touchstone? ... A lightbulb?"; "Do our museum methods ... allow for holistic exploration of our collection, or do they favour the cognitive self above all other spheres of operation?"[30]

b.   Reminders to help focus museums' value add, particularly in urban areas:
  i.   No community is singular in faith, ethnicity, and other identity-based areas;
  ii.   Visitors are participants;
  iii.   The museum is a space for the public to explore and reinforce their individual identities through museum content and for memories and emotions;
  iv.   The current residents – including their needs, interests and concerns – are at heart, and history is in the backseat;
  v.   Technological tools can help museums add value.[31]

c.   The Active Collections Manifesto provides guiding principles for collecting "not based on monetary values or rarity but based on the stories they tell and the ideas they illuminate. The ones that provide the most public value should get the largest share of our time and resources".[32]

Case studies

Does the community-centric model work? The following four case studies demonstrate that it can be done and it has been done in the variety, format, and scale, and the adaptability of the model:

1.   **Neighbourhood**: Chinatown, Washington, DC, and local cultural civil society organisations (CSOs);
2.   **City**: Oakland, California, and the Oakland Museum of California (OMCA);
3.   **Nation/Region**: Bhutan, and the Royal Textile Academy of Bhutan (RTA);
4.   **Without borders**: Rural communities and Museums on Main Street (MoMS) by the Smithsonian Institution Traveling Exhibition Service (SITES).

While none of these cases is a complete test case of the model, they embody elements from the model and share common themes. In each of them, the respective

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[30] Tisdale, Objects or People?, 2018.

[31] Tisdale, City Museums and Urban Learning, 2013.

[32] Tisdale, Imagine with Us, 2018 and Jones, Tisdale, and Wood, n.d.

community is at the centre of the work, and an organisation or organisations add its/their unique values to serve the community. While few formal, large-scale, longitudinal studies exist, other evidence – reviews, testimonials, small-scale or initiative-specific assessments, and success stories (both early and over the years) – has shown that there are virtues to the elements of the model.

In other words, the four case studies show that:

- The community-centric model can be done and can be adapted to a different context, format and scale;
- Vision, commitment, and investment from the leadership are key to success;
- One organisation cannot do it alone, and it is important to know when to lead, when to follow and what to contribute in the true collective power of the network;
- The change process is messy and difficult, and it is all worth it.

Image 4 (the legend and the table pg. 78) summarises and translates the four case studies in the visual diagram of the community-centric cultural sustainability model.[33]

Call to action

The proposed new model recognises culture as a basic need and a component of wellbeing similar to food, shelter, access to healthcare or access to education. It also recognises that people have the ownership of various assets in their communities and the agency over decisions and actions to thrive in a changing world. Culturally, they can make decisions on how to evolve and invest in their own cultural assets. However, they cannot do it alone, and they need adequate capacity, resources and skills to empower them into action. Various entities in the ecosystem – such as governments, businesses and civil society organisations, including cultural and learning institutions like museums, cultural centres or public libraries – have a role in supporting communities and their wellbeing. How can an organisation uniquely contribute to help address the needs and challenges of the community,

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[33] Sources for these case studies include:
Case Study I: Neighborhood
Wikipedia, n.d.
Fong, Gong and Shi, 2019
Carpenter, Rahbhise, June-Friesen and Lung-Amam, n.d.
Chinese Youth Club, 2018
Anacostia Community Museum

Case Study II: City
Wikipedia, n.d.
McKinley, 2017
Jones J. , 2019
TripAdvisor, n.d.
Yelp, n.d.
https://www.visitoakland.com/event/friday-nights-%40-omca/14598/
https://sf.funcheap.com/event-series/friday-nights-omca-night-market-grid-oakland/

Case Study III: National / Region
Chamchumrus, Finding the Right Fit for Bhutan and the Royal Textile Academy: Strategic Foundations and Pathways for Mission Impact and Financial Sustainability, 2019
The World Bank Group, Macroeconomics, Trade and Investment Global Practice, 2019
The World Bank Group, 2018
The Economist Intelligence Unit, 2019
For more information on cultural sustainability research and projects at the Smithsonian Institution:
https://folklife.si.edu/strategic-plan
https://folklife.si.edu/cultural-sustainability-research-group/smithsonian
https://folklife.si.edu/cultural-sustainability/smithsonian-artisan-initiative/smithsonian

Case Study IV: Without Borders
Museums on Main Street (MoMS), Smithsonian Institution Traveling Exhibition Service (SITES), n.d.
Museums on Main Street (MoMS), Smithsonian Institution Traveling Exhibition Service (SITES), 2019
Museums on Main Street (MoMS), Smithsonian Institution Traveling Exhbition Service (SITES), 2018
Smithsonian Institution Traveling Exhibition Service (SITES), 2014
For more information on Museum on Main Streets (MoMS):
https://museumonmainstreet.org/
https://museumonmainstreet.org/sites/default/files/moms25thanniversarypdf_lowres.pdf

or turn opportunities into benefits? Where and with whom in the ecosystem can an organisation work to improve the wellbeing of the community? How can we work together to share knowledge and build a community of practice? As James H. Shelton III says, "What are we willing to do to change the system to scale and give people what they need in order to thrive and solve their problems?[34]
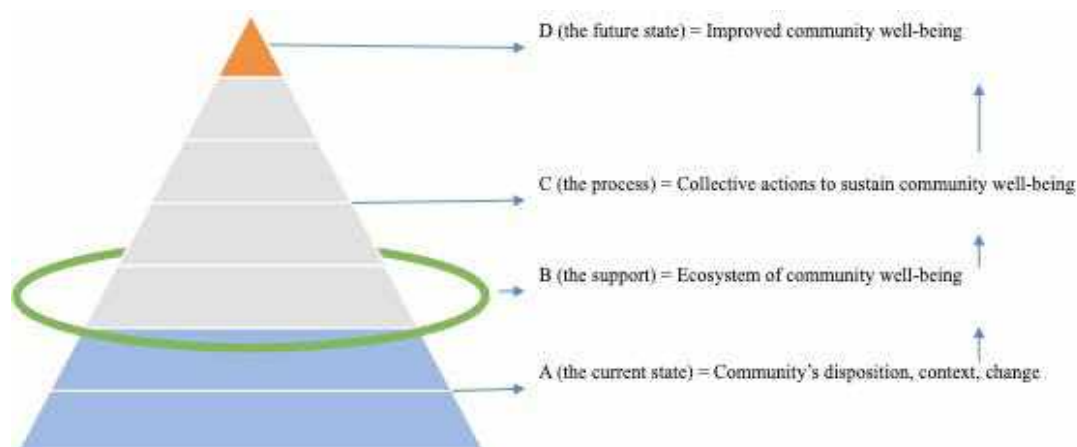

Image 2. The ecosystem of community wellbeing*. © Teng Chamchumrus.
* "Community" can be neighbourhood, town, city, region, country, etc.

Image 3. The community-centric cultural sustainability model within the context of the ecosystem of community wellbeing. Where can your museum add value in your community and ecosystem? © Teng Chamchumrus.

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[34] Brown and Shelton III, 2019.

D (the future state) = Improved community well-being

C (the process) = Collective actions to sustain community well-being

B (the support) = Ecosystem of community well-being

A (the current state) = Community's disposition, context, change

Legend

Image 4: Table – four case studies summarised in the framework of the community-centric cultural sustainability model. © Teng Chamchumrus.

	I. Neighborhood Chinatown, Washington, DC & Local civil society organizations (CSOs)	II. City Oakland, California & The Oakland Museum of California (OMCA)	III. National/Region Bhutan & The Royal Textile Academy of Bhutan (RTA)	IV. Without Borders Rural communities across USA & Museums on Main Street (MoMS)
D	No known large-scale, longitudinal study for the overall well-being and sustainability of the Chinatown community. Hopes and concerns among community members remain and voices of the Chinatown community continue to be loud and clear	In 2018, 5 years after the process began, the OMCA began its evaluation. In the meantime, Friday Nights@ OMCA has garnered rave reviews by the community and visitors, attracting 3,000 – 5,000 people per week, and has been covered extensively by the media	Outcomes TBD. Still in planning state.	• 25 years and going strong • 1,600 communities, 50 states, 1 territory, 7.6M visitors, $99.5M economic impact • "Museums on Main Street has revitalized the spirit of what once was and hopefully will be again, pride in our small town." ~ Greg Messenger, Preston County Sports Museum, West Virginia
C	Among many actions, cultural CSOs play critical roles: 1. In reinvesting in cultural assets, particularly through youth development and engagement, and through intergenerational transfer of sense of identity and belonging 2. In amplifying the Chinatown stories, convening stakeholders, enabling the scale-up and connecting Chinatown with other neighborhoods by leveraging museum's expertise	• The iterative process involves to identifying needs of the community and desired impact, engaging stakeholders, developing the theory of change, formulating a community-based strategy, planning and implement programming • Two exemplar programs emerged: Friday Nights at OMCA and *All Power to the People: Black Panthers at 50*	The RTA refocuses its programming direction under two enabling guiding principles: 1. Moving forward while appreciating the past 2. Programming stems from core assets: collections and knowledge of Bhutanese traditional textiles	MoMS exhibits, content and programs engage community members (individual and institutional) and galvanize them in dialogue and action, leading up to, during and after an exhibition
B	Several organizations come together, formally or organically, in various forms and formats, to keep Chinatown's stories, characters, identity and history alive while taking care of current residents and their needs	The OMCA engages its stakeholders, internally and externally, and references research and best practices in its iterative process	• Stakeholders aligned under the Gross National Happiness (GNH) principles and Bhutan's 12th Five-Year Plan • The RTA's audience-focused vision and leadership commitment to serve the Bhutanese people.	State humanities councils and Smithsonian Institution Traveling Exhibition Service (SITES) launched Museums on Main Street (MoMS) in 1994 to serve the needs of small-town America through local host sites (museums, libraries and other cultural centers), by leveraging local host sites' existing roles and capacity as (1) community hubs in rural areas and (2) convening spaces to offer public programs
A	• Political unrest in the late 1960s, the need for safety, stability, and security caused a flight to the suburb • Real estate development pressure has led to gentrification and displacement of local residents • Current residents struggle to stay and have their basic needs met • Former residents and their descendants continue to look to Chinatown and return as their place of cultural identity and belonging	• As a large city, Oakland is diverse, ethnically, economically, politically, culturally • The OMCA looks to the wisdom of its visitors and community to identify the community needs and social impact that the OMCA can uniquely contribute to the city • The process requires deep reflection of the organization, a deep SWOT analysis	Globalizing forces, economic development, rural-urban migration and urbanization gave rise to new needs • Economic diversification • Youth development • Skill buildings, training and workforce development; experiential, inquiry-based, project-based learning • Incubator for creativity and innovation • New places for gathering, social connection, and cultural identity exploration and affirmation	• One in five Americans live in rural areas • America's small-town residents are often geographically, economically, and culturally isolated • Rural museums have limited budgets and insufficient staff, and half of museums in the US are in small town

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BIOGRAPHY

TENG CHAMCHUMRUS is an applied strategist with more than twenty years of experience in the non-profit and the private sectors. He has a BA in economics and an MBA from Harvard University and serves as Executive Officer at the Smithsonian Institution, where he provides strategic thinking, leadership and management expertise in planning and implementing education and audience engagement initiatives. Prior to the Smithsonian, Teng held various management and leadership roles at the American Red Cross, including leading the financial planning and analysis function for major disaster relief operations.
Teng is interested in museums' roles in serving communities and the intersection of economic development, cultural sustainability, and sustainable cities. Teng loves cities and is committed to bringing his professional expertise and experience to help keep cities vibrant and diverse for generations to come.

ELKA WEINSTEIN

ICOM Canada

OVERCOMING COLONIAL HISTORY IN ONTARIO'S MUNICIPAL MUSEUMS

オンタリオ州の市立博物館で植民地時代の歴史を克服する

ABSTRACT

In this paper, I analyse the situation of city-run museums in three large Canadian municipalities seeking to mitigate the tension between a stated policy of multiculturalism and diversity and their British colonial legacy. These municipalities in the province of Ontario must strive to serve increasingly diverse populations. The museums that currently serve the cities of Toronto, Ottawa and Hamilton so far still (mostly) reflect their British colonial past. How to make these city museums relevant to all of their constituents is difficult but must be addressed if they are to continue to exist.

As a former colony of Britain, Canada is still finding its identity. The museums of its cities reflect colonial ideas about history, but now there are competing voices that must be heard, including those of Canada's original inhabitants. Municipal museums in Ontario have attempted to address the question of relevancy for a diverse population in various ways, some more successful than others. Some museums have done away with the idea of representation entirely. Solutions are perhaps not one-size-fits-all but will need to be negotiated and tried, and a few will inevitably fail. A discussion of those possibilities in the context of the three cities follows.

Key words: legacy, multiculturalism, colonialis

要旨

本稿は、多文化主義及び多様性に関する政策と英国植民地時代のレガシーとの間の緊張を和らげようとするため、カナダの3つの大規模自治体にある市立博物館の状況を分析する。 オンタリオ州に所在する3つの自治体は、ますます多様化する人口にサービスを提供するよう努めなければならない。現状、トロント市、オタワ市、ハミルトン市が運営している博物館は、これまで（ほとんど）英国植民地時代の歴史を中心に展示している。 これらの都市博物館で都市の歴史すべての構成要素を反映させることは困難であるが、存在し続ける要素には対応しなければならない。

カナダは未だに、かつて英国の植民地であったことに、未だアイデンティティを見出している。 この3つの都市博物館は、植民地時代の視点から歴史を反映している。しかし、今カナダでは、先住民の声を含めて聞かなければならないという競合する意見がある。オンタリオ州にある市立博物館は、さまざまな方法で多様な住民との関連性の問題に取り組むことを試み、そのいくつかは他の活動よりも成功している。いくつかの博物館は、「表象（representation）」という考え方を完全に克服した！これらの解決策は万国共通なものではないかもしれないが、交渉し試行する必要があり、いくつかは必然的に失敗するだろう。本稿はこの3つの都市の文脈における、これら解決策の可能性を考察する。

キーワード
多文化主義、多様性、遺産

City of Ottawa

As the National Capital of Canada, Ottawa is still mostly a government town, but it has diversified somewhat in the past decade. With a population of around a million inhabitants, the city is growing rapidly and has become a very desirable place because of its high standard of living.

Its city museum offerings are somewhat complicated by the imperative for bilingualism in Ottawa. The National Capital sets an example for the rest of the country, and we have two official languages – English and French. All services and written material must be offered in both languages, even though the museums run by the city are mainly a legacy of the Scottish and English presence in what was once called Upper Canada.

City of Ottawa museums

As the National Capital, Ottawa has many national museums and galleries. However, the City of Ottawa's own small community museums represents the early 19th to 20th centuries, when British colonials settled the capital region. Ottawa does not have a civic museum. The City of Ottawa owns and runs five museums: Pinhey's Point National Historic Site, Fairfields Heritage House, Billings Estate National Historic Site, Cumberland Heritage Village Museum and Nepean Museum, all dating from the early to mid-19th century, except for Nepean's museum which mainly represents the 20th century, and is housed in a former elementary school.

Ottawa Museums Network

Ottawa's other community museums are also partially funded by the City of Ottawa and belong to the Ottawa Museums Network, an independent organisation which is funded by the City as well. These museums commemorate upper-class British (actually Scottish) landowners or French landed gentry and 19th-century agricultural processes. Created in 2007 by the City of Ottawa's Sustainability Plan, the Ottawa Museums Network supports and promotes Ottawa's 11 community museums. The Ottawa Museums Network includes all of the City of Ottawa-run museums and the Bytown Museum, which represents the earliest settlement of Ottawa (originally called Bytown). The Network also includes MuseoParc Vanier, which exhibits collections representative of Canadian Francophone rural life and the municipality of Vanier; Osgoode Township Museum, which displays artefacts of rural agricultural life in the late 19th century; Watson's Mill, also representing the pre-industrial life of the late 19th century; Goulbourn Museum, exhibiting military history of the 19th century; and the Diefenbunker, Canada's Cold War Museum, a decommissioned nuclear war bunker and hideaway for politicos in the 1950s and 60s.

City of Toronto

As one of the most culturally diverse cities in the Western world, Toronto is home to at least one person from every country around the globe. Toronto's museums include many types of museums and art galleries; for example, a large natural history museum (the Royal Ontario Museum), the Textile Museum of Canada, the Bata Shoe Museum, the Gardiner Museum of Ceramic Art, etc. are all within reach of the tourists and the general public via the transit network.

The City of Toronto is built on an indigenous site, settled first by the Ojibwe (Mississaugas) and the Haudenosaunee; during European colonisation, it was quickly settled in the early 19th century, first by the French and then by the British, because of its ideal location in a natural harbour. In the late 19th century, it became the industrial and banking centre of Upper Canada, and it is now the largest city in Canada. Toronto 's population in 2016 was 3 million people (the population of the

Great Toronto Area, or GTA, is around 5 million), making it the most populous city in North America after New York City and Los Angeles.

City of Toronto museums

The City of Toronto owns and manages ten historical sites which have been preserved as museums. These are managed by the City of Toronto's Culture Division, which is part of the larger Economic Development Division. Most sites date from the mid-1800s and are a legacy of early British settlement in the area. Very few of the City of Toronto's historic sites are more than 200 years old. All were created by British (or Scottish) settlers in Upper Canada and have been preserved in their memory. Spadina House, for example, is an excellently preserved grand house that once belonged to upper-class moneyed gentry. Todmorden Mills is an early brickworks and industrial site (sawmill, grist mill, paper mill), Fort York is an early military site, commemorating the War of 1812, and Colborne Lodge in Toronto's west end displays information about the life of John Howard, an architect and landowner who donated land to the City for a large urban park.

The City of Toronto's sites in suburban areas joined the roster after the City's amalgamation in 2001. Zion Schoolhouse is an early 19th-century schoolhouse, Scarborough Museum displays early agricultural practices of the 19th century in what is now the most diverse suburb of Toronto. York Region Civic Museum, in a high school constructed in the 1900s, displays artefacts belonging to a former civic museum. Montgomery's Inn, the site of the 1837 Fenian rebellion gathering (and incidentally, one of the earliest constructed buildings in Toronto) is situated in the former suburb of Etobicoke on the main road out of town.

Other small historical sites in downtown Toronto are supported by the City of Toronto but not managed by the City. Campbell House Museum, a grand mansion once owned by the Chief Justice of Upper Canada, has been maintained by the Advocates Society. Toronto's First Post Office is maintained by the Town of York Historical Society, and Casa Loma, one of Toronto's biggest tourist draws, is currently operated by a private company. Casa Loma has also been proposed as a possible site for the City of Toronto Museum.

Like Ottawa, Toronto does not have a civic museum. The two Toronto City Halls, old and new, are situated on two sides of Toronto's central plaza called Nathan Phillips Square. The original (Old) City Hall, designed and built at great expense in 1899, currently houses the Ontario Court of Justice, whose lease runs out in 2021. This building has been proposed as the new home for a Civic Museum of Toronto. The New City Hall, across the square, was designed by Viljo Revell in 1965. This amalgam of 19th and 20th-century architectures is quite usual for a Canadian city of this size.

Two privately run museums that represent various aspects of the City of Toronto are worth mentioning here. The Toronto Ward Museum is a "museum without walls", but represents the downtown neighbourhood of Toronto in the area or central ward which is now occupied by the City Hall and Nathan Phillips Square, right in the heart of the city. The Ward was the place where new immigrants came to stay, and it was also the site of the first black churches and homes in the City of Toronto. Myseum began as a virtual museum supported through private funding and now creates popup exhibits all over the city, representing Toronto's many ethnic communities (including some Indigenous groups) and partnering with those communities to show off their cultural offerings. Both the Toronto Ward Museum and Myseum were created during the past five years and are a direct result of a perceived lack of representation of diversity in Toronto's city museums.

City of Hamilton

The city of Hamilton is smaller than either Ottawa or Toronto. As a former industrial powerhouse of the steelmaking and automobile industries, Hamilton's population of around 600,000 is still highly industrialised, but automation of

both the steel and auto industries has shifted the economy somewhat towards the service industries. Hamilton has its own art gallery and has become a refuge for artists and other creatives who cannot afford to live in Toronto.

The city of Hamilton owns nine museums, which include the 1812 ships Hamilton & Scourge – a National Historic underwater marine site in Hamilton Harbour. Hamilton's commitment to diversity, collaboration with the Indigenous peoples living in the municipality and broad community consultation make it the most interesting municipality of the three for the purposes of this paper.

City of Hamilton museums

Hamilton's nine museums include six National Historic Sites (NHS), which are of some significance for British colonial history. This is mainly due to the early presence of British settlers who refused to join the United States and were offered land in what was then British North America (United Empire Loyalists), and the early military presence of the British in the area for the War of 1812.[1]

Dundurn Castle (NHS) and Whitehern Historic House and Garden (NHS), Hamilton Museum of Steam and Technology (former Hamilton Waterworks 1859), Battlefield House (NHS), the early 19th century home of the Gage family and a War of 1812 historic site and monument and Griffin House (NHS), an early 19th century home of black settlers overlooking the Dundas Valley, are all managed and funded by the City of Hamilton. The Hamilton & Scourge Marine Site (NHS) preserves two battleships sunk in the harbour during the War of 1812. The Hamilton Children's Museum is an 1875 house in Gage Park, the Hamilton Military Museum or Battery Lodge, on the grounds of Dundurn Castle, dates from the 1830s and Fieldcote Memorial Park and Museum is a 19th-century British Tudor style cottage in Ancaster, a small suburb of Hamilton.

Urban Indigenous Strategies for all three municipalities

As a marker of a city's commitment to diversity, Urban Indigenous Strategies are important because they show how a municipality's bureaucracy intends to carry out its obligations towards specific underprivileged and underrepresented minority populations. Indigenous populations in cities are growing rapidly, not simply because, like most other rural populations, their youth has moved to urban centres, but also because their population growth is higher than most other groups in the country.[2] Additionally, many more Indigenous people are self-identifying as Indigenous, as the stigma of being of indigenous descent decreases over time. Métis people hold a unique cultural and historic place among the Aboriginal peoples in Canada, with distinct traditions, culture and language (Michif). Ontario has the largest Métis population in the country, accounting for about one-fifth of all Métis people in Canada. Additionally, Métis tend to be the most urban of all Indigenous groups: "Of the three Aboriginal groups, Métis were the most likely to live in a city, with 62.6% living in a metropolitan area of at least 30,000 people."[3]

The context for Urban Indigenous Strategies, as part of the broader "cultural plans" of the municipalities of Ottawa, Toronto and Hamilton, is the 2015 Report by the Truth and Reconciliation Commission of Canada:

> "Between 2007 and 2015, the Government of Canada provided about $72 million to support the TRC's work. The TRC spent six years travelling

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[1] The War of 1812 is an important war for Canadian military historians, but was essentially an offshoot of the Anglo-French War in Europe, and of increasing hostilities between the United States and Britain.

[2] "Since 2006, the Aboriginal population has grown by 42.5% – more than four times the growth rate of the non-Aboriginal population over the same period." Source: *Aboriginal Peoples in Canada*, 2016 Census, Government of Canada.

[3] *Ibid.*

to all parts of Canada and heard from more than 6,500 witnesses. The TRC also hosted 7 national events across Canada to engage the Canadian public, educate people about the history and legacy of the residential school system, and share and honour the experiences of former students and their families.

The TRC created a historical record of the residential school system. As part of this process, the Government of Canada provided over 5 million records to the TRC. The National Centre for Truth and Reconciliation at the University of Manitoba now houses all of the documents collected by the TRC.

In June 2015, the TRC held its closing event in Ottawa and presented the executive summary of the findings contained in its multi-volume final report, including 94 "calls to action" (or recommendations) to further reconciliation between Canadians and Indigenous peoples."

All provinces and municipalities in Canada were impacted by the Report. Many Canadians were profoundly shocked by the treatment that Aboriginal children had received in Indian Residential Schools across the country, and by the evidence of cultural genocide presented through the Report. Prompted by this, and by the 94 Calls to Action which were proposed to redress the legacy of residential schools, municipalities created their own reconciliation action plans or indigenous strategies, which addressed inequities around culture, language, education and health, as well as professional development and training for public servants.

The City of Ottawa's Reconciliation Action Plan

The City of Ottawa's Reconciliation Action Plan was created in November 2018. The Plan recognises that Ottawa was built on unceded Algonquin Anishnaabe land, and formally presents a land acknowledgement based on Indigenous presence in the area over millennia.

Many land claims in Canada are still under negotiation. The Algonquin peoples of Ontario have been in negotiations with the Government of Ontario and the Government of Canada over Algonquin lands since 1983, and in 2016 they reached an Agreement-in-Principle, which must be ratified by all three groups. The Algonquins of Ontario claim includes an area of 9 million acres within the watersheds of the Kichisippi (Ottawa River) and the Mattawa River in Ontario, an unceded territory that covers most of eastern Ontario. If this land claim is successful, the Algonquins of Ontario will receive $300 million, some land, and *usufruct* rights, including the right to fish and hunt on their traditional lands.

The Indigenous reserves nearest to Ottawa are the Algonquins of Pikwàkanagàn First Nation, formerly Golden Lake Reserve (which, incidentally, has its own museum, *Omamiwinini Pimadjwowin*) and Kitigan Zibi, a First Nations reserve of the Kitigan Zibi Anishinabeg First Nation, which is actually located in Quebec, on the border between the two provinces.

In Ottawa, "The Aboriginal Working Committee is a formal partnership between the Ottawa Aboriginal Coalition (a group of Indigenous community organisations) as well as non-Indigenous community organisations and City staff. The AWC works together with the community to address emerging issues and improve City services for First Nations, Métis and Inuit communities."[4] Ottawa Public Health and the Ottawa Public Library are both officially on the Aboriginal Working Committee as well. Ottawa's Reconciliation Action Plan presents 14 actions based on the 94 Calls to Action as proposed by the Truth and Reconciliation Report 2015. The Plan addresses four areas of municipal services specifically: Health, Employment, Education and Housing.

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[4] Source: Ottawa Reconciliation Action Plan (2019), 3.

The City of Toronto's Urban Indigenous Strategy

Toronto has the largest Indigenous population in Ontario and the fourth largest in Canada. Indigenous peoples hold a unique legal and constitutional position in Canada. The City of Toronto has affirmed this unique position in its Vision Statement on Access, Equity and Diversity and by adopting the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). The City has further committed to taking action to redress the legacy of residential schools and advance the spirit of reconciliation as requested by the Truth and Reconciliation Commission of Canada.[5]

According to Canada's 2016 Census Metropolitan Area statistics, the Indigenous population in the Toronto region increased from 37,000 in 2011 to 46,320, that is, by 25 per cent. However, Indigenous populations are often undercounted, due to a number of factors, including moving often, homelessness, fear of and a dislike of bureaucracy. In the *Our Health Counts* study (2016), the largest urban Indigenous population health study in Canada, where Indigenous organisations owned and controlled the data, "the total Indigenous population in Toronto was 69,000." *Our Health Counts* also reported that "over 90 per cent of Toronto's Indigenous population lives below the (before tax) low-income cut-off."

The City of Toronto committed to supporting the city's Indigenous population in 2010, and in 2015 it identified 8 Calls to Action from the Truth and Reconciliation Commission of Canada's Report as priorities for implementation. The City receives Indigenous-focused advice and recommendations through the Aboriginal Advisory Committee (AAC), an advisory body to City Council. Members are made up of executive directors and emanate from the organisations and institutions in Toronto serving Toronto's Indigenous communities.

In November 2015, the Aboriginal Affairs Committee of the City of Toronto prioritised three Commitments for implementation:

1. Creating training opportunities for the Toronto Public Service on Aboriginal history and culture (Aboriginal Education Strategy);
2. Engaging Aboriginal communities in the decision-making processes at the City (Aboriginal Representation on Agencies and Corporations);
3. Increasing the number of Aboriginal employees at all levels of the City (Aboriginal Employment Strategy).

In 2019, the City Council considered related reports that could include updates on the:
- Indigenous Health Strategy;
- Indigenous cultural competency training;
- The Indian Residential School Survivor Legacy Project on Nathan Phillips Square;
- Establishment of the Indigenous Affairs Office.

In the meantime, the City's new Indigenous Affairs Office is developing its first strategic plan. To ensure stakeholders and Indigenous partners are engaged in a meaningful way, a consultant with expertise in Indigenous relations has been retained to support the development of the plan."[6]

The latest initiative for Toronto's Indigenous population, backed by the Government of Canada, is an Indigenous Centre for Innovation and Entrepreneurship. The Federal government has made a FedDev Ontario contribution of up to $5 million for the City of Toronto, which will go towards the creation of the Indigenous Centre for Innovation and Entrepreneurship (ICIE) at 200, Dundas Street East.

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[5] Source: City of Toronto website, Indigenous Peoples Issue Note.

[6] *Ibid.*

The Centre will be located on the three lower floors of a new condominium building in what has been, until now, a fairly depressed part of downtown.

The ICIE is expected to support close to 420 Indigenous businesses and create 500 new jobs for Indigenous Peoples. The City of Toronto is working closely with the local Indigenous community to develop the ICIE. "Broad consultations have taken place, and a Leadership Advisory Circle has been established, with the majority of members being local Indigenous leaders and entrepreneurs", adds the release by DCN News from August 2019.

Toronto is also getting a new Anishnawbe Health Centre, located in the former Pan Am Village near downtown. Funded by a combination of public and private money (Senator Linda Frum, Alexandra and Brad Krawcyk, and Adam Minsky, the CEO of the United Jewish Appeal Toronto, the Sanatan Mandir Cultural Centre, the Toronto Conference of the United Church of Canada and the Toronto Diocese of the Anglican Church are all on board), the centre is slated to be opened in 2020. Cultural and spiritual health are as important as physical health for most Indigenous people. As Tanya Talaga writes, "…if you are Indigenous, you need to be surrounded in traditional healing, where the spirit is treated along with the physical self. The new centre will have a traditional sweat lodge, counselling space for sharing circles, and even a kitchen to teach healthy cooking skills."[7]

City of Hamilton's Urban Indigenous Strategy

Hamilton's urban indigenous population was around 15,840 people or 3.1% of the population in 2011, as counted by the National Household Survey (Statistics Canada). *The Profile of Hamilton's Aboriginal Residents*, published in April 2015, gives an overview of the demographics of Hamilton's Indigenous population in order to better understand this important community. The report highlights a growing youth population, a large age group in the 45-49 age range (possibly due to the "Sixties Scoop" which saw many Aboriginal children removed from their parents and adopted into white families), as well as education, occupations and income. Hamilton is also very close to the Six Nations Reserve (less than 10 km away) which means that many Indigenous residents seeking work off-reserve moved to Hamilton, rather than to the larger urban centres in Ontario such as Toronto or Kitchener-Waterloo.

The work on the City of Hamilton's Urban Indigenous Strategy begun in Spring of 2015 – the same year as TRC released its findings and published the 94 Calls to Action. The Strategy was not published until June 2019 and took three years to come to fruition. Hamilton now has one of the more robust Indigenous Strategies in Ontario, pledging to "plant, cultivate and harvest" the strategy in three phases. During Phase One, staff research found that municipalities across Canada were engaged in a number of activities, such as: cultural awareness training for staff, youth employment initiatives, creating information guides for Indigenous residents, renaming of facilities and infrastructure in Indigenous languages and establishing awards for local efforts in reconciliation. Further research, carried out by McMaster University students that year, indicated that Indigenous agencies in the City of Hamilton could be supported through the Calls to Action, and that City Services staff would benefit from education around cultural awareness and safety training. Community engagement surveys in Phase Two backed up these findings.

The City of Hamilton established two partnership circles to create the Indigenous Strategy: the Coordinating Circle and the Internal Staff Circle. The Coordinating Circle was created to lead the strategy with membership comprised of Indigenous community partners and City staff. The Coordinating Circle has acted as a planning table and carried out its work based on principles that honour traditional Indigenous knowledge and teachings including the Seven Grandfather Teachings

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[7] Source: *Toronto Star*, November 30, 2019.

of the Anishinaabek and Haudenosaunee teachings of ga nigohi:yo. One of its key tasks was to review the 94 Calls to Action from the 2015 Truth and Reconciliation Commission Report and identify those that will be addressed within the strategy. An Internal Staff Circle on Indigenous Relations was also established and is comprised of management from all City departments.

Its mandate has been to champion relationship building, share information and best practices, and identify opportunities for improved engagement with Indigenous peoples.[8]

As CBC News shared in June 2019:

> "Hamilton's Urban Indigenous Strategy is aimed at strengthening relationships between the City and its urban indigenous population. The strategy breaks down its forty key directions using three themes — Land, People and Spirit. Among them is a recommendation for the city to adopt the United Nations Declaration on the Rights of Indigenous Peoples as its framework toward reconciliation. Its directions also include the following among its list of short- and long-term actions:

> • Involving Indigenous people in municipal decision-making that will affect them;
> • More representation of Indigenous people in the city through art and public education to take on racism and stereotypes;
> • Increasing the number of Indigenous employees with the city and Indigenous health-care professionals;
> • More opportunities for residents to play Indigenous sports and hosting major sports events for Indigenous athletes;
> • Ensuring Indigenous stories and local history are part of the city's official archives;
> • Setting up an Indigenous Cultural Centre that can offer interpretive programming and provide place ceremonies and cultural events."

In pointing to its accomplishments over the past three years, the report for the committee says, "significant progress" has been made in terms of building a stronger relationship between the city and Indigenous residents.

Urban Indigenous strategies to create cultural centres and museum components compared

It seems that the City of Hamilton has the most robust and successful Urban Indigenous strategy, in terms of culture in general, of the three municipalities we have discussed here. This may be partly due to the fact that Hamilton is a smaller city than Toronto or Ottawa, and its mandate is, therefore, easier to manage. The City of Hamilton's proximity to a large and important reserve, Six Nations Reserve, which has produced many accomplished artists, musicians and politicians is a factor here too. Hamilton's Urban Indigenous Strategy, unveiled in June 2019, promises to change the way Hamiltonians interact with Indigenous culture. The city plans to:

• Use markers and signs to restore Indigenous names and identify significant Indigenous landmarks in Hamilton. This includes street names, trails and parks;
• Raise awareness and strengthen the role of the city's Aboriginal advisory committee;
• Have more meaningful consultation with Indigenous residents and First Nations communities on municipal projects, plans and approvals;

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[8] Source: Hamilton Urban Indigenous Strategy Report, City of Hamilton, June 2019: 15.

- Partner more with Indigenous communities and include elders;
- Establish and maintain a piece of land for Indigenous ceremonial and spiritual activities;
- Work with Indigenous communities to educate staff and residents about traditional territories in Hamilton;
- Incorporate Indigenous stories and voices into the city's culture and heritage plans;
- Commission public art in a prominent location that honours the spirit of reconciliation;
- Set up a small grant programme for individuals and community groups which are making a difference in reconciliation;
- Do more to educate Indigenous residents about their rights as tenants;
- Increase the number of Indigenous city employees and health-care professionals.

The City of Hamilton has promised to create a new Indigenous Cultural Centre and has hired an Indigenous Project Coordinator, Shelly Hill, to head up the project. Hamilton's Indigenous Cultural Strategy seems to be moving ahead.

The City of Toronto's Urban Indigenous Strategy is also a work in progress. As Ontario's largest city, Toronto naturally has a large urban indigenous population, but many of these residents are homeless and destitute. Toronto created its Indigenous Affairs Office in 2017, and some progress has been made towards reconciliation, as discussed above.[9] None of the agencies funded through the City houses a museum or Cultural Centre for Indigenous peoples, but all of them offer cultural services.

Toronto has a number of resources for Indigenous peoples, such as the *Native Canadian Centre* on Spadina Avenue, which also includes a Gift Shop and Elders Lodge (Dodem Kanonhsa'), and a Men's Residence called *Na-Me-Res. Na-Me-Res* includes cultural offerings such as a sweat lodge, hand drumming and traditional teachings, a Medicine Wheel Garden and Elder outreach to connect homeless men with their culture. *Na-Me-Res* also collaborates with the City of Toronto's Annual Indigenous Pow Wow held at Fort York National Historic Site every June. *Native Child and Family Services Centres,* with many locations across Toronto, supports children and families of various Indigenous groups across the city and is funded by all three levels of government. Native Child and Family Services also hosts a Pow Wow each year to celebrate the diverse Aboriginal communities in Toronto. This celebration includes a sunrise ceremony, dancing and singing, along with several local Aboriginal food and craft vendors at Dufferin Grove Park in September. There are also a number of resource centres for Indigenous women – the Native Women's Resource Centre of Toronto, and Native Women in the Arts, both of which are underfunded. The new City of Toronto Museum, which the City intends to open in 2026, is a promising opportunity for many of the Indigenous groups in Toronto to showcase their cultures. In the meantime, Indigenous programming is promised to roll out across the city's museums next year (2020), but it is unclear which of the diverse Indigenous cultural groups will be consulted, and what will be included in that programming.

The City of Ottawa's Reconciliation Action Plan is well-meaning but falls short of concrete action in terms of providing for Indigenous cultural awareness. Here are the actions that the City of Ottawa took in 2019:

- signed a multi-year agreement with Indigenous Sport and Wellness Ontario (ISWO), which prioritises Indigenous wellness through sport, leadership and community development. The initiative was reached in partnership and consultation with the Algonquins of Pikwakanagan

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[9] *Source:* City of Toronto Issue Notes, 2018.

First Nation, Kitigan Zibi First Nation, the Algonquin Nation, the Métis Nation of Ontario, the Mohawk Nation of Akwesasne, Tungasuvvingat Inuit and the Ottawa Aboriginal Coalition;

- acquired the rights to host the 2021 Ontario Indigenous Summer Games and the 2021 and 2023 Masters Indigenous Games;
- worked closely with the Indigenous community to include an Indigenous component to the refresh of its 10-Year Housing and Homelessness Plan;
- increased services for Indigenous children and families through four Indigenous-led EarlyON Child and Family Centres, and funding for a bus for the delivery of mobile EarlyON Indigenous programs across the city;
- worked in collaboration with Indigenous community partners to provide free I Love To programming;
- actively encouraged and sought out First Nation, Inuit and Métis artists, curators and peer assessment experts;
- raised the flags of the Algonquins of Pikwakanagan First Nation and the Algonquin Anishinabeg Nation Tribal Council at Marion Dewar Plaza, in Council Chambers and in the Mayor's boardroom

There is no mention of providing space for a dedicated Indigenous Cultural Centre in Ottawa, nor is there reference to cultural competency training for City staff. However, the City has undertaken some training over the past few years. Indigenous Awareness Day is held in June, and the Ottawa Public Library holds an Indigenous Writers Festival. It is unclear whether the City's museums intend to include Indigenous programming or what form that will take if they do.

Conclusions

Although the Truth and Reconciliation Report galvanised municipal efforts to include Indigenous cultural awareness and, by extension, cultural works in museums, the response has still been fairly slow. Some of the larger museum institutions in Toronto, such as the Royal Ontario Museum and the Art Gallery of Ontario, as well as smaller museums such as Myseum and the Textile Museum of Canada, and Toronto's first Art Biennial this year, have jumped at the opportunity – by producing large exhibitions showcasing Indigenous arts and culture. In Toronto's museums, however, it seems that multiculturalism is the byword, but the legacy of colonialism is difficult to overcome. The city's urban Indigenous population is, however, beginning to make themselves heard through various channels.

In Ottawa, the Canadian Museum of History (a federal institution) recently revamped its main exhibitions, including the Great Hall, with the world's largest indoor collection of totem poles, the Canadian History Hall, which incorporates indigenous history all through the exhibits, and the First Peoples' Hall, which features artefacts and dioramas recounting Canadian Indigenous peoples' histories. The Canadian War Museum features exhibits about Indigenous warfare and early Canada, as well as Indigenous rebellions in the West and Northwest of Canada, and the Canadian Museum of Nature, with its Northern Voices Gallery, focuses on Indigenous viewpoints and regularly consults with Indigenous groups nationally. The National Gallery of Canada recently created permanent Canadian and Indigenous galleries. Clearly, the City of Ottawa's community and civic museums are overshadowed by the nationals. City museums are trying hard but seem hampered by bureaucracy and inertia when it comes to representing urban Indigenous history.

Hamilton's Art Gallery has produced a number of very interesting and thoughtful exhibitions, mainly about Inuit art, which it has had in its collections for some time. The City of Hamilton does have a planned strategy for urban Indigenous engagement, which will possibly influence the broad survey currently targeting

the community. Hamilton's community museums promise a new era, and an overall Strategic Plan based on community engagement.

Municipalities in Ontario are thus utilising a variety of methods and processes aimed at decolonisation. These strategies and action plans may change the way that Toronto, Ottawa and Hamilton's city bureaucracies interact with local urban Indigenous groups, but we are still a long way from reconciliation and representation in these cities' cultural presentations and museums. The starting point is understanding how far city museums are from representing Indigenous cultural knowledge as a part of our histories. And that is something that will, presumably, become more commonplace as cultural competency begins to grow.

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BIOGRAPHY

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EXHIBITING THE FUTURE: RELEVANCY AND INCLUSIVITY IN CITY MUSEUMS' CITY LABS

未来を展示する：都市博物館シティーラボにおける適正性と包摂性

ABSTRACT

The question of the relevant and inclusive museum has been heavily debated in cultural and political communities for decades. However, while museologists and scholars focus on the importance of museums through the symbolic representativeness of their exhibitions of and for the community, they do so through observing museums that engage with the past. This focus on the historical means that currently there is inadequate literature on city museums that are increasingly aiming to interact with questions and debates regarding the future of the city.

This study seeks to address such a gap in the literature through in-depth exploratory research comprising historical and content analysis, expert interviews and on-site observations at two city museums' city labs: the Museum of the City of New York's *Future City Lab* and the Historisches Museum Frankfurt's *Stadtlabor*. This research provides an understanding of if and how city museums aim to be both relevant and inclusive in their future-oriented programming, culminating in an architectural analysis that illuminates potential barriers for accessibility and inclusion. As a portion of a larger work, this excerpt is presented with the objective of illustrating existing and possible practices for city museums around the world.

Key words: city museum, relevancy, inclusivity, future, multi-scalar

要旨

何十年もの間、博物館の適正性と包摂性の課題は、文化的および政治的コミュニティにおいて大きく議論されてきた。 しかし、博物館学者や研究者は、地域コミュニティのため、展示のシンボリックな代表性を通じた博物館の重要性に焦点を当てる一方で、過去との関わりについても観察している。これは、歴史に焦点を当てたものであり、都市の博物館に関する文献が不十分である現在、都市の将来に関する課題や議論との相互作用を目指す傾向が高まっている。

本稿は、2つの都市博物館のシティーラボ（ニューヨーク市立博物館のFuture City　Labとフランクフルト歴史博物館のStadtlabor）を事例とし、歴史と内容の分析、専門家のインタビュー、現地観察を通じて、文献とのギャップを考察する。本研究は、都市博物館が未来志向のプログラミングをする際、適切性と包摂性の両方を目指しているかどうかを理解し、アクセシビリティと包摂性の潜在的な障壁を明らかにする構造的な分析を行う。また、より広く応用研究として、世界中の都市博物館の実践事例や今後の可能性を示す。

キーワード
都市博物館、関連性、包括性、未来、マルチスカラー

Introduction

Contemporary, 21st-century museum scholars assert that "museums displays influence on how the Contemporary, 21st-century museum scholars, nation and its place in the world get imagined, even among people who never step inside their doors."[1] Nevertheless, they largely focus their research on historical, ethnographical or art museums. This focus on the historical means that currently there is inadequate literature on the rapidly changing face of a unique and under-researched type of museum: the city museum.

In a new wave of museum re-openings and remodels, city museums are increasingly aiming to interact with their audiences about questions and debates regarding the future of their city. Since museums mirror the community's "highest values and truths" (Duncan, 2005),[2] it is imperative that we seek to understand these city museums' most recent efforts. In order to do so, this study focuses on two recently remodelled city museums, the Museum of the City of New York, and the Historisches Museum Frankfurt. Both these museums are located within global cities that have an outsized effect on their national contexts. Additionally, both share the rapidly emerging typology of the "city lab", an exploratory space within the museum for audience interaction. By illustrating the practices of these two cases, this project sheds light on the new city museum and its aim to interact with the future of the city in relevant and inclusive ways.

Defining the terminology

City museum

Though museums have existed in varying forms for centuries, for the purposes of this study contemporary city museums can be understood as "...an open-ended, trusted democratic space, that can be physically experienced as a quarter of the city, but also used as a site for debate, discussion, and experimentation on urban issues with the context of a city's past, present, and future...the museum as a networked, distributed conversation rather than an inward-looking institution".[3] This definition, provided in the 2006 edition of *Museums International* incorporates the ideals of "new museology", a curatorial and ideological shift that took place in museums at the end of the 20th century. This "new museology" led to the understanding of the museum as a social institution that should strive for relevance, accessibility and inclusivity within their local contexts.

Relevancy

Defining a concept as individualised as relevancy allows for many possible interpretations of the word. This question of relevancy will undeniably shift depending on the visitor's background and one's goals when consuming museum content and programming. This personal subjectivism is why the museum scholar Jane Nielsen states that "creating relevance in museums is closely connected to both personal and social interaction".[4] Her contemporary Gail Anderson further elucidates:

> "Determining how to make museums relevant is about deeper connections with our publics, communities, and constituents, and having our populace experience museums in ways integral and supportive of their lives and the future health of their communities".[5]

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[1] Levitt, P. (2015). Introduction. *Artifacts and Allegiances: How Museums Put the Nation and the World on Display*. Univ of California Press. 5.

[2] Duncan, C. (2005). Conclusion. *Civilizing Rituals: Inside Public Art Museums*. Routledge. 8.

[3] Jones, I., Macdonald, R. R. and McIntyre, D. (Eds.). (2010). *City Museums and City Development*. Lanham, Md: AltaMira Press. 1.

[4] Nielsen, J. K. (2015). The Relevant Museum: Defining Relevance in Museological Practices. *Museum Management and Curatorship*, 30 (5), 364–378. [online] Retrieved from: https://doi.org/10.1080/09647775.2015.1043330

[5] Anderson, G. (2006). Museums and Relevancy. *Journal of Museum Education*. 3. [online] Retrieved from: https://www.doi.org/10.1080/10598650.2006.11510524.

Accessibility

One must first define accessibility in order to provide an understanding of inclusion in museum practices. Simply put, for the purposes of this study, accessibility is the provision of the minimum allowances necessary for inclusion to exist. Youth.gov, an American organisation that provides online local and federal resources to children, explains that "...one part of inclusion involves creating true accessibility, rather than simply providing accommodations. A way to accomplish this is through universal design, which includes designing products and environments to be useable to the greatest extent possible by everyone, regardless of age, ability, or status in life".[6]

Those without need for accessible practices often take them for granted, assuming that such provisions are legally mandated and enforced. However, accessibility laws and protections vary widely depending on what country, and even what building, you may be in. As such, this study will first note the presence or absence of accessible provisions prior to illustrating inclusive practices.

Inclusivity

Not to be confused with accessibility, inclusivity within museums and educational institutions focuses on the ability for all people (not only those with disabilities) to feel included within the institution's practices. The American Alliance of Museums defines inclusivity as "the intentional, ongoing effort to ensure that diverse individuals fully participate in all aspects of organisational work, including decision-making processes. It also refers to the ways that diverse participants are valued as respected members of an organisation and/or community. They further explain that "in order to leverage diversity, an environment must be created where people feel supported, listened to and able to do their personal best".[7]

Therefore, it is a necessity for inclusive museums to be mindful of intersectionality and must create practices that are equitably available to peoples of all races, ethnicities, genders, sexual orientations, migration statuses, and financial backgrounds.

The "local"

As geographer David Harvey explains, "place has to be one of the most multi-layered and multi-purpose words in our language",[8] and in an increasingly globalised world, it becomes more difficult to pinpoint the physical and social barriers that define us. This complexity of place is in direct contrast to the simplistic mechanisms by which museums measure where their visitors hail from. For example, the Museum of the City of New York's admissions data is split into New York City vs. non-New York City visitors. Conversely, the Historisches Museum Frankfurt notes the proportion of German and non-German visitors. Thus, both museums stress different scales of locality: the Museum of the City of New York at the city level, and the Historisches Museum Frankfurt at the national scale. The difference shown in scale highlights geographer Doreen Massey's assertion that "we need to conceptualise space as constructed out of sets of interrelations, as the simultaneous coexistence of social interrelations and interactions at all spatial scales, from the most local to the most global."[9]

Therefore, this study illustrates and analyses how both the *Stadtlabor* and the *Future City Lab* engage their visitors differently on the neighbourhood, city, national, and global scales.

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[6] *Inclusion and Accessibility* (n.d.). [online] Retrieved from: *https://youth.gov/youth-topics/inclusion-and-accessibility*.

[7] American Alliance of Museums. *Diversity, Equity, Accessibility and Inclusion* (n.d.). [online] Retrieved from: https://www.aam-us.org/programs/diversity-equity-accessibility-and-inclusion/

[8] Harvey, D. (2012). *From Space to Place and Back Again: Reflections on the Condition of Postmodernity*. [online] Retrieved from: https://doi.org/10.4324/9780203977781-9

[9] Knox, P. L., and Pinch, S. (2013). *Urban Social Geography: An Introduction* (Sixth edition). London New York: Routledge, Taylor & Francis Group.

The cases

Museum of the City of New York
The Museum of the City of New York was founded in 1923 by Henry Collins Brown, a Scottish-born writer with a vision of a populist approach for the city, in order to preserve and present the history of New York City and its people. The museum's original location was in the historic Gracie Mansion, but it moved into its current location at 1220-1227 Fifth Avenue between East 103rd and 104th Streets in 1932. The museum is located directly across 5th Avenue from Central Park, at the northern-most end of Museum Mile. Its current home is a large red brick building with marble trim, designed and built in 1929-1930 by Joseph H. Freedlander in the neo-Georgian style.

In 2006, the museum began a large-scale renovation. The museum director Susan Henshaw Jones explained: "The transformation of the museum has been both physical and mission-driven. The structural renovation supports our goals."[10] Much of this remodelled space is dedicated to the permanent exhibition *New York at its Core*, a "first-of-its-kind exhibition" that tells the history of New York City through the stories of famed and ordinary New Yorkers alike. The exhibition concludes with the *Future City Lab,* a permanent laboratory room dedicated to exploring the future of the city, "where visitors can explore what the museum describes as the five central challenges facing New Yorkers in coming generations: housing, transportation, job opportunities, diversity and climate change."[11]

Historisches Museum Frankfurt
The Historisches Museum Frankfurt was founded in 1877 with the initial task of keeping the "Free City of Frankfurt" alive. Great portions of the museums' collections were lost in the World War II bombings over Frankfurt, when numerous exhibition buildings were destroyed. In 1971, construction began of a new building with plans that it would be a single, centralised location for the historical museum at Saalgasse, one of the oldest streets in the centre of the historic city. The building opened in 1972 to much architectural criticism while new slogans, "place of learning versus temple of the muses!" and "culture for everyone", were introduced.[12]

In 2001, the 1972 building was demolished to make way for the new, current building. The new building launched a mission redesign with hopes of reinvigorating interest in the museum, proclaiming that "the Historisches Museum Frankfurt has transformed itself from a museum of history to the city museum of Frankfurt… As a forum for the important topics of urban society, it contributes to the understanding of the present and future of the city."[13]

The new museum is home to the *Stadtlabor,* as part of the new permanent exhibition *Frankfurt Now!,* located on the top floor of the museum. The *Stadtlabor* has been in operation since 2010, working with citizens to create two temporary exhibitions each year, and explains: "We want to know how the city is subjectively perceived and experienced. And the best people to answer this are Frankfurters themselves, of course. Using different methods in participative city research, the *Stadtlabor* is always on the move."[14]

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[10] Pogrebin, R. (2008, August 11). Museum of the City of New York Unveils Its Own Future. *The New York Times*. [online] Retrieved from: https://www.nytimes.com/2008/08/12/arts/design/12muse.html.

[11] Charlé, S. (2017, December 5). New York at Its Core: An Arresting Exhibit. [online] Retrieved from: http://www.nycitywoman.com/a-new-and-arresting-view-of-nycs-history/.

[12] Historical Museum Frankfurt. (n.d.). [online] Retrieved from: http://museu.ms/museum/details/816 (August 8, 2019).

[13] Historisches Museum Frankfurt. About Us. (n.d.) online] Retrieved from: https://historisches-museum-frankfurt.de/de/ueberuns?language=en.

[14] *Ibid.*

Methodology

After a historical analysis of museums' curatorial trends, multiple in-depth expert interviews with exhibition curators, content analysis of the exhibited materials and on-site observations, this study culminates in an architectural analysis providing understanding of the internal and external mechanisms that enable and hinder relevancy, accessibility and inclusivity at multiple scales. It is worth noting that this paper is a part of a larger body of research.

The future

In terms of addressing the future of the city, the Museum of the City of New York's *Future City Lab* does so explicitly in every aspect. All of the lab's programming, from its interactive city planning screens to the "What If" table, encourages visitors to ponder questions of the future of the city and their place within it. In fact, when it was asked to the former project manager, Kubi Ackerman, what he deemed to be the greatest success of the lab, he answered: "…I think that one of the greatest benefits is in the fact that it was done. I mean, developing the concept of the space on the future of a particular place. And, in a way, I think and hope that it opens the conversation for other institutions…"

Indeed, in 2016, Whitney Donhauser, the museum's director, asserted: "There is no other city museum in the world that deals with the future";[15] regardless of whether this statement can be proved true or not, the *Future City Lab* is certainly unique in its approach to a full room in the museum dedicated solely to discussions on the future.

In contrast, the *Stadtlabor* only periodically and circuitously addresses the future. However, since the focus and content of the lab change depending on the exhibition, the content may shift toward a more future-oriented focus at any time. Additionally, the curators' newfound interest in making statements overtly political could create an increase in relevancy to greater populations as exhibitions shift. The participatory nature of the *Stadtlabor* means that the content is inherently relevant and inclusive to the participants involved in the creation process, but whether or not their programming is relevant or inclusive to different residents is further explored in the table on the next page.

The Future City Lab gives visitors the opportunity to interact with New York City current issues, to imagine the city's future by designing a street, a building, and a park. Front-End development and Interaction design. © mcny.org

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15 Roberts, S. (2016, November 17). This Museum Show Explains Why New York is So New Yorky. *The New York Times.* online] Retrieved from:
https://www.nytimes.com/2016/11/18/arts/design/this-museum-show-explains-why-new-york-is-so-new-yorky.html

A multiscalar reflection

MUSEUM OF THE CITY OF NEW YORK		HISTORISCHES MUSEUM FRANKFURT	
Geographical Context	**Scalar Implications of Museum Efforts**	**Geographical Context**	**Scalar Implications of Museum Efforts**
Neighbourhood: East Harlem • historically home to disadvantaged immigrants • now predominantly African American	**Neighbourhood: East Harlem** • architecture of building is not contextual, can be seen as exclusionary • admissions policy intentionally favours neighbourhood residents • some events and tours aim to involve immediate neighbours	**Neighbourhood: Altstadt** • tourist center of activity • heart of historic city • home to many museums, bars, and restaurants with a disproportionately low number of residents	**Neighbourhood: Altstadt** • very little focus on the Altstadt neighborhood but hight engagement with neighbourhood level at large • outreach and content creation with specific individuals leads the whole *Stadtlabor* exhibition
City: New York City • widely considered the financial and cultural capital of the country • extremely racially diverse	**City: New York City** • elevating architecture • content of all exhibitions focuses on city scale • educational initiatives aimed at NYC children • event programming focused on current city-related issues	**City: Frankfurt am Main** • global financial center with an outsize role in economy • disproportionately high racial diversity as compared to national scale	**City: Frankfurt am Main** • elevating architecture • curators primarily concerned with Frankfurters as target audience
Nation: United States of America • ethnically and racially diverse • extremely robust economy	**Nation: United States of America** • very little meaningful interaction with national scale	**Nation: Germany** • 5th largest economy in world, and Europe's largest • very ethnically and racially homogeneous	**Nation: Germany** • some content can be scaled up to be relevant at the national level such as migration, exhibitions
World	**World** • content aims to be extrapolated into other urban contexts	**World**	**World** • central location readily available for international tourists • website available in 13 languages

Key findings

Though both museum buildings are vastly different, from their architecture to their date of construction, they share similar features. Most importantly, they both feature an elevated plaza or courtyard through which visitors enter. The use of stairs is extremely popular in museum architecture; but as it elevates, it is also inherently exclusionary. On a symbolic level, the stairs are the first hurdle that

must be overcome at both museums. As explained by Angela Jannelli, the curator for the Historisches Museum Frankfurt's *Stadtlabor:* "There are quite a lot of symbolic barriers that you have to overcome. There is the staircase, then the big heavy doors, and then the entrance hall with the cashier desk...so you really have to want to go into the museum."

On a physical level, the stairs are an obstacle for large swaths of the population, making those with physical disabilities use a separate entrance. The book *Accessible America: A History of Disability and Design* provides a brief overview of Clarence Day's essay Legs vs. Architects, in which he condemns, "the debonair habit architects have of never designing an entrance that is easy to enter". Any "dignity and beauty" in a grand stair, he found, was a "hard-hearted king..."[16]

Though both museums comply with legal standards and seek to be accessible, they create separate provisions, immediately othering the visitor that must enter through the separate entrance. As Sirefman asserts: "Connection to a local neighbourhood and relevance to a specific community begins with a building attentive to its surroundings. Responsible for reflecting a diversity of outlooks, the contemporary post-urban museum must present an architecture that is substantive and welcoming."[17]

To conclude, in order to be truly inclusive to diverse populations, some of whom may feel uncomfortable entering museum settings and some who may be physically unable to, museum architects must consider getting rid of the grand entrance staircase once and for all. In fact, interviews with both lab curators illuminated frustration with their museum's architecture and outlined the large physical barriers that visitors had to overcome in order to gain access to the content they have created.

The Museum of the City of New York's historic building prioritises vast, airy hallways at the expense of varied exhibition spaces conducive to more experimental formats. Meanwhile, the Historisches Museum Frankfurt's new building features a grand staircase that bisects exhibitions and makes wayfinding for visitors, and storytelling for curators, a complicated task. Though the new museological turn of the 1970s may have led to curatorial changes that prioritised inclusivity and accessibility, this trend never trickled into the consciousness of the architectural community tasked with designing such museums. This lack of care around implementing the pillars of the new museological turn into physical museum architecture means that architects still seem bent on creating buildings that intend to elevate and impress rather than include.

Conversely, at the Historisches Museum Frankfurt, the architects sought to create a meeting place for the city through the implementation of a staircase and public plaza, perhaps endeavouring to act as space from which to view the city – akin to New York City's Metropolitan Museum of Art or Berlin's Altes Museum. However, the structure and size of the stairs is too low to create a meaningful viewpoint and, as such, are underutilised as a public forum. Additionally, observations proved that visitors prioritise sun exposure over formalised seating options. Thus, the museum could increase use if they provided seating for visitors and passersby, flexible and with the possibility to be moved as the sun moves across the sky.

In the case of the Museum of the City of New York, the museum would benefit from altering the design of the signage on the railings of the courtyard that obscure

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16 Williamson, B. (2019). *Accessible America: A History of Disability and Design*. New York, NY: New York University Press.

17 Sirefman, S. (1999). *Formed and Forming: Contemporary Museum Architecture*. 317.

the space from sight. This signage advertises current and upcoming exhibitions at the expense of passersby's ability to see the seating available there. This limited visibility means that neighborhood residents may walk past the museum daily but still be prohibited from seeing and utilising the public courtyard in order to feel included within the fabric of the museum. This challenge of reconciling existing exclusionary architecture with new inclusive curation practices means that museums and labs should consider utilising their external spaces for events or content exhibition in order to bring new visitors into the museum. At the Museum of the City of New York, observations proved that hosting workshops of their *Teaching Social Activism Conference* in the plaza brought additional participants and interest from the surrounding area.

Additionally, the Historisches Museum Frankurt's plaza has a periscope to a snow globe in the basement, which has generated considerable interest from visitors and passersby – arguably showing potential for greater engagement within the space. Activities such as pop-up exhibitions, educational programming, curator talks or concerts could be introduced in these spaces to instrumentalise the plaza and courtyards as tools for inclusion. This would aid in reconciling the challenging architectural design of the building while endeavouring to embed the museum within the neighbourhood and local community as a public space.

Within the walls of the museum, city labs are utilising their platforms to make political statements. In the case of the *Stadtlabor,* the participatory nature of the lab comes with the concern of stoking populism. Jannelli explains: "One concern is that... the raising of the participatory paradigm or trend is also correlated to the rise of populism. Populism relies on subjective meanings – you know 'there are too many foreigners living here' is purely subjective. There is no statistical evidence... sometimes I ask myself if this invitation to enunciate your subjective meanings is not also encouraging populists to do the same".

These concerns are addressed in both labs by the mitigation of curators through content they choose to engage with. For example, both labs seek to incorporate and normalise immigrant stories as local stories worthy of exploration. This engagement with political issues has been considered morally sticky in the past, but is increasing in prevalence and will inevitably lead to greater relevancy in this highly-politicised era.

Though they share many similarities, the most notable difference between the *Future City Lab* and the *Stadtlabor* is in the process by which their content is created. The *Future City Lab,* created by curators and then presented as a finished product to the museum public, can arguably be aiming for relevancy on wider scales of locality, from the urban up to the global. However, this wider range comes at the expense of smaller scales of locality in that the design of the lab evokes the impression of finality and the individual does not have a say in the creation of content or distribution outside of the museum. Here, the visitors' voice is valued, but only through the larger mechanisms put in place by the lab's curators and decision-makers. Conversely, the content exhibited within the *Stadtlabor* is created by individuals, and though it does not aim to be relevant to tourists from outside the country, city, or even a particular neighbourhood, for the participants involved in its creation it is innately relevant. In order to learn from these different cases, museums, labs and curators must first decide if they would like to prioritise a top-down approach to creation, which may engage wider and larger audiences more superficially, or a bottom-up approach that can create strong ties to the museum but at the expense of wider scales of relevancy. When considering which approach

may have greater relevance, we return to Anderson, who argues that "...it is clear that determining what is relevant cannot be defined and shaped through internal discussions and decision-making...[relevancy] is about deeper connections with our publics, communities, and constituents, and having our populace experience museums in ways integral and supportive of their lives and the future health of their communities."[18]

Though Anderson would undoubtedly argue that a top-down approach does not create a relevant museum, this study proves that there is merit to a wider lens of relevancy, depending on the goals and scope of the institution. However, despite the efforts of museum decision-makers, as Levitt explains, "where a museum ultimately lands is determined by the intersection between national and urban cultural politics and the globalisation of culture…"[19] Thus, mitigation of content creators can only go so far, as certain content will always be relevant on a global scale due to the political forces of our globalised society.

In terms of engagement with the future, it is clear that the *Future City Lab* does so explicitly, while the *Stadtlabor* does so more implicitly. However, any museum's presentation of content that engages with the present should not be dismissed as not future-oriented. Indeed, the opposite could be true as visitors can meaningfully engage with the future through learning from the present. Museum scholar Ian Jones asserts: "We cannot easily separate the past from the present and the future: one flows into the other. After all, the past was once the present, and we are creating our future everyday... And the city's past, like its present, is all around us; we see it every day in the city's fabric. It has shaped our present as our present will shape our future."[20]

As the city lab is a place for experimentation, engagement with the future of the city in some capacity is inevitable. Whether or not curators choose to explicitly guide the visitor into discussions with the future, or if they aim to focus on the present – these conversations are integral to understanding our current place within the city and, in turn, how our decisions will lead to the creation of our shared future.

Conclusion

City museums around the world are increasingly closing their doors to remodel and revamp their exhibition content and spaces in an effort to remain relevant to their communities and attract wider audiences. In this time of change, these museums would be wise to consult contemporary museum studies, to aid in their efforts to create future-oriented programming and content that is both relevant and inclusive. These city museums' decision-makers should utilise such findings as a foundation and introduction to the diverse practices currently employed by their peers. By understanding the current frameworks in the industry, these museums are empowered to consider the advantages and repercussions of each decision they encounter in order to leverage thoughtful and innovative practices that have the capacity to benefit the global community.

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[18] Anderson, G. (2006).

[19] Levitt, P. (2015).

[20] Jones, I., *et al.* (2010).

BIOGRAPHY

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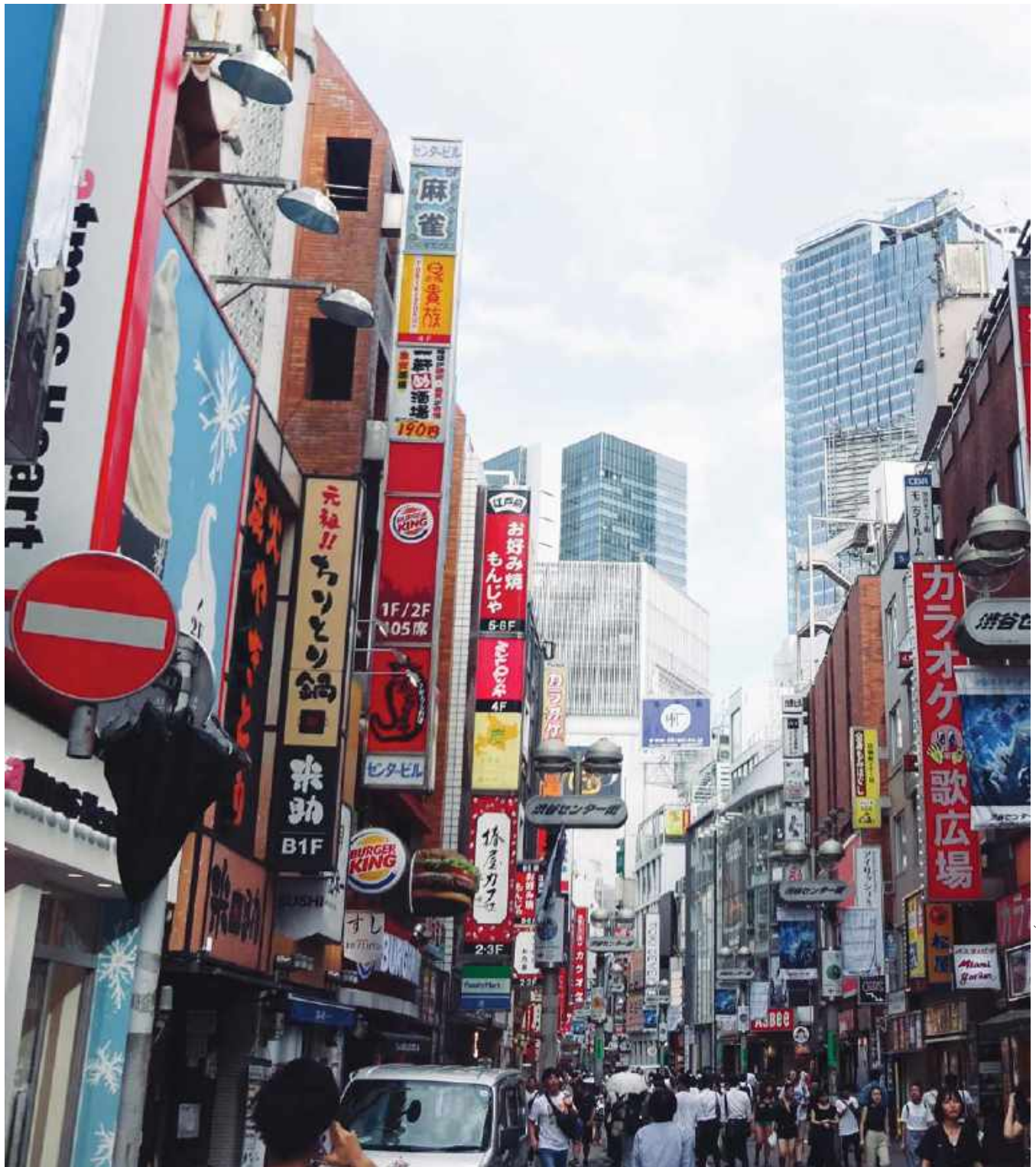
PART 3

A: THE NEW GENERATION OF CITY MUSEUMS

ELENA PÉREZ RUBIALES

Barcelona History Museum
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Spain

RIGHT TO THE CITY, RIGHT OF THE CITIZENS: FOR A NEW GENERATION OF CITY MUSEUMS

都市への権利、市民の権利：新世代の都市博物館のために

ABSTRACT

Although it is relatively easy to perceive the unique nature of city museums, so different from other types, it becomes particularly complex to reach a consensual and conclusive definition formalising their characteristics. We would like to specify the roles of the city museum, its functions and methods, its goals and strategies, to provide a definition of forms and formats.

We need a definition that is flexible enough to explain the ability of the city museum to accommodate the urban historical complexity of the city into the museum, which, at the same time, goes beyond its walls to merge with the city. This is a process of double representation, from outside to inside and vice versa. The city museum brings together spaces, objects and narratives to emerge as a pole of urban narrative, a reflection of all citizenship. Setting limits implies fragmenting a much more comprehensive meaning of intertwined relationships. It is in this multifaceted approach that we can guarantee the right to the city. We speak of the museum as an agora, a space for all citizens, where tourists, residents and newcomers have the right to the symbolic appropriation of the city. The city museum requires the necessary balance to provide an understandable urban perspective, causing citizens to recognise themselves. This inclusive model allows for the appropriation of heritage and narrative even when they at first seem alien to us. To achieve this, the city museum must dissolve existing frontiers, between culture and education, research and dissemination, centre and periphery, between physical and virtual space, and work with a wide variety of formats (i.e. written, visual, urban, virtual) as a way of strategic transition to provide and attract a greater number of views. It is not a question of differences but of convergences between spaces and times, through a multiscale perspective, both local and global.

The Barcelona History Museum (MUHBA) is committed to a model of city museum where social recognition is linked to the need for knowledge dissemination, an efficient and sustainable network museum, where its heritage spaces intertwine and interrelate, dialogue and interrogate – a social, cultural and urban network rooted in the city with an outlook on the world.

Key words: urban history, city museum, participation, inclusion, right to the city

要旨

都市博物館のユニークな本質は、比較的理解しやすいが、他の博物館とは異なり、その特徴を形作る合意的かつ決定的な定義づけは極めて複雑である。本稿では、都市博物館の役割、機能と活動方法、目標と戦略を特定するために、フォームとフォーマットの定義を示したい。

都市の歴史的な複雑さを都市博物館に納め、同時に、壁を超えて都市と融合する能力を十分に説明するには柔軟な定義が必要される。それは、外側から内側へ、またその逆への二重表現のプロセスである。 都市博物館には、すべての市民権を反映し、都市の物語の柱として浮かび上がる空間、資料および

物語が集められている。　それらを個別に分けることは、より包括的で意味の絡み合った関係を断片化することを意味する。

このような多面的なアプローチによって、私たちは都市への権利を保証することができる。すべての市民のための場である「アゴラミュージアム」では、観光客、住民、ニューカマーが、都市の象徴的な権利を持っている。市民が自分自身を認識できるよう、都市博物館には、理解可能な視点を提供するバランスが必要とされる。この包摂的モデルにより、最初は自分にとって異質であると思われる場合でも、遺産と物語を受け入れることができる。　この目標を達成するために、都市博物館は、文化と教育、研究と普及、中心と周辺、さらに物理空間と仮想空間の間にある既存のフロンティアを解消し、より多くの見解を提供する魅力的な戦略的手段として、さまざまな形式（文書、ビジュアル、都市、仮想）により作業する必要がある。それは、ローカルとグローバル、両方のマルチスケールの視点を通した、空間と時間の違いの問題ではなく、収束の問題である。

バルセロナ歴史博物館（MUHBA）は、社会の知識の普及の必要性にリンクされている都市博物館のモデルであり、その遺産空間が絡み合い、相互に作用し、対話し、効率的で持続可能な博物館ネットワークに取り組んでいる。それは、世界を展望する都市に根ざした社会的、文化的、都市的なネットワークである。

キーワード
都市史、都市博物館、参加、包括性、都市への権利

▶

City museums, citizens' museums

Committing to an integrating and participatory society means rethinking city museums as a citizens' museum model, a meeting point for a more open, diverse, reflexive and flexible urban identity. A new generation of city museums for the 21st century must be built on foundations that contribute to the construction and transformation of the city in a collective manner, with equal access and representation, acknowledging the necessary involvement of all parties.

We must, therefore, reflect on the elements that define city museums, those cornerstones that uphold the project of becoming and consolidating as a citizens' museum. This article does not pretend to be a complete and definitive guide to these defining elements but rather a reflection text that aims to show what, at MUHBA (the Barcelona History Museum), we are thinking and outlining: a presentation of the goals and task of the Museum in a framework of interrogative reflection, open to debate and with the intention of moving forward with configuring it.[1] As proof of all this deliberative work, the Museum annually publishes the *MUHBA Butlletí*

Activities of the MUHBA educational program as a museum-school. © MUHBA

(MUHBA Newsletter). This is a selection of reflection articles that show, with all its imperfection but also with all its drive, the work in progress on its basic lines of action.[2]

Right to the city, from theory to practice

The *right to the city,* propounded by Henri Lefebvre (1968),[3] continues, half a century after the publication of his work, to be a current topic of major importance for reflecting on cities and their social construction. Indeed, it was the topic of the United Nations Habitat III Conference in Quito in 2016. Although it is a matter that has gradually deviated from Lefebvre's original meaning, the radical

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[1] It is worth reading this text as a continuation of the articles of Joan Roca i Albert published in the *CAMOC Museums of Cities Review*, a journal presented at the annual ICOM/CAMOC conference in Mexico City in 2017, and that corresponding to the communication of the last CAMOC conference in Frankfurt in 2018: Roca i Albert, J. (2017). Reinventing the Museum of Barcelona. Urban History and Cultural Democracy, *CAMOC Museums of Cities Review*, 3, 4-9; Roca i Albert, J. (2019). At the crossroads of cultural and urban policies. Rethinking the city and the city museum. In J. Savic (Ed.), *The Future of Museums of Cities* (the Book of proceedings from the CAMOC Annual Conference in Frankfurt, 2018, pages 14-25).

[2] The *MUHBA Butlletí* is a publication of the Museum, in which the institution presents the strategic line to be followed, with the aim of being an in-house and yet very citizen publication. Access to all the articles is free and they can be consulted at: https://ajuntament.barcelona.cat/museuhistoria/en/taxonomy/term/412. For a synthesis of the most recent strategic decisions of the Museum, see the central theme of *Butlletí 34*, Cap a l'actualització del pla museològic: els motors del MUHBA (Toward the updating of the museological plan: the drivers of MUHBA), by Joan Roca (https://ajuntament. barcelona.cat/museuhistoria/ca/toward-updating-museological-plan-drivers-muhba), and the editorial of *Butlletí 35*, Línies estratègiques MUHBA: 2019-2023 (MUHBA strategic lines: 2019-2023) (https://ajuntament.barcelona.cat/museuhistoria/ca/muhba-strategic-lines-2019-2023).
In the same vein, since 2017, the Museum has held the seminars *Reinventar el museu de la ciutat* (*Reinventing the city museum*), an opportunity for sharing reflections with the citizens and with the museums that are members of the City History Museums and Research Network of Europe.

[3] Lefebvre, H. (1968). *El derecho a la ciudad*. Madrid: Capitán Swing.

transformation of society, we can also say that the "awareness of the necessary active involvement of the citizens" in the current urban context has left an important legacy.[4]

Lefebvre focuses on the working class for the city to recover its ability to integrate and participate; he believes in the need for a collective reappropriation of urban space to achieve social change. More recently, David Harvey has continued to claim the right to the city, insisting on the fact that, beyond individual freedom of access to urban resources, we are faced with the right to change ourselves based on the changes we make to the city in terms of urban recreation.[5] Thus, Harvey emphasises the remodelling of the processes of urbanisation based on collective power and, therefore, with the promotion of new social connections between citizens, a new relationship with nature and new technologies, a renewal of lifestyles and aesthetic values. The author evokes citizen movements, alternative locations as spaces of hope, experimentation with urban space, with values such as authenticity, what is local, what is cultural, history, collective memory and tradition.[6]

But how do we get from theoretical formulations of the right to the city to their implementation? The lack of this practical achievement has been precisely one of the most widely shared critiques in the reading of Lefebvre and Harvey, as stated by the sociologist Garnier.[7] A critique that had already been put forward by Manuel Castells,[8] when he described Lefebvre as a rather too metaphysical scholar, a philosopher, who, nevertheless, seemed not to contemplate the more pragmatic reality.

Can city museums be among the spaces necessary for the transition from theory to practice? Is it possible to rethink a new generation of city museums that will be guarantors and drivers of everybody's right to the city? Reinterpreting the right to the city, now from a cultural perspective, becomes essential. City museums are facing a great challenge.

City museums as knowledge hubs. The right to know the city

In a society like ours, with constant fluxes and mutations, of increasing global cities and citizens, individuals must be able to exercise their right to the city regardless of it being their native city or having been living there for a certain time. Knowing the city where one is allows the individuals to incorporate its history into their own, and thus generate links with the city, which then result in much wider social links. Knowing and forming part of the urban process situates and orients a person in the city. The right to the city is also the right to the knowledge of the city.

A city museum is or should be a centre that actively generates knowledge for all the citizens, with a diversity of codes adapted to all audiences, to guarantee their right to know the city. The museum must be able to provide citizens with the basic kit of urban knowledge that ensures conscious participation oriented toward the city.[9] Thus, knowledge becomes the epicentre of the museum, the engine that drives research, development and innovation through the transdisciplinary nature of its content and the confluence of different institutions, associations, centres and communities.

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[4] Costes, L. (2011). From Henri Lefebvre's 'Right to the City' to the universality of modern urbanization. *Urban, Sep 2011-Feb 2012*, 1-12.

[5] Harvey, D. (2008). El derecho a la ciudad. *New Left Review, 53*, 23-39.

[6] Harvey, D. (2008). *Géographie de la domination*. Paris: Les Prairies ordinaires.

[7] Garnier, J.P. (2012). El derecho a la ciudad desde Henri Lefebvre hasta David Harvey. Entre teorizaciones y realización. *Ciudades, 15 (1)*, 217-225.

[8] Castells, M. (1988 [1972]). *La cuestión urbana*. Mexico: Siglo XXL.

[9] For the role of contextual cultural knowledge applied to museum experiences, see the doctoral thesis of Elena Pérez Rubiales, *Essays on the art museum experience: a cultural sociology perspective*, available at: https://www.tesisenred.net/handle/10803/285164#page=1

Generating knowledge about the city that is relevant to the citizens does not mean showing them encapsulated objects, end products that are the result of an entire production process of knowledge; it means providing them with this entire process, showing them the tools that will help them to construct knowledge for themselves, that will help them to decipher many other codes that open more doors to knowledge of the city. Knowledge of the city, therefore, is not a closed result but rather an ongoing process that embraces different phases, from initial research to sedimentation and application, in different fields, of the knowledge generated, and with public dissemination in diverse modalities to better adapt to the needs and abilities of each individual.

In terms of knowledge, new research must be promoted on the history of the city to create new urban narratives, in the broadest range of disciplines and study objects, connecting research and dissemination through a public program open to everyone. In the case of MUHBA, the *Research and Debate Center (CRED)* is the node that drives this process of constructing knowledge. Although it does not have its own space or infrastructure, CRED does have sufficient dynamism and flexibility to attract new research from universities and other research centres and citizen study centres. Thus, CRED generates multiple areas of research on urban history (understanding urban history as a specific approach, particular to each city, and not just a local adaptation of national histories) that are active – water and food supply, work, housing, climate, sexuality and gender, minorities, among others – and with results in different formats and genres, which ensure more participatory research and a public programme.

On the other hand, in the area of knowledge as well, the city museum must also function as a *museum-school,* committed to the interaction with the educational world, thereby dissipating the imaginary line that has often separated the educational and cultural systems. The museum-school could bring both systems together by sharing and exchanging spaces, inverting and combining roles, and feeding off each other to contribute to a more egalitarian and socially just city.

In this regard, MUHBA is researching the different modalities of museum-school to try to find the formula that best fits the functioning of the city. The current MUHBA educational programme, named *Interrogar Barcelona (Interrogating Barcelona)* is already applying some parameters of the museum-school and is working in collaboration with the different educational agents of the city to become an active model for creating new, closer and more significant types of relationships between museums and schools. The programme has many different proposals, with a wide diversity of topics and timelines of the history of Barcelona, and it is aimed at all levels, from the very initial stages of education to post-compulsory secondary education. The museum is also committed to informal education, with new ways of working and innovation spaces and spaces for designing activities, in an attempt to bring the history and heritage of Barcelona to the school-going public, providing them with the necessary tools and codes to understand, interpret and read the city.[10] The museum-school thus becomes an essential piece of the MUHBA project as a space for building citizenship. Training the eye is a process that facilitates understanding the complexity of the city and reinforces the sense of belonging to it.

The right to the history of the city and shareable memories

This active capacity of the city museum to generate urban knowledge is also developed in its role as a heritage centre. The city museum creates, collects, conserves, systematises, and studies the tangible and intangible heritage of the city

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[10] See the article by Mònica Blasco, Un viatge per Barcelona: El Museu com a escola de carrer (A voyage through Barcelona: The museum as a street school), *Butlletí 35*, page 4:
https://ajuntament.barcelona.cat/museuhistoria/ca/voyage-through-barcelona-museum-street-school

and the citizens, based on urban history as a common thread of all its actions. The museum interprets the historical legacy of the city, a heritage that takes different forms (objects, architectural spaces, urban landscape, intangible goods) but is always a witness to urban history.

The museum's collection provides support for the generation of knowledge and the building of narratives. Spaces, objects and narratives must create a network of relationships and knowledge that is powerful enough to be able to provide us with a holistic, synthetic, and representative vision of the history of the city, which integrates research, heritage and public programming.

In its task of managing the collection, the city museum must be keenly aware of the impulse, enrichment, and consolidation of the contemporary history collection, with the creation of new urban heritage that can be configured from objects, built-up spaces, landscapes and representations of intangible culture – a collection that can explain the history and recent memory of the city in a network, another door that opens to guarantee everyone their right to the city. Indeed, and perhaps intuitively, the right to the city began to make headway in many museums as a right to representation and this is why the collection was expanded with objects from working-class neighbourhoods or recent immigrants. This is a way of potentiating the feeling of belonging and achieving cohesion of community, neighbourhood and city,[11] as MUHBA did in 2010 with the Turó de la Rovira project: when it conducted the patrimonialisation of an area with the remains of the war and the subsequent shanty dwellings that were built there, it incorporated the shanty-town dwellers and the informal city into the "formal" history of the city.[12]

In this search for new heritage that can explain the present, or the more recent past, to future generations, the MUHBA *Centre de Col·leccions (Collections Center)* becomes a dynamic space for work, research and innovation. The work on expanding and completing the contemporary collection means taking decisions to define the potential search lines and decide where the limits need to be established. Being able to also incorporate recent memory into collective history requires the collaboration of the citizens. In 2011, MUHBA presented the project *Laboratori MUHBA: col·leccionem la ciutat (MUHBA Laboratory: collecting the city)*,[13] a synthesis and multiformat installation of the experimental work that the Museum carried out as a creator of collections and new heritage spaces and as a constructor of narratives based on historical research. One of the successes of the project was the establishment of new links between the Museum and the citizens and between the Museum and other European city museums, with the participation and collaboration of the City History Museums and Research Network of Europe, created a year earlier with the leadership of MUHBA.[14]

Intending to boost the construction of narratives and views of the history of the city, MUHBA has recently intensified its work in incorporating the heritage of the periphery, with industrial spaces and housing estates (such as the Fabra i Coats factory or the cheap housing of Bon Pastor)[15], as a representation of urban majorities.

Representation in the street of the future museization of the cheap housing in Bon Pastor, a jointly managed project that incorporates the periphery into the narrative of the museum. © MUHBA, Marta Delclòs

[11] See, for example, the project *Entrepreneurial Cultures in Europe*, with an intercultural and interdisciplinary approach to museum projects in seven European cities, such as Berlin, Liverpool, and Amsterdam, with which MUHBA collaborated. The project publication can be viewed at: https://docplayer.net/13255583-Entrepreneurial-cultures-in-europe.html

[12] For more information, see Roca i Albert, J. (2018). The informal city in the city museum. In: Savic, J. (Ed.), *Museums of Cities and Contested Histories*, CAMOC annual conference, Mexico City, October 2017, Book of Proceedings. ICOM/CAMOC.

[13] On the project *Laboratori MUHBA: col·leccionem la ciutat*, see: https://ajuntament.barcelona.cat/museuhistoria/sites/default/files/labcol.140.pdf

[14] In 2013, the CityHist Network drafted the Barcelona Declaration on European City Museums (https://cityhistorymuseums.wordpress.com), a good starting point for advancing in the definition of city museums everywhere.

[15] For more information on the project for the musealisation the cheap housing in Bon Pastor, which is still in progress, see the article by Pérez Rubiales, E. (2019). At home. Worker housing as a participative new branch of Barcelona City Museum. In J. Savic (Ed.), *The Future of Museum of Cities* (pages 106-115).

Strategic map of the Besòs Axis, riverbank of heritage and museums, with the MUHBA sites in black and other spaces, corresponding to other institutions, in yellow. © MUHBA

Incorporating the narrative of the majority into the memory and history of the city also means finding material representations that support and legitimise intangible heritage. Including the periphery in the historical narrative of the city provides us with a more complete and coherent explanation, a dialogue between centres and peripheries that enriches our knowledge and puts all urban agents on the historical map. This does not mean, however, turning our gaze solely on urban majorities but getting the pieces and spaces that represent them to dialogue with the more privileged sectors, the elites, often already represented on the cultural map of the city. It means showing the relationships and conceptual tensions between the pieces that represent different social realities in order to consolidate the historical narrative of the city. Thus, the efforts to complete the contemporary collection must contemplate the representation of all those involved, of the most disadvantaged sectors to the best-positioned sectors – because the empowerment of the urban majorities, as Roca i Albert explains,[16] will not come about just by acknowledging their diversity; it will also require the ability to show and explain the mechanisms of the city's social construction over time, and this requires explaining all the processes. The right to the city is also the right to be represented, the right to know and to form part of the history and memory of the city.

From the centre to the periphery: the case of the Besòs Heritage Axis

MUHBA is working hard along the Besòs river, on the eastern periphery of Barcelona, on a project that aims to incorporate the narrative of the majorities into the consolidated memory and history of the city. With the configuration of an axis of heritage,[17] understood as a conceptual and territorial route that links spaces, heritage and narratives, the Museum is constructing an approach of crossed narratives on the trajectory of the contemporary metropolis. By starting with four MUHBA sites and establishing connections with other locations in the city that complement the discourse, the project *Eix Besòs, riba de patrimoni i*

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[16] See the previously mentioned: *Roca i Albert, J. (2019). At the crossroads of cultural and urban policies…*

[17] See El Besòs, riba de museus (Besòs: a riverbank of museums) by Joan Roca, in *Butlletí 34*, page 24: https://ajuntament.barcelona.cat/museuhistoria/ca/besos-riverbank-museums

museus (Besòs axis, the riverbank of heritage and museums) works on four strategic areas of knowledge about Barcelona: history of urban water, i.e. the sustainability and supply of the city, based at Casa de l'Aigua in the Trinitat neighbourhood; the history of labour and the city at the Fabra i Coats factory; social history at the cheap housing in Bon Pastor; and the history of the metropolis and the citizens at the Oliva Artés industrial building.

The need to integrate urban majorities has led to the consolidation of the very structure of MUHBA as a *network museum*, rooting its presence throughout the territory of the city. A network museum, which is not a network of museums, is a territorialised museum, with its rooms distributed through the different heritage spaces that make up the global narrative of the city acting as interconnected, self-sufficient and complementary nodes. These polarities are, on the one hand, representations of the times and spaces of the city, representations of the centre and the periphery, significant links as representations of the citizens throughout the historical urban trajectory. On the other hand, they are spaces that make it possible to act on a double scale, creating a fabric of proximity with the neighbourhood and contributing to configuring a city that is, in a global sense, more cohesive.

And from the periphery to the centre... with *Barcelona Flashback*

To make the most of the potential of a city museum structured as a network museum, the network of urban nodes must be supported by a main node, a meeting point that both links and synthesises discourses. Having a starting point in dialogue with the other spaces, which appeals to all the citizens to provide them with the basic guidelines for understanding their context, means achieving democratic access to the city through urban knowledge.

In the case of MUHBA, this foundational core is found in Casa Padellàs, where there is an ongoing work to consolidate a synthetical narrative of the history of the city. It is currently possible to visit the exhibition *Barcelona Flashback*, an experimental and participatory exhibition that foreshadows the future *Casa de la Història de Barcelona* (Barcelona House of History).[18]

*The **Barcelona Flashback** exhibition, one hundred objects to enter into the historical knowledge of the city. © MUHBA, Enric Gràcia*

The exhibition offers visitors the opportunity to know and recognize the metropolis in a synoptic visit that brings together a collection of one hundred of the most significant objects of the Museum in a journey designed to have a variable duration, with a basic visit that requires just one hour. Several city museums (notably, the Amsterdam Museum) have already committed to propitiating a synthesis that can be visited in a short period. In the case of Barcelona, the aim is to lay out narratives, images and objects in a way that allows for a short or more extensive reading, depending on what the visitor wants. The presentation allows the construction of narratives based on an urban reading in an interrogative mode, with resources in different formats. With a novel layout of the museographic space, visitors can ask and listen to the witnesses to the history of the city, explore the multiple Barcelonas of which it is made up, and read the heritage that underlies it. Inferring individually and collectively the elements that define a city allows the individual to undertake a comparison with other cities and thus advance in much more global knowledge, in an urban network of international scope.

The *Barcelona Flashback* method stimulates the spectators to become active and participative subjects of the exhibition, it invites them to participate in the collection that explains the history of the city, with the option of completing the exhibition through donations and of contributing in the design of the future space. This is an open proposal in the form of a laboratory that aims to explore new forms of dialogue with the citizens and tourists and to seek alternatives for seeing, visiting and thinking Barcelona, given that the right to the city is a right that belongs to everyone, citizens of Barcelona and visitors, residents and newcomers.

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[18] For more information, see *Barcelona Flashback*, una mostra experimental i participativa (Barcelona Flashback: an experimental and participatory exhibition), the central topic of MUHBA *Butlletí 35* at:
https://ajuntament.barcelona.cat/museuhistoria/ca/barcelona-flashback-experimental-and-participatory-exhibition

A sustainable network museum. Public-community management

The network museum model described is plausible if, among other factors, management is sustainable and, therefore, can optimise resources efficiently. It is important to understand the needs and particular circumstances of each space to adapt management to each case, understanding that the characteristics of each node are different and, therefore, require different measures. It is not a matter of opening all the spaces of the museum for the same number of hours nor of having a public programme with a large volume of activities in each space, but of determining the best way of relating to the environment and making effective decisions, taking into account the spaces individually and as a whole.

The cross-sectional nature of the team is an immense added value in a network museum, and even more so in the case of a city museum rooted in the territory. Recently, MUHBA has increased its efforts to develop new management models that intensify a proximity social fabric that is both local and connected with the city as a whole. The result, to date informal but with highly positive and substantial effects, is the experimentation with joint public-community management that makes it possible to collaborate with the districts and with other institutions, such as neighbourhood associations, study centres and local archives.[19] To achieve an active citizen network that affects research, collecting, programming and management of the museum, it is essential to encourage the participation of the different agents of interest in a territory.

The aforementioned project of the Besòs heritage axis is a clear example of this line of work, designed and developed thanks to the involvement and collaboration of different agents. The project is shaping up to be a laboratory for experimentation and citizen participation - a laboratory of form and format, we might say. Experimentation is both in its structure, its management and in the final product, which is expressed in a wide variety of formats (written, oral, visual, exhibitory, urban, artistic, digital, etc.) to construct a multifaceted image of the city. These are dynamic formats that often transcend the physical limits of the museum. The city museum is a museum inside and out. It is a space for work and live experimentation, for creation and innovation, which generates new urban approaches based on the collaboration and interaction of the citizens. Developing these models of interaction with local social groups offers the museum more options for working with heritage as a source for understanding and transforming the neighbourhood and the city. The horizon of a new generation of city museums lies in becoming a network museum of the citizens, because the right to the city is also the right to participate in it.

An inclusive museum for greater cultural democracy

A museum that presents itself as a mirror and portal of the city is a museum that tries to present and represent the city and the citizens in all their diversity, taking into account differences and convergences, giving space to the collective as the sum of all the parts. Favouring equal access and representation in cultural resources potentiates the city museum as a social museum, as an agent of citizen cohesion and a participatory meeting space that expands the confines of cultural democracy and social justice.

The city museum must receive the citizens and redirect them again to the city with a regular, diverse and unitary public programme that aims to transcend

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[19] See Més enllà de la participació: la cogestió d'espais museïtzats (Beyond participation: shared management of museized spaces), by Joan Roca, in *Butlletí 35*, p. 28-29:
https://ajuntament.barcelona.cat/museuhistoria/ca/beyond-participation-shared-management-museized-spaces

limits to become a more inclusive museum, able to break down barriers between traditionally opposing polarities: between the culture of excellence and social culture, scientific research and public activity, education and culture, innovation and dissemination, centres and peripheries, the newly arrived and long-time residents, neighbours and tourists, museum and public space, inside and outside, between digital and analogue.

MUHBA is beating a path and is trying to materialise these precepts with its configuration as an *agora museum*, with free-access spaces where the public can enter and consult materials to begin to know the city or expand their knowledge, where they can rest and ask questions about Barcelona, interact with other interested people or simply let themselves be carried away by the flow of discovery. That is a laboratory space of the city that acts as a point of confluence for citizens of Barcelona and visitors and encourages the participation and social cohesion of a diverse citizenry.

The city museum, a meeting point for residents and tourists

In recent years, the burden of tourism in many European cities has increased tensions between local and visiting populations, even generating a certain amount of tourism-phobia. In June 2017, Barcelona City Council's biannual barometer [20] showed tourism to be the problem that most concerned the residents of Barcelona, with a very high, 19% rate, higher than matters such as unemployment, pollution, safety or corruption. These numbers tripled those of the previous year and denoted the need for reflection on the subject.

The massification of certain spaces of the city that has come with the pressure of a voracious tourist industry has often led to demands for measures that ensure the wellbeing of the citizens, opening up breaches in the coexistence of the two groups, as if the right to the city were a birthright for the locals but with certain reservations for those who are only passing through. Can city museums undo this confrontation and contribute to the conciliation of multiple forms of appropriating the city?

MUHBA is currently dealing with this problem in the reformulation of the museological discourse of Park Güell, a space of the Museum where it explains the capital status of contemporary Barcelona, an essential link for understanding the growth and strength of the city with the will to create its own language.

Park Güell receives nine million visitors each year, many of whom are attracted by the uniqueness of the space and the mythification of its creator. Mass tourism is looked at askance by a large part of the local population, which is, as Benach would say, in the same vein as Harvey, in a "process of symbolic dispossession".[21] This is a type of tourism that wants to know the city on an equal footing in terms of rights, which has the right to the city insofar as these tourists are people who simply come from another city, like us when we travel.

However, MUHBA is working to formulate alternative tourist practices that help with the sustainability of tourism, attempting to mitigate the negative effects of a tourist industry that interferes and models the behaviour of the visitors and, to the extent possible, minimise the tensions of the complex relationships between visitors and residents, but not stamping out the conflicts, which are a natural part of cities. Or are conflicts and imbalances not proof of an active social life?

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[20] The document of the Barcelona City Council, 2017 biannual barometer, can be consulted at: https://ajuntament barcelona.cat/premsa/wp-content/uploads/2019/01/r18019_Barometre_Desembre_Evolucio_V_1_0.pdf

[21] Benach, N. (2016). ¿Ciudades en el mapa o en la guía turística? Venta de la ciudad o sentido del lugar. *Revista Cidob d'afers internacionals 113*, 89-105.

Presentation of the recent research by the Museum on Park Güell, **El Park Güell i els seus orígens, 1894-1926,** *accompanied by a dance band, an event that integrated research and citizenry.* © MUHBA

The research undertaken by MUHBA on Park Güell and its inextricable relationship with the city[22] provides another reading of the elements for resituating Gaudí, Park Güell and Barcelona in a narrative anchored in the historical trajectory of the city and, as a result, closer to the citizenry, those who live there and those who are passing through. The common vision of a Park Güell that is decontextualised from urban history and from a sacralised Gaudí[23] and presented in isolation makes it difficult to understand either the park, Gaudí or the city. Heritage must be rooted in the city and placed in relation to its context, and alternative visits must be offered to deal with the overuse of certain stereotypes that are not truly representative of the city and the citizens.

Programming a diverse range of practices in different formats (urban itineraries, publications, exhibitions, seminars, cinema, etc.), that can reach the public and transcend the physical limits of the heritage space to place themselves in relation to the rest of the city may make progress toward the decongestion and demassification of the most popular sites and reinforce the social fabric. It is not a case of creating activities simply to entertain the public but of creating a multifaceted agenda based on the most rigorous knowledge, which can show the historical trajectory of the city from the different areas that make up its urban life. The principle of articulating spaces and narratives must be complied with for all the nodes that make up the network museum, from the spaces of the periphery and those of the centre, from those that represent the majorities to those of the minorities, from the most popular to those of the elites. This is how we promote the right to the city.

A multiscale vision

Talking not only about the right to the city but also about the right to the neighbourhood, as we have done throughout the text, highlights the multiscale position from which the city museum must work to think the city in all its potential. On one hand, it is a museum of proximity, rooted in the neighbourhood and with the ability to strengthen the social fabric. On the other, it defines itself as an urban museum, integrated into the city and with the ability to articulate spaces and narratives and to represent urban diversity. And finally, by expanding the scale, the museum is shown as a global museum that opens to the world, a museum that is an ambassador for the city, with international projection, which works on the construction of urban knowledge in a shared manner, through transnational networks that feed off shared experiences. It is a museum that weaves the history and the memory of the city and constructs a much more universal network of identity.

To move from one scale to another in a natural way requires discerning relevant phenomena, bringing together local microprocesses of community representation with those of the city as a whole and, in turn, with the impacts of national and global events. What is relevant must be dealt with on different scales, extrapolating realities to make the existing relationships and correspondences emerge. This "scale dislocation"[24] will help to advance in the knowledge of the processes and avoid reductionist views.

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[22] Recently, MUHBA, with the collaboration of Park Güell and the support of B:SM, published *El Park Güell i els seus orígens, 1894-1926 (Park Güell and its origins, 1894-1926),* by Mireia Freixa and Mar Leniz, a study with a historical and urban outlook, which explains the origins of Park Güell, treating it in its urban context to insert it into the history of the city. Also, Albert Cuchí, with an environmentalist perspective, has published an internal document for reflection, titled *Gaudí/Park Güell/Barcelona. Una visió integradora (Gaudí/Park Güell/Barcelona. An integrating vision*), which helps to advance understanding of the city and its heritage. For a synthesis of the document, see the article by Cuchí, El Park Güell: noves visions del segle XXI (Park Güell: new visions of the 21st century), in *Butlletí 35*, page 15: https://ajuntament.barcelona.cat/museuhistoria/ca/park-guell-new-visions-21st-century

[23] See: Mairesse, F. (2018). *Museology and the Sacred.* Materials for a Discussion. Paris: ICOFOM.

[24] See the reflection of Joan Roca on this concept in: Barcelona vista del Besòs. Notes de treball. In: Faigenbaum, P. and J. Roca. (2018). *Barcelona vista del Besòs* Barcelona: Museu d'Història de Barcelona and La Virreina Centre de la Imatge. 115-137.

Europa Inter Urbes, a project in progress with other European city museums, provides a comparative perspective between cities to advance in the construction of a shareable European identity. © MUHBA, Enric Gràcia

With this multiscale scenario, MUHBA has increased its efforts to rethink the role of digital technology in the city museum, incorporating it as a comprehensive strategy of the museum and across all its departments, from the collections to public programming and project development. Currently, the MUHBA projects *Multimèdia* and *Museu Virtual* (*Multimedia* and *Virtual Museum*) explore new formats for promoting greater accessibility to the knowledge of the city and encouraging interaction between spaces, from here to there, in favour of cultural democracy.

Conclusion

The right to the city provides an alternative framework for rethinking the city, which has become the very artefact of city museums,[25] and the city museum, based on cultural democracy and social equality. The new generation of 21st-century city museums must promote urban inclusion, sustainable tourism and the construction of a shareable world in order to become, based on the construction of knowledge, a cultural hub, a meeting point for visitors and a centre that drives global relations. Considering the right to the city from a multiscale perspective brings us to understand it as a right of citizens (visitors and residents, long-time residents or newly arrived) to urban knowledge, to the neighbourhood and to the centre, to the history and to the memory of the city. We must champion and progress in the configuration of city museums as heritage centres of urban knowledge and citizen-building. We must transition from city museums to citizen museums.

BIOGRAPHY

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[25] Jones, I. (2008). Cities and Museums about Them. In: Jones, I., Macdonald, R.R. and McIntyre, D. (Eds.). *City museums and city development*. Altamira Press. 1-15.

YVONNE PLOUM

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The Netherlands

INTEGRATED CONSERVATION: HOW MUSEUMS CAN PLAY A MEANINGFUL ROLE ON THE WAY TO A SOCIALLY SUSTAINABLE SOCIETY

総合的保存：持続可能な社会に向けて博物館が果たすべき役割について

ABSTRACT

Despite the difference of local conditions, societies worldwide are subjected to major physical, socio-economic and governance transitions. The purpose of this paper is to emphasise the great importance of linking up with these current and major social changes for city and historic house museums. This view is internationally known under the name of integrated conservation. In this way, the city and historic house museum broadens relevance, fulfils a meaningful role in a changing society and contributes to a social and sustainable living environment for everyone.

This approach requires a lot from the museum professional: the traditional museum tasks, such as conservation, management, presentation and communication, are no longer sufficient by themselves. The museological thinking will change from collection building and presentation, valuation and maintenance to a context-oriented and more dynamic view of museums. In this approach, museums become an essential component for continuous and messy change processes in our cities and rural places – as an ingredient, to be combined with many other contemporary influences. But how?

With the help of the terms *commons, placemaking and co-creation*, I investigate the possibilities of such a socially sustainable role for city museums and historic house museums. Museums no longer (exclusively) fulfil the role of product or service of "stuff that is". They assume the role of a platform that makes the participation of many possible for the benefit of many. Our visitors are not considered consumers but potential contributors. Museums function as bearers of identity, adding quality to the living environment and playing a connecting role here. This means that museums support our development as a real sustainable society and play a role in tackling societal challenges.

In the final part of this article, I zoom in on three examples in which the principles of commons, placemaking and co-creation have been applied and through which museums have become more closely connected with social players and better aligned with the value of local communities. The case studies are those of *Impact Hub Birmingham* (UK), *Haveli Project, Old Delhi* (India) and Van Abbe Museum, Eindhoven (the Netherlands). Finally, I will address several questions and thereby call for further research and discussion.

Key words: transitions, socially sustainable society, integrated conservation, museums as platforms

要旨

世界各地で様々な異なる状況に関わらず、社会は物理的、社会経済的、そしてガバナンス的に大きな変化にさらされている。本稿は、都市博物館と歴史的建造物の博物館が、これらの現代社会における主要な社会的変化に対応することが非常に重要であることを強調することを目的としている。これは、

国際的に知られている「総合的保存」という観点からの主張である。都市博物館と歴史的建造物の博物館は、その関連性を広げ、すべての人々に持続可能な社会及び生活環境に貢献し、変化しつつある社会における重要な役割を果たすであろう

このアプローチを実現するために、多くの博物館専門家が必要とされるが、保存、マネージメント、展示、教育などの伝統的な博物館の役割は、もはや十分とは言えない。博物館学的な考え方は、コレクションの構築と表現、評価とメンテナンスなどから、博物館の内容指向的で、よりダイナミックな視点に変化するであろう。このアプローチにおいて、博物館は、都市及び農村地域における継続的で乱雑な変化のプロセスに不可欠な要素となり、他の多くの現代的な影響と組み合わせることができる。しかし、どのように?

コモンズ(commons)、場所づくり(placemaking)、共創(co-creation)という用語を借りて、筆者は都市博物館と歴史的建造物の博物館における社会的に持続可能な役割の可能性を調査する。博物館はもはや「物」または「サービス」に関する役割を(排他的に)満たすことができない。博物館は、多くの人々に役立つために大人数が参加可能なプラットフォームという役割を引き受ける。来館者は消費者ではなく、潜在的な貢献者と見なされる。博物館はアイデンティティの担い手として機能し、生活環境の質を高めるため、つなぎの役割を果たす。これは、博物館が私たちの発展−真の持続可能な社会を支援し、社会的課題への取り組みに役割を果たすことを意味する。

本稿の最後に、コモンズ、場所づくり、共創の原則が適用され、それを通じて博物館が社会の担い手とより密接につながり、地域コミュニティの価値をより良く整合する事例を考察する。Impact Hub Birmingham(英国)、Haveli Project、Old Delhi(インド)、Van Abbe Museum、Eindhoven(オランダ)。最後に、いくつかの課題に関して、今後の研究と議論を呼びかけたい。

キーワード
移行、社会的に持続可能な社会、総合的保存、
プラットフォームとしての博物館

▶

Introduction

Our society is subjected to major physical, socio-economic and governance transitions. Over the last few years, we have seen our surroundings change considerably. Also, our position as cultural authorities is no longer being taken for granted. Whereas historically heritage was primarily a matter of the State to assess and govern, for the last decade or so, we have seen an increased focus on heritage as a societal and social concern with a growing role for market institutions. It is important to cope with these major changes, for several reasons. One is that national governments are increasingly withdrawing as subsidy providers; this applies even in a prosperous country like the Netherlands. Next, there is more pressure to collaborate both within and outside the sector. New themes like collection mobility, deaccession and re-use have emerged. Methods for valuation and selection of heritage and collections are changing and becoming more and more socially oriented. At the same time, a "socialisation" of heritage has started. Not only an expert opinion now determines what heritage is, but also the stories of those involved are considered important. The most important reason to link up to these changes, however, is that it is the only way to maintain relevance for the future.

Integrated conservation

This view is internationally known under the name of integrated conservation. Integrated conservation focuses on developments that provide a permanent basis for historical objects and museums and, conversely, museums thus become carrier of our development as a society, and play a role in tackling societal challenges. For us, as city and historic house museums, this means that we have to go from stones to stories, from collection to connection, from object to environment, from protection to experience and use. Museums assume the role of platforms that allow the participation of the many for the benefit of the many. Rather than providing a standard service to consumers, these platforms invite contributions from participants, asking them to take part and make the platform relevant for themselves. Of course, to a certain extent, museums already do this, but what is different is that this process should be opened up – in varying degrees – and embedded more closely in the everyday lives of citizens or society at large. This approach requires a lot from the museum professional: the traditional museum tasks such as conservation, management, presentation and communication alone are no longer sufficient. The museological thinking will have to change from collection building and presentation, valuation and maintenance to a context-oriented and more dynamic view of museums, with museum professionals in a facilitating role rather than an authoritative one. To have museum as a platform means to be local, connected, collaborative and sustainable.

***Commons, placemaking, co-creation:* the *Street Values* project**

I would like to share three concepts that can help us to investigate the possibilities of such a socially sustainable role for the city and historic house museums: commons, placemaking and co-creation. They were explored by the team of the *Street Values* project from the Reinwardt Academy in Amsterdam, in which we as Heritage Academy were involved.

Commons
To start with commons: commons are what belongs to us all, and what we look after communally. It is "all that we share": natural commons like oceans and rivers, or cultural commons as lent libraries, or most of what we call cultural heritage. The keyword is a community. Today, the term *commons* is a contemporary version of the old word, meaning "what is commonly shared". The commons idea can be seen as much as a mindset as a way of organising resources, places and heritage. This idea can provide a conceptual frame for forging new forms of social engagement in the process of museum-making.

*Symbol for **Commons** designed by Joost Elffers. © ErfgoedAcademie*

Placemaking

Placemaking is all about meaning. It shifts our focus to our relationships with the places we inhabit. It recasts what we understand by the term "living environment". We can experience a place and make it our own, and then the abstract space becomes a concrete place filled with meaning. And isn't that what museums are about: the process of making meaning? It implies a community-centred process of design. In other words: it takes a place to create a community and a community to create a place. This is an active concept where the process is as important as the outcome. The process is concerned as much with our relationships, with our surroundings, as it is with the place itself. At its core, it is about forms of engagement. The issue of designing appropriate forms of social engagement has, therefore, institutional dimensions.

Co-creation/co-design

This is about the concept of *connect & collaborate* to generate power through people. In the concept of *co-creation,* citizens/visitors become actively involved in shaping their own living environment insofar they become co-designers. The idea of co-design is to be seen as part of a growing trend of community participation in the design of our cultural institutions. This implies that "experts" and "non-experts" are designing together, with three attributes: collaborative, inclusive and open.

I would like to share with you three examples, taken from the *Street Values* project, in which the principles of *commons, placemaking* and *co-creation* have been applied, and through which these museums and institutions became closely or more closely connected with social players and better aligned with the value of local communities.

Impact Hub Birmingham

I begin with the *Impact Hub Birmingham*, which is an open platform that has breathed new life into the ground floor of the Walker Building, an industrial monument in Birmingham's Digbeth district. The *Impact Hub* is a civic innovation platform and open workspace focused on creating democratic futures for the city. It consciously links to the "making" history of both the area and the 1912 building. It explicitly positions itself as a next-generation "town hall" or a commons to unlock what they call "the power of us". This did not create a community of public, visitors or friends but rather a new community of practice that explicitly challenges the self-perception and external image of Birmingham.

The *Haveli Project*, Old Delhi

The *Haveli Project* is about a family who wanted to renovate their 19th-century Indian mansion (*haveli*) in the historical centre of Old Delhi. The renovation project turned out to be an award-winning example of sustainable dealing with heritage across an entire community. The project is seen as an exemplary participatory approach to conservation, with which the redevelopment of everyday space can make a meaningful and sustainable contribution to a better living environment for residents and passers-by. It became a place.

The Van Abbe Museum, Eindhoven

Initially began as something driven by a big crisis, set off when the county council wanted to cut a million euro expenditure on the museums' budget, the Van Abbe Museum wanted to become relevant to the city of Eindhoven and its residents, rather than present itself as an introverted, context-denying white cube. The core of this transition was the movement towards a user-driven museum. Instead of focusing on a passive audience, the museum sought an active relationship with people who saw themselves as co-initiators and clients of activities in the museum. Art becomes an instrument. This transition has not only changed the relationship of the museum with its public but also the very museum, which started to look at itself in a different

*Symbol for **Placemaking** designed by Joost Elffers. © ErfgoedAcademie*

*Symbol for **Co-Design** designed by Joost Elffers. © ErfgoedAcademie*

way. "The museum is there to be used, but it is up to the user to determine how", they say now.

Rethinking our role in society

What all of the examples have in common is that, in a time of fundamental uncertainty regarding our urban futures, they have created the diverse and inclusive capacity for experimentation that we urgently need. Given the scale and the uncertainty we face, "business as usual" is increasingly incoherent. We need to use collaborative, action-led tools and propositional methods that enable people to engage with possible futures, allow for experimentation and a safe space to fail. These are merely three examples but, as expected, the transition to a more participatory, locally based and citizen-led way of designing our museums, institutions and living environment with the principles of *commons, placemaking* and *co-creation*, takes many forms. In the field of museums, we have been witnessing the rise of inclusive, collaborative and participative approaches, reflected in the terminology as "participatory museum", "ecomuseum", "community museum". Following this line does not mean that we will acquire the professional skills of a heritage or museum professional. However, it does imply that we have to rethink the relationships between professionals and non-professionals and that it has to become the practice that we as professionals connect with relevant groups and communities in new ways: inclusive, collaborative and open. We have been challenged to reassess and, in a sustainable way, reinvent the role we play in "museum-making".

Get started

In the abstract section, I said I wanted to address several questions and thereby call for further research and discussion. I still want to do that, but I think I have already raised many questions, and I am not saying this is an easy process to do. It is a big challenge for all of us, and we need time for trial and error. I want to conclude with a few very specific tips to get you started. I found these tips, this approach, at the website of Designing Insights[1], a woman-owned consultancy that offers design thinking workshops and design sprint facilitation.

- ✓ **People first**: start with people and their needs;
- ✓ **Collaborative**: this is a team sport;
- ✓ **Iterate + experiment**: this is not a one-shot process; it is iterative and cyclical;
- ✓ **Bias toward action**: we focus on doing, not talking;
- ✓ **Accepting colleagues' ideas** and building on them.

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[1] *DesigningInsights.com*

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BIOGRAPHY

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MARTINA ZEROVNIK

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MUSEUM AS SAFE SPACE

セーフスペースとしての博物館

ABSTRACT

Discourses of representation, gender, diversity, colonialism and inclusion have altered how museums are dealing with exhibitions, collections and the public. For a city museum, it seems particularly relevant to open itself to the city and the people, to be closely intertwined with the daily (urban) environments and to reflect current debates. The text refers to the need that museums have to react to the constant political, social and media changes. Museums not only have to face these developments, but they must also reconsider their views and strategies. What and whose stories are to be told? Who is addressed and who is made visible? Whose voices are heard and who is empowered to speak in the old, venerable halls? In fact, can museums still be seen as venerable halls, or should we – in regard of contemporary debates – rather speak of museums as safe spaces, in which democracy and human rights, standards of tolerance and an open society are held up? Spaces in which perspectives of minorities, gender, and diversity are thematised? How to deal with the whole range of anti-positions, which sometimes can turn out very radical? The question is, how can a museum fulfil the aim of being a communication forum in the city? If we think of a museum as a safe space, how does this change the terms of exhibiting and communicating? These questions will be reflected upon in the wake of the exhibition *30 Years of Tuntenball*, shown at the GrazMuseum, the museum of the city of Graz, in 2019.

Key words: diversity, gender, LGBTQ, human rights, democracy

要旨

表象、ジェンダー、多様性、植民地主義、包摂に関する議論は、博物館が展示、コレクション、社会との関係を扱う方法を変えた。都市博物館にとっては、都市と人々に開かれた存在であり、日々の（都市）環境と密接に絡み合い、現在の議論を反映するという点が特に関連してくる。本稿は、博物館が絶え間ない政治や社会及びメディアの変化に対応する必要があることを述べる。博物館は、これらの変革の展開に対応するだけでなく、独自の見解と戦略を再考する必要がある。何を、誰の物語を語るべきか？誰を対象に、誰を見せるべきか？誰の声が聞こえ、誰が古い聖地で話すことができるのか？実際、今でも、博物館を神聖な場所と見なすことができるのだろうか、それとも、現代の議論のように、博物館は、民主主義と人権、寛容の基準、開かれた社会が保たれているセーフスペースと言えるのだろうか？マイノリティ、ジェンダー、多様性の視点がテーマ化されている場なのだろうか？博物館は、時に過激になるあらゆる対立の立場をどのように扱うべきなのだろうか？問題は、博物館が都市のコミュニケーションフォーラムである目標をどのように達成できるかということである。セーフスペースとしての博物館という考え方は、博物館における展示とコミュニケーションの状況をどのように変えるのだろうか？これらの問題意識は、2019年にグラーツ市にあるグラーツ博物館で開催された「Tuntenballの30年」展をきっかけとし、継続している。

キーワード
多様性、ジェンダー、LGBTQ、人権、民主主義

Introductory notes

In February 2019, the city museum of Graz (GrazMuseum) opened an exhibition about the 30th anniversary of the Tuntenball.[1] The Tuntenball of Graz is a gay and crossdressing ball celebrating gender and sexual diversity, which takes place at the end of the carnival season. Having originated as a small costume party in a university canteen, the Tuntenball has developed into an extravagant highlight of the ball season in the magnificent building of the Graz Congress.

In 1990, the creators of the ball were looking for a place where the gay community would be able to get together and, at the same time, open itself to the public. For the majority of the gays, this was the first time that they openly expressed their sexuality; it was a coming out. The community had to be sure that the place was safe, which meant that everyone should feel welcomed there, and no one would be threatened in any way. In other words, they needed a safe space.

In 2019, the creators and promoters of the ball repeatedly expressed their astonishment about the fact that their original, alternative and still politically subversive costume party found its way into the venerable halls of a museum. This has led me to ponder if and why is it still seen as something extraordinary to show LGBTQ-related topics in a museum. That was the moment when I started to think about museums as safe spaces.

The exhibition concept

Together with LGBTQ activists from the RosaLila PantherInnen association, who have organised the ball, the GrazMuseum developed an exhibition concept that was mirroring the ambiguity between public and private, between watching and being seen, between safety and insecurity, which we considered as main questions of the event.

*From the exhibition **Different in a Perfectly Normal Manner. 30 Years of Tuntenball**. © Franziska Schurig/ GrazMuseum 2019*

We installed the exhibition in the most public and most accessible rooms of the museum on the ground floor, and all spaces of the exhibition could be visited for free. One part was shown in our so-called *Open Museum*, which is a semi-public

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[1] The exhibition: *Different in a Perfectly Normal Manner. 30 Years of Tuntenball*
February 13 – April 7, 2019
Curators: Franziska Schurig, Martina Zerovnik
Research associate: Hans-Peter Weingand
Project management: Franziska Schurig
Project controlling: Sibylle Dienesch
Exhibition design: kontrastvoll
In cooperation with the association RosaLila PantherInnen.

foyer of the building, open for strolling during summer and directly accessible from the pavement by several glass doors. The idea behind this concept is to minimise spatial and mental boundaries and to open up the museum to the public.

In the context of our exhibition, we thought about this space in the open foyer as an unsafe public area. There we aimed to reflect the diversity of attitudes, mirroring our society and the different approaches towards homosexuality and gender issues. We displayed a variety of voices in order to produce an atmosphere of tolerance, agreement, support and activism, but also of disapproval, disrespect, rejection and aggression. Our intention was to switch perspectives by putting everyone in the position of being a "target" of these messages. In this space, not only gay people were addressed by the messages but also each visitor, who was confronted with the issue.

The main part of the exhibition was shown in the hall directly adjoining the foyer as mentioned above, which can be observed from outside without entering, as the two spaces are divided by a glass wall. This inner room was our ballroom, where we combined the story of the Tuntenball with the history of the organisation behind it, and its struggle for the rights of LGBTQ people. We thematised the main developments in society and showed related objects and documents. We displayed leftovers from the ball from all decades and some of them could be used by visitors, who were invited to dress up, put on make-up like a drag queen and dance a waltz in high heels.

In order to access this space, visitors had to walk from the open foyer into the building, pass the cash desk and enter the room through a door. To be precise, people had to walk over a rainbow. The rainbow is more than the iconic symbol of the fight for the rights of LGBTQ people. In our context, it symbolised the idea that people have to take the path of human rights, tolerance, love and diversity in order to enter the ballroom. They had to take a step, leave their common position and follow the rainbow into the ballroom, the safe space. Once again, the gay community had a safe space, and this time it was the museum offering it.

Museum as safe space

Is this not what every museum should be, a safe space? One thing I am sure of, if the creators of the ball, when they were searching for a location thirty years ago, had asked the GrazMuseum, they would have been rejected. However, times have changed, and museums have opened up.

Museums are not only providers of exhibitions, cultural education and events but also an active part of the city's community, firmly bound to the daily (urban) environment, reflecting current debates – or at least trying to.

Nowadays, city museums aim to be hotspots, meeting points and communication forums in the city. Museums are exceptional spaces with different goals that have to be synchronised. They are quite unique in their institutional structure and their public contract. I am not sure if it is precise to talk about a museum as a public space rather than think about it as a public institution, which offers a private space with specific qualities, a space for the public to use, a safe space.

Elaine Heumann Gurian, who is credited for establishing the concept of museums as safe spaces for unsafe ideas, defines a safe space as a place where everybody can enter and be sure to leave physically and mentally intact.[2] This is a very relevant issue, especially regarding today's growing atmosphere of aggression, in which verbal and physical attacks have become quite common.

It could be fruitful to work on the idea that a museum is a safe space for everybody.

So, what makes a museum a safe space?

- Democracy. If we acknowledge the terms of democracy based on human rights, we do not have to agree with everyone, but we are obliged to invite and include other opinions. Instead of polarisation, there is the urge to hear various voices and empower people to speak. Everybody is considered a mature being compelled to acknowledge others as equally capable of reflection, of taking up a position, bearing conflicts and opposition.
- Guidance. We have to be aware of our institutional power and responsibility. This includes guidelines and rules. Museum etiquettes should not be thought about in a bourgeoise way as sophistication and dress code. Nowadays, they are instead referring to human dignity and human rights. To be clear, even if the museum has been the temple of the bourgeoise culture, it has never been a heaven of etiquette. Exhibition supervisors, especially in highly frequented museums, are regularly confronted with oppositional attitudes and aggression. There is a need to define the rules that make a museum visit safe and pleasant for anyone. Therefore, it is not a bad thing to stick to our institutional authority, guide our visitors and train our staff on how to deal with different kinds of situations.
- Self-reflection. We have a responsibility for the information we transmit. We have to watch our images, our storytelling and our language. No one should be offended by any image, statement or text produced by the museum. However, it is good to keep in mind that contradiction or provocation can be productive as well, although we have to be very attentive when using it.

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[2] Source: Are Museums *"Safe Spaces for Unsafe Ideas?"*, Museopunks, Episode 31, November 25, 2018. [online] Retrieved from: https://www.aam-us.org/2018/11/15/museopunks-episode-31-are-museums-safe-spaces-for-unsafe-ideas/

*From the exhibition **Different in a Perfectly Normal Manner. 30 Years of Tuntenball.** © Franziska Schurig/ GrazMuseum 2019*

- Trust. We need time and space to build sustainable relationships with audiences based on trust. Most of us are already working on the minimisation of mental barriers, against the threshold fear of visitors. Cultural history museums and city museums especially feel the need for reassuring the citizens that museums are encouraging and empowering places for all because urbanity is diversity. We also have to reduce spatial barriers and make our museum accessible and safe for all kinds of visitors. No one should be physically or emotionally injured by feeling rejected by the museum's architecture and environment.

- Confidence: Museums are specialists for bad topics, for incidents and personalities we do not appreciate. When we are displaying negative events of history, we have to avoid reproducing the prejudices or injuries made in the past. There is no doubt that we are challenged by the audience as our public exposure increases, even more if one implements a participative project. Nevertheless, the museum must preserve its confident authorship. By opening exhibitions and discussing them, we get used to feedback, to critical comments and judgement. It starts with the debates we have in our team and leads to the arguments we get from visitors. I am quite sure that we might also be capable of inviting people with whom we disagree.

- History. Every day our society is confronted with fake news produced to influence and manipulate people. Despite not being the only one, it is a very important reason for not underestimating the importance of talking about history in our museums. We have to stick to the message that we are a reliable source of historical information. Otherwise, we will lose this task to TV shows, which tend to follow capitalist interests, and to populist or authoritarian groups that are rewriting history for their individual purpose. Museums have to play a role in the pursuit of history. History is change, and we are specialists of change. Change is what builds up our present and future. We are trained by history to find arguments for today's developments.

- Divergence. There can be such a thing as regulatory overkill by moderation and political correctness. Sometimes it is good to allow the unexpected. Sometimes calamities can be very productive. Although safe spaces require guidelines, people in them retain their personal freedom and the possibility of making their own decisions. Even so, they should become aware of how their decision affects others. For example, in exhibitions or talks about history, visitors can experience which decisions and actions triggered which event. People are not forced to take sides or declare themselves; there is not even the need to talk or interact in safe spaces. Sometimes their purpose lies in perceiving and not in acting, particularly in the sheer fact that strangers get together in the same room: "strangers being able to see each other, being able to observe the humanity of others", as Elaine Gurian stated.[3]

A museum in itself is diversity. It represents and treasures values that are not mainstream. Thinking of a museum as a safe space even includes the liberty to be inconvenient and address topics, people and objects others

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[3] Are Museums *"Safe Spaces for Unsafe Ideas?"*, Museopunks, Episode 31.

do not care much about, no matter if they are from the past or the present. The venerable halls of a museum offer enough space for all kinds of genres, exhibitions, educational programmes, participation, among others, and it is not a contradiction being out of time and simultaneously being up to date, or bringing together historical and current issues. A museum is a universe constantly under creation, just like democracy.

Every year, the Tuntenball in Graz is the promise of an unprejudiced, open and diverse society. Perhaps, the motto we gave our Tuntenball exhibition and what we declared as the first rule of our concept of a safe space could be helpful for museums in general: *it is perfectly normal to be different!*

BIOGRAPHY

MARTINA ZEROVNIK is a curator, literature and cultural scientist. She is the former project manager and curator of Bogner.Cultural Consulting (for museum planning and exhibition management). She is a freelancer - curator and researcher and, since 2017, she has held the position of chief curator of the GrazMuseum.

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HOW MANY TALES CAN A HISTORIC HOUSE MUSEUM TELL IN/FOR A CITY?

歴史的邸宅博物館が都市で/都市のためにいくつの物語を伝えるか

ABSTRACT

How many tales can a historic house museum tell in and for a city? This paper discusses the challenges of a new museum definition for city and historic house museums through the fascinating tale of an 18th-century historic house in the city of Kavala in northern Greece. Built as a residence of Muhammad Ali, the founding father of Egypt, who was born and lived in Kavala till the age of 30, the monument was restored in the early 21st century by a renowned tobacco industry family. It was converted into a museum, whose key object lies in its architectural shell. The same family has also been responsible for the exemplary renovation of another historic monument, adjacent to the historic house museum - the impressive complex of an Imaret (this one converted into a luxury hotel-museum), which was built in 1817, by Muhammad Ali, as a place for Islamic instruction and refuge for poor local children. Both monuments stand as symbols of the history of Kavala and of an almost mythical historical character whose personal biography is deeply connected to the multicultural and turbulent history of the eastern Mediterranean in the 18th and 19th centuries. The historic house museum stands now in a turning point of its life, preparing to redefine its identity and social role in the city and the cultural politics of the region. The historic hotel-museum is a unique source of beauty and richness in Kavala, which was once upon a time a tobacco trade capital but presently struggles to redefine itself. What can be the role of both historic house museum and hotel-museum in the contemporary branding of the city, beyond the obvious one of cultural tourism? How are they connected with a wider aim to further the study of the cultural history of Islam and to voice the need for intercultural dialogue and peace in the global contemporary? What does this example offer concerning the museological "riddle" for a new museum definition?

Key words: museum visions, city branding, historic house museums, intercultural dialogue

要旨

歴史的な邸宅博物館は、都市で/都市のためにいくつの物語を伝えるのだろうか?本稿は、ギリシャ北部のカヴァラ市にある18世紀の歴史的な邸宅の魅力的な物語を通じて、都市および歴史的邸宅博物館における新しい博物館定義の課題について検討する。エジプトの父であるムハンマド・アリの住居として建設され、彼はカヴァラで生まれ30歳まで過ごした。21世紀初頭に有名なタバコ業者によって復元され、博物館になった。重要な要素は、その建築の骨組みにある。同業者は、歴史的邸宅博物館に隣接する別の歴史的モニュメントの模範的な改修も担当しており、それは1817年にムハンマド・アリによって、イスラム教の施設と貧しい地元の子供たちのための避難所として建てられた印象的な巡礼者宿泊所の複合施設であり、後に豪華なホテル博物館に改造された。どちらのモニュメントも、カヴァラ市の歴史の象徴であり、18世紀と19世紀の東地中海の多文化的で激動の歴史と深く結びつき、ほとんど神話的な歴史的人物の象徴となっている。歴史的な邸宅博物館は現在、その方向転換を図る時期にきており、都市や地域の文化的政治におけるアイデンティティと社会的役割を再定義する準備をしている。歴史的なホテル博物館は、かつてたばこ貿易の中心地であったカヴァラの美しさと豊かさのユニークな源

である。歴史的な邸宅博物館とホテル博物館の両方が、文化観光施設を超えて、都市の現代的なブランド化においてどのような役割を果たし得るのだろうか?彼らはイスラムの文化史の研究を促進し、異文化間の対話と世界の現代における平和の必要性を表明するという、より広い目的とどのように結びくのだろうか?本事例は、博物館の新しい定義に対する博物館学の「謎」に関連する何かを提示できるのだろうか?

キーワード
博物館のビジョン、都市ブランディング、歴史的邸宅博物館、異文化間の対話

「モノ、物語、記憶、空間は複雑な拡張の網に織り成され–
それぞれの断片は他のすべてに意味を与える」

▶

Objects, narratives, memories and space are woven

into a complex expanding web –

each fragment of which gives meaning to all the others.

William Mitchell[1]

Houses and house museums: storytellers of relationships about people and things

David Miller, a leading professor of social anthropology at UCL, in one of his many essays on the materiality of houses, notes that "housing implicates contours of power and scale that make such intimate issues as our personal relationships often contingent upon much grander forces. We are thereby confronted with a much broader and deeper context for our analysis" (Miller, 2010: 80).

He also urges us to consider the following:

> "Imagine material culture as having agency all of its own. Things do things to us, and not just the things we want them to do… The current householder may feel more like someone keeping it well for the future, rather than simply being the owner. We have a sense that the house has its own powers and properties that lie beyond us – something that may be easier to comprehend if we give that power and history an anthropomorphic form. Instead of saying that the house has agency, it is easier if we stick with the entities we normally think of as having agency, namely people, even if, in this case, they are dead people. A ghost may express this feeling that there is power in the mere longevity of the house... A ghost can stand for ancient history in a manner that we cannot. Or, to put it succinctly, perhaps we should realise that ghosts are the original *estate agents* (sorry!)" (Miller, 2010: 94).

So, what is the role of historic house museums as keepers of memories? Are they some kind of mediators connecting with the "house ghosts", or are they house biographers with the power to select some aspects of their life history and discard others?[2]

Kate Hill, who has worked on museums and biographies, observes that they both "lie in a grey area of knowledge and affect; they tell us about what happened, but also form emotionally compelling and satisfying narratives… and when museums and biographies come together or overlap, what we get is relationships: between people, between people and things, and between people and buildings" (Hill, 2012: 1).

The case of the Muhammad Ali House in the city of Kavala

I am not sure if in the case presented in this essay we are looking for tales of powerful past owners that still drive the fate of their once beloved households. What I know is that the case study is in all ways a riddle-like example that calls for fresh and interesting exploratory interpretations and connections. This historic house museum is an 18th-century building in the city of Kavala (in northern Greece), the home of the founder of the last Egyptian dynasty and Wali (Viceroy) of Egypt, Muhammad Ali (March 4, 1769 – August 2, 1849), who was born in Kavala and lived in the city until the age of 30. Muhammad Ali stands out as a mythical historical personality, whose personal biography is connected with the multicultural and turbulent history of the eastern Mediterranean in the 18th and 19th centuries.

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[1] Professor of Architecture and Media Arts and Sciences at MIT (Mitchell, 2007: 150).

[2] For the cultural biography of things see the classic essay by Kopytoff, 1986.

The monument was converted into a historic house museum, after its restoration in the early 21st century, with funds provided by the Missirian family, a renowned tobacco industry family in Greece, led by Anna Missirian. Although not being a completed museum project ripe of experiences and achievements, it is nevertheless a complex case study whose process of becoming is open to diverse possibilities. So far, my connection with it has been brief, but I intend to touch upon its multi-faceted tale and potential, and, at the same time, use it as a testing ground to reflect on the challenges of the new proposed museum definition that was debated in 2019, during ICOM's Triennial Conference in Kyoto.

But first I will set the case into its cultural and geographical context, by giving some clues for the city of Kavala, Muhammad Ali, the historic house museum and the adjacent monumental complex of the *Imaret*, an exceptional sample of Islamic architecture of high aesthetic and cultural values, which nowadays enjoys a "double identity" – that of a hotel and a monument, whose history and current status are very much connected to the one of the historic house under study.

Perspective of the city of Kavala.
© Marlen Mouliou

The city

Kavala is a coastal city in northern Greece, the main seaport of eastern Macedonia, just 150 km east of Thessaloniki and another 150 km west of Alexandroupolis, amphitheatrically arranged, split between the old and the new town (Palia – Nea Poli), with a population of 50,000 inhabitants. The old town is contained within a commanding *Kastro,* whereby different architectural styles coexist and give a special charm to the place. Founded as early as the 7th century BC, Kavala was much later the place where the Apostle Paul landed on his first voyage to Europe. Very near to the city, the now UNESCO-protected Archaeological Site of Philippi is the place where Apostle Paul founded the first Christian church on Greek soil, in 49-50 AD.

The city had a long Ottoman Era (1387-1912), in the course of which many of its current landmarks were erected, like the aqueduct, the extension of the Byzantine fortress, the house of Mohammad Ali, the Imaret. These monuments stand as symbols of the history of Kavala. In the 19th and 20th century, the city became a tobacco trade capital but its glory and power gradually faded. Today the city tries to redefine itself through cultural tourism.

The person

Muhammad Ali was a brave, cunning and ambitious man. He often remarked that he was born in 1769, the same year as Napoleon, who he greatly admired. He grew up poor and was illiterate until the age of 47. He arrived in Egypt from Kavala as a low-level army officer and, in a few years, he managed to be appointed Egypt's Ottoman Governor and afterwards its hereditary ruler. Throughout his rule, he introduced reforms and innovations that changed the face of the land. He had the

Muhammad Ali.
© Marlen Mouliou

army equipped and trained to the highest standards. He reorganised agricultural production, introduced new crops, and took measures to encourage industry and trade. He pursued a secular education system with the establishment of vocational schools and universities. His policies of religious tolerance towards the vibrant communities of Greeks, Jews and Armenians led to a new wave of immigration. All this led to the improvement of the living standards for the wider population as well as to the strengthening of the international position of Egypt.

The house museum

The house of Muhammad Ali is one of the most important Ottoman architectural monuments in northern Greece. The building, which was constructed approximately between 1780 and 1790, covers an area of 330 square metres and was the largest house in the town of Kavala in that period. Today, it is considered one of the finest surviving examples of 18th-century Ottoman architecture in Greece.

The site. © Marlen Mouliou

The house was planned according to the principle of dividing the space into men and women's quarters. In the southern part, one would find the *selamlik*, which includes the areas where the men would spend the day and work, as well as receive their visitors. In the northern part, there was the *haremlik*, which contained the women's quarters, serving for daily housekeeping needs; at the same time, they were the most private spaces within the whole family.

The ground floor is a semi-exposed space that lodged the service areas of the home (cellar, kitchen, washhouse) while all the rooms for lodging, food, sleep and entertainment, as well as the *hammam,* are located on the upper floor.

The *Odah*, the largest room of the house, was the women's multi-purpose area: a place of gathering and entertainment during the day was transformed into a dining room with the addition of a low collapsible table, while at night it was converted into a bedroom. Nineteenth-century European artists who visited the East created enchanting scenes where women were depicted in the *Odah*, either embroidering, reading, laying out cards or playing some musical instrument while seated on a sofa covered in precious fabrics.

The Odah. © Marlen Mouliou

The area occupied by the villa includes a large garden. At the front of the villa, there is a statue of Muhammad Ali on horseback, by the sculptor Dimitriades, a posthumous gift from the Greeks of Alexandria, whose presentation ceremony took place in December 1940.

Proprietorship of the House as well as of the *Imaret* belongs to the Egyptian government under the title of Wakf estate (endowment estate). In 2001, a deed of agreement was signed, authorising the Egyptian Wakf Administration to lease the two buildings to Imaret S.A., owned by the Missirian family.

The administration of the building is ensured by the MOHA (Motivating Heritage Affiliations) which was founded in 2006, again by Anna Missirian, to promote intercultural dialogue between Greece, Mediterranean countries and the Islamic world as well as to develop communication channels between East and West.

The Museum, as it is now, does not hold any collection. The building, the architectural shell, is its own artefact. At least hitherto, given that there are plans for enriching its household with emblematic objects of prestige and power that belonged to Muhammad Ali. The interior decoration is simple. A few memoranda and objects such as carpets, furniture and pottery, displayed in each room, help the visitor gain some sense of the original atmosphere of the house.

The *Imaret*

The *Imaret* was built in 1817 by Muhammad Ali as a place for Islamic instruction and refuge for poor local children. In 1923 it ceased operating. After the Lausanne Treaty, and the exchange of populations between Greece and Turkey, the complex housed Greek refugees from Asia Minor (1927-1960). In 1954, the *Imaret* and the house of Muhammad Ali's family were declared protected historical monuments and recognised by the Greek State as Egyptian properties (Wakf). The two countries also agreed to create an International Cultural Center for the promotion of common culture and civilisation. However, this decision never materialised. Conversely, the passage of time, the multiple changes of use and indifference led the two buildings to a state of negligence.

In 2001, the Missirian family leased them for 50 years from the Eqyptian Waqf Organization and breathed new life into them. In August 2001, following an agreement with the Egyptian government, the family undertook the task of restoring both monuments, to achieve a contemporary use, compatible with their identity, cultural significance and history. The restoration began in November 2001 and was completed in June 2004, according to the strictest international conservation standards. Today, anyone wishing to get to know the *Imaret* as a monument (and not as a hotel) may do so daily, for just 5 euros, on a tour of its mosque and other areas.

Houses and house museums in changing times

The historic house museum is now in a turning point of its life, preparing to redefine its identity and social role in the city and the cultural politics of the region. The historic hotel-museum is a unique source of beauty and richness in Kavala. What can be the role of both historic house museum and hotel-museum in the contemporary branding of the city, beyond the obvious one of cultural tourism? How are they connected to a wider aim to further the study of the cultural history of Islam and voice the need for intercultural dialogue and peace in the global contemporary? What does this example offer to the museological "riddle" for a new museum definition?

Psychologist Susan Pollak says that "evocative objects can hold the 'vast structure of recollection'. This is more than poetic construction – objects can have a profoundly healing function and can hold an unexplored world, containing within [them] memory, emotion, and untapped creativity" (Pollak, 2007: 228). These historic house/hotel museums are clearly both very evocative objects that contain memory, trigger emotion and embrace creativity.

Kim Christensen, in her essay about the balancing act of interpreting historic houses museums as things or as ideas, reminds us that "historic house museums have come under criticism for their static, object-centred, apolitical and idealised presentations of the past" (Christensen, 2011: 173). Instead, a call for "making explicit links between the past and present and using archaeological research for emancipatory or civic engagement purposes has become increasingly common". The need to find a balance between "ideas" and "things" has also become common.

Statue of Mohammed Ali on horseback. © Marlen Mouliou

The Imaret. © Marlen Mouliou

Muhammad Ali's house museum cannot be an object about nostalgic, apolitical domesticity or the hagiography of a renowned personality. On the contrary, it can be a highly politically-minded museum. The fact is that the house remains bare of its movable domestic materiality but still keeps the core architectural elements, which defined the functions of its different spaces, seems to me as an opportunity for its rebranding into a **"museum of ideas"**; furthermore, given that it does not focus on a single hegemonic tale, that it is not only about a past time or a very unique personality, but about the multi-faceted "city/person/space/ideas" relationship. This can lead to the exploration of many interconnecting conceptual themes across time and space, such as the architecture of leadership, the power of some cities (especially of those of strong geopolitical character), whose generic elements bring forth leaders to be, the workings and value of innovation, the role of men and women in societies, the balance between the public and private spheres of life, the values and challenges of cultural diversity in the modern world and, especially in the wider region of the Mediterranean and the Near East, the connections between Greece, Egypt and Turkey (both in the past and in the present), the relationship of Islam with the western world, etc.

In any case, these are some of the key objectives of the MOHA Research Centre (also founded by the Missirians) that financially and scientifically supports the Museum.

The proposed new museum definition is very inspiring and it serves well for the redefinition of this museum entity in the 21st century, especially as it highlights the critical dialogue about the pasts and the futures and the better understanding of the world, aiming to contribute to human dignity, social justice, and worldwide wellbeing.

The Museum is already a key locus of attention in the city and among travellers. It could enhance its public programming and social role by: regularly staging public debates about the topics mentioned above, supporting site-specific artistic projects that interpret the house and its multi-faceted tales, values and biographies, designing community projects that encourage intercultural engagement in the city and the wider region area that is rapidly turning more diverse in human geography, although it is still quite reserved and conservative. The Museum has to play a key role in bringing social change in the region.

Anthropologists hold that "of all the categories of material culture, architecture stands out as an artefact of great complexity, but also as the context in which most other material culture is used, placed and understood" (Buchli, 2002: 207). Specifically, "the house is a condensed visual metaphor encapsulating essential characteristics of the cosmos" (Tilley, 1999).

Small house museums even more so, as Orhan Pamuk often reminds us in his novels, his Museum of Innocence, as well as his modest manifesto for museums: "the measure of a museum's success should not be its ability to represent a state, a nation or company, or a particular history. It should be its capacity to reveal the humanity of individuals" (Pamuk, 2018: 56).

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LARS DE JAEGHER

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THE SQUARE KILOMETRE - ZOOMING IN ON THE CITY WITH A PARTICIPATION PROJECT

THE SQUARE KILOMETRE -参加型プロジェクトによりシティをズームアップ

ABSTRACT

The STAM - Ghent City Museum - starts its permanent exhibition with an illuminated floor showing a large aerial photograph of the city. This mosaic photo has been a public favourite, so we now intend to use it as an incentive to stimulate and increase participation in the museum and its interaction with the city. Ghent, just like other cities, can be divided into districts and neighbourhoods. These have grown historically and are often demarcated by obvious boundaries such as rivers and canals, roads, among others. The subdivision of the tiles in the aerial photo in the museum does not take these traditional boundaries into account, which makes it interesting to use these tiles as a starting point for looking at the city in a different way.

In the coming years, STAM wants to develop a long-term participation project based on this aerial photo. For each tile or square kilometre, we plan to work with unexpected local partners to get in touch with people the museum has not yet reached. At the same time, STAM wants to broaden the knowledge about the history of the city in order to reveal the urban fabric gradually.

The project started, in 2018, with a tile that is situated on the edge of the city, in an old harbour district. STAM brought residents together, and this resulted in a takeaway exhibition, neighbourhood plans, guided tours and interviews. The starting point was not the museum, but a local community centre that also houses a nursing home. The great added value of this pilot project is that it started at a grassroots level. An existing local initiative could be further developed thanks to the investment of the museum, which in this way gets more in touch with what is going on in the city.

STAM is currently investigating how it can further develop *The Square Kilometre*, integrate the acquired knowledge into the museum's collection and interpret the collected material for the public.

Key words: participation, local community, interaction, Ghent, STAM

要旨

STAM- ゲント市博物館の常設展示は、照明付きの床に大きな街の航空写真を示すところから始まる。博物館への参加と市内の交流を刺激するため、この人気のモザイク写真をインセンティブを増やす素材として使用する予定である。ゲントは、他の都市と同様に、地区とその周辺地域に分けることができる。 これらは歴史的に成長し、多くの場合、川や運河、道路などの明白な境界によって境界が定められている。博物館にある航空写真が古典的な境界が考慮されておらず、タイルにより細分化されるため、別の方法でシティを見るための出発点として、これらのタイルを使用していることは興味深い。

今後の数年間、STAMはこの航空写真に基づいて長期参加型プロジェクトを開発したいと検討している。博物館がまだ接触していない人々と連絡を取るため、タイルまたは平方キロメートルごとに、予想されていない地元のパート

ナーと協力する予定である。同時に、STAMは都市の構造を徐々に明らかにするために、都市の歴史に関する知識を広げたいと考えている。

2018年に、都市の端にある古い港地区のタイルを作り始めた。STAMは地域住民とともに活動し、結果として展示会、地域計画作り、ガイド付きツアー、インタビューが行われた。 出発点は博物館ではなく、老人ホームでもある地元のコミュニティセンターである。 このパイロットプロジェクトの大きな付加価値は、草の根レベルで始まったことである。既存の地元のイニシアチブは、博物館の投資によって、さらに発展する可能性がある。この方法で、人々がこのシティで起こっていることに 対し、より多くの接触ができる。

STAMは現在、「The Square Kilometre（平方キロメートル）」をさらに発展させ、取得した知識を博物館のコレクションに統合し、収集した資料を一般向けに解釈する方法を調査している。

キーワード
参加型、地域社会、交流、ゲント市、STAM

▶

Introduction

STAM is the city museum of Ghent. The museum opened in 2010 and focuses on the town's history, the phenomenon of urbanism and how this has historically evolved, and still evolves today. As more than fifty per cent of the world's population is living in cities nowadays, there is a need for locations where these rapidly changing cities are explained and discussed. City museums can do that and STAM wants to make its contribution concentrating on its home town, as Ghent is a prototypical example of a Western European city and, as such, a good museum and study object.

Like in many other cities, Ghent's population increases year after year. This accounts for the fact that Ghent has a relatively young population: the largest group in the population pyramid are the young people between 25 and 39. One possible explanation is that young people who came to Ghent to study remain living in Ghent after their studies, they "stick around". In the last few years, the migration to the city and the diversity have also considerably increased. Just under 15% of Ghent's inhabitants have a foreign nationality, and 30% are of foreign origin, which makes that one in every two children in Ghent has foreign roots. This superdiversity is a particular phenomenon of the later years. The result is that the streets and neighbourhoods are always in transition.

To put it briefly: the city is constantly changing, faster and faster. As a city museum, STAM cannot overlook this evolution and needs to capitalise on it to develop its collection, in its exhibitions, in all its museum operations. Moreover, this does not only happen in the museum building itself but also in the town, by developing *The Square Kilometre*, a long-term participation project featuring different neighbourhoods and areas in Ghent. Before focusing on this new project, however, it is interesting to briefly mention another project that took STAM away from its exhibition rooms a few years ago: *Sticking Around*.

Sticking Around

In 2014, STAM initiated the project *Sticking Around* in order to focus on fifty years of Turkish migration to Ghent. The Turks came as guest workers and did not return to their homeland, they stayed. What they did was called "blijven plakken" in Dutch, "sticking around" in English, hence the title.

STAM preferred not to have a standard sort of exhibition in the museum to show these people's history but approached the subject matter as a city project. Curators Jozefien De Bock and Tina De Gendt went looking for visible witnesses of Ghent's migration history. The first Turkish restaurant, an Italian ice-cream parlour, the textile factory that hired the first Turkish workers: these places were not associated with migration straight away. However, they are most certainly part of the story. The links between these places and the testimonies of the people who came to Ghent and stayed to live here provided source material that was brought together in audio tours and guided walks throughout the city. This little-known history was also highlighted on thirty-five information columns and an exclusive website.
Sticking Around was a temporary project, which started from a specific point of departure in the city's history, namely the commemoration of fifty years of Turkish migration. However, as a museum, STAM is always looking for more structural ways of cooperating with parts of the city, neighbourhoods, communities, among others. This should enable the museum to be present in the city as well as to allow these forms of cooperation or partnerships to make themselves felt in the collection and permanent exhibition.

In Flanders, the government stimulates museums to focus on participation in all its facets. For STAM, this means finding a line of approach, finding ways to establish informal partnerships and to start a dialogue with local communities. Nevertheless, all of this should be reflected in the collection, the exhibitions and the entire museum operation in a systematic way.

It also has to be remarked that, of course, STAM is not the only organisation to hit the streets. A city like Ghent already has an extensive system of area-directed operations with neighbourhood workers in every quarter, field workers, communicators, local service centres, among others. As a museum, we do not have the same clout, let alone the number of personnel, to be present in a similar way. Nor can we financially support, just like that, every question or local project, nor can we promise everyone everywhere that collaboration will result in an exhibition or publication.

Keeping this and the experiences of *Sticking Around* in mind, STAM went looking for a "natural", "spontaneous", sustainable, but somewhat different, "out-of-the-box" link between the museum and the city, looking for another way to go into it. After several brainstorming sessions and discussions, we arrived at a new project called *The Square Kilometre.*

The Square Kilometre

As mentioned before, STAM has a permanent exhibition dealing with the story of Ghent. Despite being a chronological set-up, instead of starting in prehistory, our exhibition begins with the present-day city. We have plenty of beautiful objects in stock, but we really consider the city, Ghent, to be our *pièce de resistance*. That is

STAM's introduction room with a big aerial photograph of the city. © Phile Deprez

also what we want to show and that is why our permanent exhibition starts with a large aerial photograph of the city.

STAM's introduction room consists of more than 300 glass tiles printed with an aerial photograph of Ghent. Visitors can walk all over the picture and thus discover the city. We see that this glass floor has a bonding effect. Inhabitants will ask you in a friendly yet firm way to step aside a little because "you are standing on our house". Tourists love to try and identify the highlights of the historical centre and to explore unknown but charming locations.

This aerial photograph invites dialogue, and it is an accessible spot to start a quest together. This feature is one of the best-known items in our museum, and we, therefore, want to take it as the starting point for the project of *The Square Kilometre.*

The photograph shown was printed to a scale of 1/1000. Each glass tile measures 1x1 m and covers one square kilometre of the city. It is unique that the division in tiles has nothing to do with all the conventional boundaries in a city. Rivers, broad approach roads, city walls, differences in height: they all might be natural or unnatural demarcations of neighbourhoods and quarters, but the tiles do not

respect these divisions. The tiles are the result of a grid that was put on an aerial photograph.

It is our objective to visit, tile per tile, the area that is pictured on the photograph and to work there with unexpected local partners in order to get in touch with people the museum has not reached yet. At the same time, STAM wants to broaden the knowledge about the history of the city in order to reveal the urban fabric gradually.

In order to explore and get used to this approach, a pilot project was implemented last year, called *Het Neuseplein* which means as much as "Nose Square" in English. On this location, a busy crossroad, a lock with a neighbouring old harbour area, some factories and a working-class area meet. In cooperation with the *historian in residence* Tina De Gendt, STAM went looking for local partners who were found in the local chip shop, "Tolpoort", and in the community centre. Together we have called on the people to put the past of the Neuseplein into images and words.

People living in this block have totally different profiles, they all have become acquainted with their neighbourhood in different ways, and they have witnessed the changes. Their stories vary greatly, but there are also similarities. The dominant story is about the decline and loss of the harbour area with its moored boats, numerous pubs and sundry shops. However, apart from that, there are the stories of the refugees in the local asylum seekers' centre who start exploring Ghent from this point, or the Turkish workers who have worked their way up from factory workers to self-employed businessmen.

A first survey has shown that the local residents were primarily interested in old photographs of the neighbourhood. So, we looked for them in various collections. Quite a lot of visual material appeared to be available, and it was striking how radically the neighbourhood has changed. The photographs clearly show the rise and fall of this area. These photographs were presented in the community centre. This is not a museum presentation at all; it is, instead, an exhibition that took place exactly on the subject location. The historical photographs were displayed on panels with a present-day photograph next to every older image. This was important to make it easier to recognise the locations, as many sites have been altered, renovated, converted or even demolished. These photographs had also been printed on postcards that could be taken along. At the back of the postcard, an appeal was printed to share any details about the neighbourhood, in writing, in a drawing, no matter in what way.

At the same time, an illustrated neighbourhood map was distributed, with much information about the area. Moments that have been indelibly printed in the collective memory, such as a World War II bombardment, as well as local anecdotes about, for example, the spire that fell from the church, are mentioned here. This map also features the appeal to present personal knowledge, details and memories to the community centre or the chip shop.

The third line of approach was to organise neighbourhood walks in the area. Just like in the project *Sticking Around*, the built-up environment served as a point of departure to expose the history of the neighbourhood. Moreover, stories were collected via interviews with current and former local residents.

All this yielded a wide range of storylines and perspectives about the history of the area. By way of conclusion, the inhabitants of the tile were invited to the STAM for a reception and a guided tour, and the collected stories were handed over to the museum.

What's next

For STAM, the *Neuseplein* was a pilot project. A fascinating experience, yet only a beginning. What lessons can be drawn from the pilot project already?

Tile i16 with the Neuseplein.
© STAM

Postcard with a view of the Neuseplein, 1903. © Collection Jackie Lagrou

First of all, it is important to realise that the results are situated in the field of oral history. Stories and testimonials were transferred to the museum, not objects. Objects are not strictly necessary, but we hope that other sites will yield tangible traces of the recent past and the development of the city that will enrich our museum collection.

STAM also wants to give a place to oral testimonials, stories and the knowledge about the area. At the moment, we are looking at different options, and we are considering an online tool to show the development and progress of the project and thus make the results more widely known. Concretely speaking, we think about a link with an application that is now available in the museum, called *De zichten op Gent, Sights of Ghent* in English. In this museum application, one can, based on four snapshots in time (1534, 1641, 1912 and 2008), click on streets, squares, buildings and parks. The locations are explained, and the images show how they have changed over time. With *The Square Kilometre,* we can also add the residents' testimonials, immaterial heritage and other information.

Illustrated neighbourhood map.
© Jade Kerremans

Last but not least, this project also deals with the collaboration between local partners, residents and chip shop owners, with hitting the streets and dialoguing with locals who have their coffee in the community centre. The project is about making contact. All this was very positively received by everyone, just like the "bottom-up" approach, which was used from the beginning.

Conclusion

With *The Square Kilometre* project, STAM wants to hit the streets of Ghent in order to enlarge one another's knowledge, to deepen and to share it. We started with our pilot *Neuseplein* project and are now writing a dossier to structure the approach and to find funds and means to be able to hire collaborators. We thought it was important to begin with a pilot project to sound out what is possible and what is not. The project is far from finished, and it is far too early for important conclusions. STAM intends to allow this project to grow step by step, tile by tile, and always to share the results with the residents, with the museum visitors and also online. That way we can learn from one another about the subject that matters to us all: the city with its residents and communities.

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BIOGRAPHY

LARS DE JAEGHER graduated from Ghent University with degrees in both history and urban planning. He joined STAM – Ghent City Museum in 2009, focusing on urban history, city development and multimedia projects.

SIGRID BOSMANS

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BREAKING NEW GROUND WITH *THE GROUND OF THINGS*: A THEATRE AND A MUSEUM DRIVE A BOTTOM-UP DYNAMIC

「The Ground of Things」で新境地を開く：劇場と博物館が
ボトムアップダイナミックを推進

ABSTRACT

"The lack of a common world for us to share frustrates us", *dixit* Bruno Latour in his book *Where can we land?*. He expresses the central theme of *The Ground of Things* but also bridges future and past. Five hundred years earlier, the decline of common ground inspired Thomas More, who used the disappearance of "the commons" as a starting point for *Utopia*. It is exactly this common world that lies at the foundation of our project. It investigates what this means for the future through dialogue with the past, and researches which role a museum and a theatre can play in all this.

The Ground of Things is a long-term collaboration between the theatre ARSENAAL/LAZARUS and Museum Hof van Busleyden. Each inhabitant is given 1 m² that can be used to propose projects for a common interest.

An artist depicts all proposals uniformly, and the exhibition space turns into a meeting space where citizens can discuss terms for narrowing down the selections to 20,000 m², the actual project area the city handed over.

The concreteness of the project enhances the level of connection between the inhabitants and their city. At the same time, the exhibition creates a global context in which a multitude of perspectives appear: works of art bridge past and present, the programming of performances, lectures, negotiations, among others. Thus, the debate does not narrow down but reaches out and connects itself to similar projects in Europe.

The project is part of the permanent presentation in the museum, where it finds itself confronted with the spaces of power that tell about the strategies used during the Burgundian era to acquire land and power. It was at the same time that Thomas More was a guest at Hof van Busleyden and started writing *Utopia*.

An exhibition will set a new milestone for the project: looking into the realization of the different proposals and investigating the durability of contributive democracy. The exhibition aims to start the debate on the complexity of an ordinary world.

It also experiments with musealisation and theatricalization, questioning our role as cultural institutions. What position can we take in today's debate on society?

Key words: connecting, commons, durability, collaboration, development

要旨

「私たちが共有できる共通の世界の欠如は私たちを失望させる」とブルート・ラトゥールは彼の著書『Where can we land?』で述べている。彼は「The Ground of Things」の中心的なテーマを表現しているだけでなく、未来と過去の架け橋にもなっている。 500年前、共通基盤の衰退は、トマト・モアに影響を与え、「コモンズ」の消失が「ユートピア」の出発点であると述べた。 私たちのプロジェクトの基盤にあるのはまさにこの共通の世界である。 過去との対話を通じて、将来のことを調査し、博物館と劇場がどのような役割を果たすことができるかを調査している。

ARSENAAL / LAZARUS劇場とブスレイデン邸博物館は長期的に連携を行っている。各参加者には、共通の利益となるプロジェクトのために使用できる1m²が与えられる。

一人のアーティストが、すべての提案を統一的に描写し、展示場は会議の場に変わる。そこでは、市民が市から引き継いだ20.000平方メートルのプロジェクトエリアを絞り込むための条件を話し合うことができる。

プロジェクトの具体性は、住民と都市とのつながりを強化する。 同時に、展覧会は、過去と現在の芸術作品、パフォーマンスのプログラミング、講義、交渉など、さまざまな視点が現れるグローバルコンテキストを作成する。したがって、議論は絞り込まれなくても、 ヨーロッパの同様のプロジェクトにアウトリーチができる。

このプロジェクトは、博物館の常設展示の一部であり、ブルゴーニュ時代に土地と権力を獲得するために使用された戦略について語る権力の空間に向き合うことになる。 トマス・モアがブスレイデン邸のゲストとして、「ユートピア」を書き始めたのもこの頃である。

展覧会は、プロジェクトの新しいマイルストーンを設定する：さまざまな提案の実現性を検討し、貢献できる民主主義の持続性を調査する。 展覧会は、共通の世界の複雑さについての議論を始めることを目的としている。それはまた、文化的機関としての私たちの役割に疑問を投げかけ、博物館化と演劇化を実験する。今日の社会論争では、博物館と劇場はどのような立場を取ることができるだろうか。

キーワード
繋ぐ、共通点、耐久性、連携、開発

What is *The Ground of Things*?

The Ground of Things (2017-2021), founded by Willy Thomas, invites people to think and make suggestions about their shared future on the shared territory of the city. To ensure equality, each Mechelaar gets 1 m² of ground, which they can use as part of a new proposal or in support of another proposal already submitted, thus becoming a co-owner.

It is not a competition, and there is no jury and no voting. Choices must be made through negotiation.

No mere fantasising about the future, the project involves the city, really making 20,000 m² of ground available to implement proposals. These are 20,000 m² as buy-in to a collective discussion between citizens about what is important today, where and why.

Implementing the projects will happen with the input of experts from both the arts and relevant technical fields.

This unusual cooperation between the ARSENAAL/LAZARUS theatre and the Hof van Busleyden Museum sprang from similar views on their respective places and roles in society. Both the museum and the theatre want their work to tie into the existing multi-layered and complex urban fabric. *The Ground of Things* provides an answer to how a cultural institution can contribute to society in transition, create space for dialogue and new encounters, and challenge the city and all its inhabitants to join in the process.

How does a contemporary project about land or ground ownership, an exercise in contributory democracy, fit with a museum and theatre context?

In the museum, *The Ground of Things* was given a room in the permanent exhibition. It is deliberately located in the same section as the history rooms about the power strategies and the humanist world-view. The artworks in the history section tell the story of arranged marriages, shrewd alliances or success in war, which all helped build such a large empire. This section also narrates the story of the establishment of centralised institutions, such as the Great Council, which was a way of carving out greater independence. Hieronymus van Busleyden, our host, made his Hof van Busleyden into a place where people were brought together. Desiderius Erasmus and Thomas More were among guests who shaped his powerful networks. Over dinner, Hieronymus and his companions debated and philosophised about a world in transition, society, art and culture. The many objects, books and paintings on display often acted as a starting point for discussion.

Photoshoot of the Mechelaars who presented an idea for **The Ground of Things**. *Photo by a volunteer.*
© *ARSENAAL/LAZARUS*

Negotiations with/by the participants of **The Ground of Things**. *Photo by a volunteer.*
© *ARSENAAL/LAZARUS*

The museum room dedicated to *The Ground of Things* grants contemporaneity to these Burgundian themes. It makes them tangible, and acquires concrete significance by giving each visitor one virtual square metre of ground, strategies for how to use ground held in common and the commitment this implies. Using video clips, models, drawings or mood-boards, Mechelaars put forward their ideas, and thus convey in images or words what does not yet exist, what might be possible. The suggestions, just as in Hieronymus's time, trigger reflection and discussion with the host on duty.

This is where the theatre comes in. Artist Patrick Corillon was invited to present *The Ground of Things* in dramatic form and a historical context. He added historical fiction to the room, and immortalised the eyes of all Mechelaars on the ceiling. The ARSENAAL/LAZARUS Theatre also actively seeks to engage with visitors, both in and outside the room. In this way, its members make the link between the narrative as presented with museum techniques and interpersonal negotiation. They listen to what Mechelaars have to say, and cluster the suggestions both in the room and via the website, *www.degrondderdingen.be*.

Soirée Carré and town hall-style evenings. Photo by a volunteer.
© *ARSENAAL/LAZARUS*

Because *The Ground of Things* wants to address all Mechelen residents, we have drawn on our shared networks to reach those who often have no voice in this kind of debate. For instance, the Vorming Plus Mechelen (Mechelen regional training agency), in partnership with the theatre and then museum, organised workshops and creative brainstorming sessions with "visitors" to De Keeting (a Mechelen self-help organisation for the poor). Together, they created a model for their jointly held square metre: a rostrum physically representing De Keeting users' visibility and voice in the urban debate.

Another strategy is that of the "in-house" discussions, *Soirée Carré* or town hall-style evenings. The primary aim of these evenings is to inspire people, by acquainting Mechelaars with urban participatory examples from elsewhere in Flanders, sometimes complemented by concrete cases in Mechelen itself. On the first Thursday of every month, we organise debates, and, with the inhabitants of Mechelen, we try to delve deeper into issues and seek new insights. Artists, philosophers, sociologists, town planners and other experts share their expertise with the public. The museum and theatre work together on planning the running order of these evenings. Presenting ideas so they can be debated, finding common ground to implement and render sustainable this process of making a city – these are the challenges for the exhibition scheduled to open on December 6, 2019. This journey is an exploration, both of the relationship between a cultural institution and a town or city and of how, together, a museum and a theatre can design and shape an exhibition. We opted to experiment with a hybrid of theatre and exhibition. All project suggestions were to be represented uniformly by Benjamin Verdonck, theatre-maker and artist, while scenographer Jozef Wouters was commissioned to bring theatre to the museum space. The ultimate aim is to have a negotiated selection of projects, to redefine the public interest, starting from a shared involvement, and to structurally secure this form of contributory democracy in partnership with the city.

To support us in these complex matters, we set up a sounding board of theatre and museum people with public administration, town planning and legal experts, for fear we might not see the wood for the trees. A council counterpart to this group helped us in directing the different questions and concerns to the right departments and organisations. What motivates the Hof van Busleyden is its desire to stimulate a dynamic environment, whereby the museum is not just a place where people, objects and stories are statically displayed, but one which acts as a bridge between the community and those stories, objects and people. As a theatre, with this project, ARSENAAL/LAZARUS wants to reprise its historical role as a forum. The cooperation seeks to guarantee a haven for the multi-vocal polyphony and complexity of modern society. As an independent arts organisation, the

theatre creates more freedom for the city museum. In turn, its partnership with the museum means the theatre has an opportunity to help shape the city from the inside. As a result, both analyse how they can enhance their cultural roles as facilitators and driving forces of and in their city. But, like the shaping of the city itself, this is and will remain a work in progress.

Do's & don'ts

- Don't be rigid in the project development, turn a common dream into a plan;
- Do consult sufficiently and openly with all project partners;
- Do ensure there is support for the project, also in your own organisation;
- Do ensure credibility through direct involvement (communication and talking to people require great personal investment);
- Do lower thresholds by cooperating with intermediary partners closer to the target group;
- Do talk to the local politicians and administration, but make sure they don't hijack the project.

BIOGRAPHY

SIGRID BOSMANS has a Master of Art History and is currently artistic director of the Museum Hof van Busleyden. She developed a new concept for the museum in Mechelen in a participatory way. Throughout her career, she has been an active member of several committees, expert groups and commissions in the heritage and cultural world. At present, she is appointed member of the Strategic Advisory board for the Sector Council of Culture and Heritage in Flanders.

An exterior view of the Museum Hof van Busleyden.
© Museum Hof van Busleyden
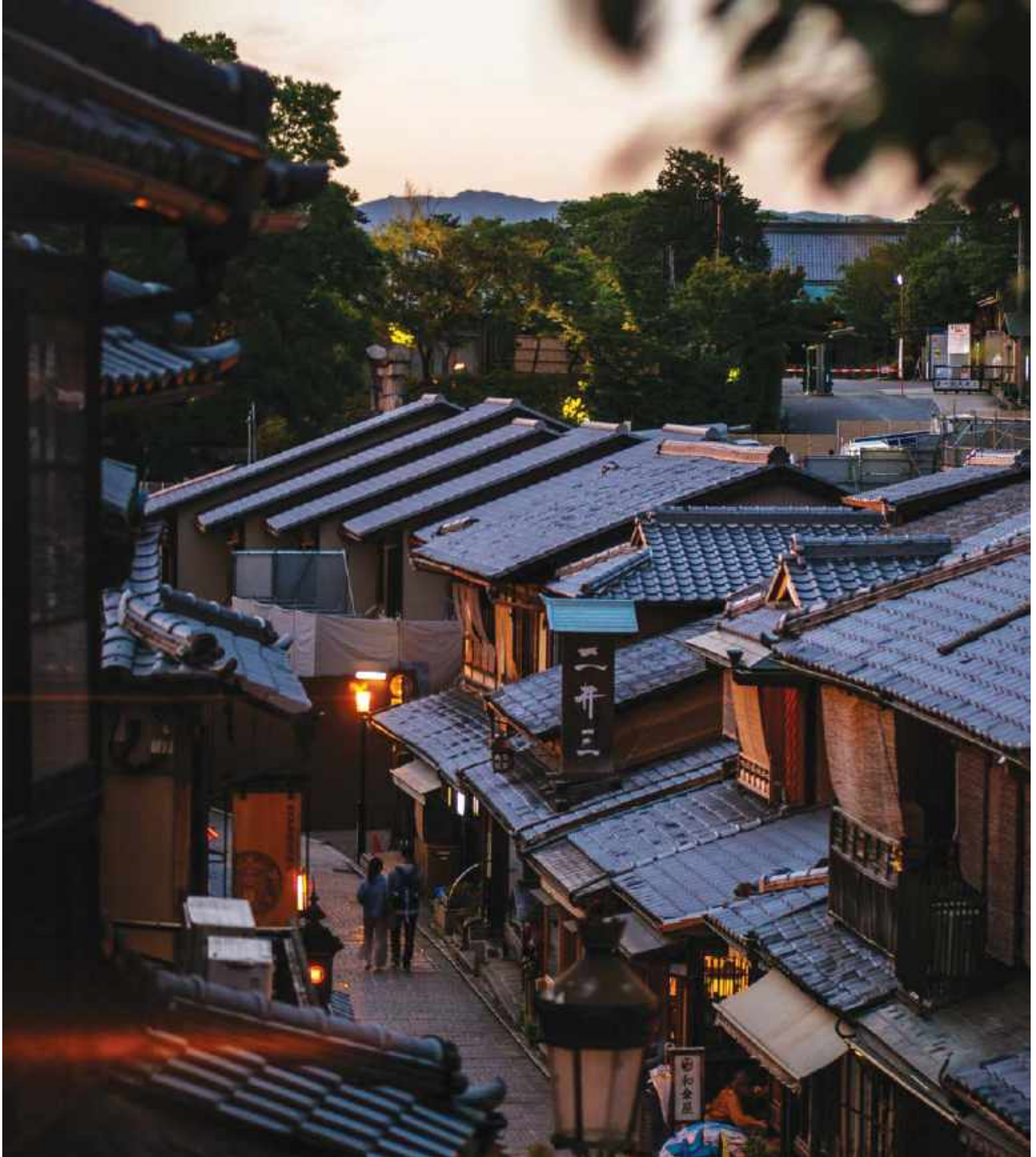
PART 3

B: RELEVANCE AND STRATEGIES FOR THE FUTURE

JOANA MONTEIRO

Museum of Lisbon
Portugal

AN IMPOSSIBLE FUTURE IS THE MOST PROBABLE: AN EXPERIENCE AT THE MUSEUM OF LISBON

不可能な未来は最も可能性がある：リスボン博物館の経験から

ABSTRACT

Whilst some of the latest research and exhibition projects of the Museum of Lisbon have focused on the past history and the present living, the Futures of Lisbon exhibition portrayed transdisciplinary visions about distant future possibilities for the city.

This article will try to show the results of the book on future perspectives of Lisbon, following the exhibition that was held from July to November of 2018. In fact, the project was a reflection about the present times of Lisbon and the way people live in the city. The goal was not to obtain a clear picture of what Lisbon will look like in a hundred years, but more to raise questions about Lisbon, Future and City, without choosing between utopian or dystopian scenarios alone.
The exhibition and the book asked questions such as: How has the future of Lisbon been thought out over time? What might be the most relevant elements of this city in the future? How will a sustainable city look like? Will there be room for the present identity values? Where will the city stand between the global and the local perspectives in terms of its culture?

The project was commissioned to three curators - an architect, a geographer, and an environmental engineer (Manuel Graça Dias, João Seixas and Sofia Guedes Vaz), provoking different, sometimes even opposing perspectives. The curators worked alongside people from the museum staff and a group of twenty-one consultants, who wrote thirteen essays as part of the exhibition catalogue. Those authors are experts in ethics, geography, economy, ecology, psychology, education, neurosciences, mobility, housing and culture, reflecting on the future of their disciplines in the general context of a capital city, and specifically in Lisbon.

Key words: Lisbon, future, evolution

要旨

リスボン博物館の最新の研究と展示プロジェクトのいくつかは、過去の歴史と現在の生活に焦点を当てているが、『Futures of Lisbon』という展示では、都市の遠い将来の可能性に関する学際的なビジョンを描いている。本稿では、2018年7月から11月まで行った『Futures of Lisbon』展の結果とリスボンの将来の展望に関する本を紹介する。 実際、このプロジェクトは、リスボンの現在と人々の暮らしぶりを反映したものであった。 目標は、100年後のリスボンがどのように見えるかを明確に把握するのではなく、ユートピアやディストピアのシナリオを選択させ、リスボンの未来と都市について問題提起を行うことであった。

展覧会とその本は下記のような問題提起を示している：時間の経過とともにリスボンの未来の考え方はどのように変わったか？ この都市の将来にとって最も重要な要素は何か？ 持続可能な都市はどのような様子か？ 現在の都市のアイデンティティおよび価値は未来でも同様に評価されるのか？ 文化の観点から、都市はグローバルな視点とローカルな視点の間でどういう立ち位置にあるか？

このプロジェクトは、建築家、学者、環境エンジニア（Manuel Graça Dias, João Seixas and Sofia Guedes Vaz）の3人にキュレーションを委託し、様々な意見を出し合い、場合によって反対の見方も含め示唆に富む指摘をいただいた。3人の展覧会企画者は、博物館のスタッフや21人のコンサルタントグループの人々と協力し、展覧会カタログの一部として13のエッセイを書いた。　著者は、倫理、地理学、経済学、生態学、心理学、教育、神経科学、モビリティ、住居、文化の専門家を含め、首都の一般的な文脈、特にリスボンにおけるそれぞれの分野の将来を思案する。

キーワード
リスボン、未来、進化

▶

Introduction

Many city museums have begun as history museums, managing all-purpose collections. They were once supposed to cover almost any type of theme, from arts to archaeology, from social life to geography.

The Museum of Lisbon, formally created in 1908, opened to the public in the 1940s in different spaces before opening at its definitive main premises in 1979, as a history museum. It was planned and programmed to be as close as possible to the traditional museum about a city: a museum presenting the history of the city by drawing on its most exquisite collections of decorative arts, archaeology and fine arts.

In Lisbon, the "historical" identity of this city museum lingered a long time, ignoring the contemporary, ever-changing city around it. It was called "The Museum of the City" without acknowledging that it was about Lisbon, and not about any other city in Portugal. That is understandable as it was the first of its kind in the country.

The permanent exhibition kept the same structure and display until two years ago, regardless of some important changes in 2014. It shows important highlights of the history of this very ancient European city, from pre-history to the present. However, the most recent object in the permanent exhibition is a great painting dated from 1908, depicting the first universal suffrage, before the Republican Revolution.

Hence, the museum was lacking the whole of the 20th century in its permanent exhibition, overlooking the vast changes to the urban fabric and to people and the way they lived in the city.

The second generation of city museums

In early 2015, the museum changed its name to the Museum of Lisbon. A new multi-sited structure was set up and a regular temporary exhibition programme created. The public programmes drawn up by the museum in the last couple of years are part of a larger picture designed to take the old history museum into a new generation of city museums, which necessarily entails a complete revision of content and approaches.

While the building works and the transformation of the permanent exhibition are slowly progressing, the museum is experimenting with relevant ways of acting and engaging the public. This is being implemented with recourse to different projects, including knowledge-based research and temporary exhibitions, new learning and participatory practices, adding further outreach to a diversified pool of partners. Past research and exhibitions projects like *The Light of Lisbon*, *Under our Feet* and *The Lisbon that Could Have Been*, to name just a few, have been creating content to add value to what the city is now and what it once was and to share many ways in which people can recognise its uniqueness.

In the process of increasing relevance, the museum tries to:
- be a reference point for the city as it is now and as it was in the past, searching for its own refreshed role in the city and the country;
- show how Lisbon differs from other cities, sharing the many ways in which we recognise its uniqueness, both for citizens and visitors;
- promote the sense of belonging, fostering the recognition of the city space over time;
- acknowledge diversity over time and in the present, updating city identities;
- tackle themes which were unthinkable in the past, like migration, food, housing, underground culture, urban vegetable gardens, among others;
- reinterpret old myths and traditions about the city.

The Museum of Lisbon is thus on its way to becoming a city museum of the "second generation"[1], as part of the international movement observed in many areas of the world of today. As Joan Roca stated: "A new generation of city museums, lying halfway between cultural policies and urban policies, is required to go beyond providing sociocultural revitalisation; they need to shape a programme for building knowledge that is open to the world and rooted in the city. City museums are required to be a portal to and mirror of the metropolis and its neighbourhoods, connecting spaces and historical narratives, as well as reconnecting centres and peripheries".[2]

In this paper, we focus on one research project that resulted in an exhibition, a programme of talks and a book.

Futures of Lisbon

Taking into account that "relevance is a moving target for content (…) about going somewhere that brings new meaning, new positive cognitive effect, to our lived experience",[3] we decided to take a risk and make an exhibition and a book about possible futures of Lisbon, adopting a cross-disciplinary perspective about some of the paths the city may take in the future. The project was designed to move away from "nostalgic heritage",[4] provoking thinking and creative approaches, intertwining with exhibitions and books on important moments in the history of the city.

Actually, the project was a reflection on the Lisbon as it is today. Rather than obtaining the impossible, a clear picture of the future, the goal was to raise questions about the concepts of future, of the city in general and about Lisbon, choosing neither utopian nor dystopian scenarios.

The exhibition and book aimed to raise questions and suggest some answers to issues like: How, over time, has the future of the city been contemplated? What can be the most relevant elements of this city in the future? What will a sustainable city look like? Will there be space to present identity values? Where will the city stand between global and local perspectives in terms of its culture?

The exhibition was commissioned to three persons: Manuel Graça Dias, an architect, João Seixas, a geographer, and Sofia Guedes, an environmental engineer, prompting different, sometimes opposing perspectives.

They worked alongside museum staff and a group of twenty-one consultants who wrote thirteen essays included in the exhibition catalogue. Those authors are experts in ethics, geography, economics, ecology, psychology, education, neurosciences, mobility, housing and culture, reflecting on the future of their disciplines in the general context of a capital city, and specifically of Lisbon. The programme of talks followed some of these topics, which gave the participants surprising food for thought.

Either in the exhibition, the talks programme and the book, one can find multiple narratives and diverse insights that construct an altogether richer, inclusive vision of a community, culture or place.[5]

The 16 Pillars: from the exhibition
The Futures of Lisbon*, 2018.*
© Museu de Lisboa

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[1] Lanz, 2019.

[2] Roca, 2018.

[3] Simon, 2016.

[4] Expression by Paul van de Laar, working document for the City History Museums and Research Network of Europe meeting, Barcelona, 2019 (unpublished).

[5] Anderson, 2019.

From the exhibition
The Futures of Lisbon, *2018.*
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The exhibition displayed photography, multimedia, technology artefacts, documents and objects, over the nine rooms of the first floor of the 18th-century West Tower museum site. On the ground floor, one would find a multimedia art installation in a room with 16 columns used as a metaphor for the 16 pillars of the present identity of Lisbon, believed to last into the future: *Arab / Jewish and Christian Culture, The Atlantic Ocean and the River Tagus, Our Language, The Port, Commerce and distribution, Europe* or *Mediterranean climate*, among others.

Although the goal was not to have a technology-oriented exhibition, it displayed a very interesting set of engineering and robotics prototypes related to sustainability in urban spaces. The main focus was on creativity and imagination grounded in a group of values related to the identity of Lisbon now and in the future.

Besides the consultants mentioned, the curators also worked with a group of young videogame designers creating "hypothetical" scenes of the future city, with repeated references to climate change and the quest for a more sustainable environment.

Concept art

As one of the consultants, the writer Afonso Cruz, put it: "The belief that culture, fiction and creativity are unnecessary or frivolous activities is very unintelligent. Our dreams have had the admirable ability to materialise throughout history".

Three months prior to the opening of the exhibition, the museum launched a website dedicated to the project and invited competition for the best sentences, photos or digital images and short stories about the future of Lisbon. The museum received 150 proposals and the best, according to the jury, were displayed and published in the catalogue, which resonated with the thinking and feelings of many people inside the exhibition's public space. Another add-on to the exhibition was a video made by university students of journalism, who interviewed people on the street about what has been wrong and right about Lisbon now and how it should evolve – showing heartfelt "goods and bads" without any formal constraints.

One of the items submitted was a seemingly shocking proposal to turn the emblematic main square of the city, and indeed of the whole country, into a resort hotel, a sharp comment on the remarkable growth of tourism in Lisbon. The author, an architect who asked to remain anonymous, created the site *lisbonresorthotel. com,* as if the square had been privatised, which quickly went on Facebook and was

Concept art showing the cityscape of Lisbon.
From the exhibition
The Futures of Lisbon, *2018.*
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picked by the newspapers with titles like "Everything about the futuristic project for the Praça do Comércio that is getting Lisboans frightened", and "The website of the Lisbon Resort Hotel is circulating on social networks, creating a massive wave of indignation. But is that real?". As difficult as it was to handle, this proposal was definitely very effective in terms of publicity for the project, and a note of success even before the exhibition opening.

Some visitors, expecting to see more about technology and digital innovation, were disappointed with the exhibition. On the other hand, the exhibition catalogue, public participation during and even after the exhibition, and the programme of debates did reach out to a wide range of interested people. It was the first time an exhibition and a catalogue were made about possible futures of Lisbon. We learned a lot from the experience and we believe it was worth the risk.

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BIOGRAPHY

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MICHAŁ NIEZABITOWSKI

Museum of Krakow
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THE CITY MUSEUM… A BRIEF HISTORY OF TOMORROW

都市博物館…明日の略史

ABSTRACT

The title of this article is an obvious reference to the book by Youval Noah Harari *Homo Deus, a brief history of tomorrow*. As an author, I am deeply convinced that this book is one of the most important positions in the contemporary sciences. Through the analysis of the development of Humanity, professor Harari attempts to show the human fate in the future and reveals the dangers, mistakes and sometimes, simply, our "stupidity". There is one threat which seems to have a particular significance for us, museum professionals. The contemporary man is transforming from the anthropos whom we have hitherto known, into a personal data collection. Will this *Post Humanus* be an organic or non-organic form of existence? Biologically, Humanity belongs to the animal kingdom, but what makes us different is the ability to create and name the world using the language of intangible terms. This is the imagination, unknown to animals, a simultaneous dimension of our existence. Animals do not possess such characteristic – they do not have the ability to narrate. Narrating and listening to tales is one of the deepest needs of a human being. A considerable part of each of us lives on the narration and in the narration. Will this *Post Humanus*, made up of information, algorithms and passwords, have imagination and be telling stories?

How does this relate to the museum and the city? A museum is a collection of data, a resource of information. Each of the artefacts in the museum can become a story. On one condition – when somebody "tells it".

The *Post Humanus* is bound to come into existence. However, what will his "human dimension" be like? Who can take the fight so that he does not lose creativity and imagination? Is it not the task of the museum? And then, what can a museum professional do about it? He can tell stories. The history of the museum of tomorrow may be very short: the museum will become a data collection, which will lose the ability to tell stories, and then it will be redundant. Alternatively, the museum of tomorrow can become a never-ending story.

How does this relate to the city? A city without stories dies!

Key words: future, Humanity, development, narrative

要旨

本稿のタイトルは、Youval Noah Harari教授の本「ホモ・デウス、明日の略史」から拝借した。作者はこの本が現代科学において最も重要な立場の一つであることを深く確信している。Harari教授は人類の発達を分析することにより、人類の運命を示し、危険、間違い、時には単純に私たちの根底にある「愚かさ」を明らかにしようとする。ただし、博物館の専門家である私たちにとって特に重要な脅威がある。現代人は、私たちがこれまでに知っていた「アントロポス人類」から個人データコレクションに変化している。

この「ポストヒューマン」は、有機的または非有機的な存在形態だろうか？ 生物学的には、人類は動物王国に属しているが、私たちが動物と異なるのは、無形の言葉を使って世界を創造し、名前を付ける能力である。これは動物には

ない想像力であり、私たちの存在を同時解釈するものである。動物はこの特性を持っていない–彼らはナレーションする能力がない。 物語ることと聞くことは、人間の最も深いニーズの一つである。私たちの生活のかなりの部分が物語る　ことと物語の中で成り立っている。情報、アルゴリズム、パスワードで構成されたこの「ポストヒューマン」は、想像力を持ち、ストーリーを物語るだろうか？

そのことはミュージアムや都市とどのように関連しているのか？ ミュージアムはデータの集まりであり、情報源である。博物館の収蔵のすべては、誰かに「伝える」という一つの条件が満たされていれば、ストーリーになる可能性がある。

「ポストヒューマン」は必ず生まれる。 　しかし、彼らの「人間の次元」はどのようなものだろうか？ 人類が創造性と想像力を失わないように、誰が何ができるか？ それは博物館の仕事なのだろうか？ もしそうであれば、博物館の専門家は何ができ　るの　だろうか？ストーリーを語ることができるのではないか！ミュージアムの歴史の終わりは近いかもしれないが、ミュージアムがデータのコレクションになり、ストーリーを語る能力を失い、冗長なる一方で、明日のミュージアムは終わりのないストーリーになる可能性がある。最後に、これは都市とどのように関係しているのか？ 物語のない都市は死ぬであろう！

▶

The future of museums of cities

This article begins by introducing the Historical Museum of the City of Krakow, founded in 1899. Therefore, in 2019, we are celebrating the 120th anniversary of our work for the city of Krakow, being also a year we have taken an important decision – on March 1 we changed the name of our institution from "Historical Museum of the City of Krakow" to "Krakow Museum". That decision was preceded by public consultations which showed that the community of Krakow understands our motives, and believes – just like us – that our museum should change its emphasis and, instead of focusing on the history of the city, ought to concentrate more on the city of today. A year ago, while attending the magnificently organised conference in Frankfurt am Main, I started my presentation by congratulating our Board on titling that conference *The Future of Museums of Cities*. Intuitively, I recognised the choice of the future as the subject of our conference to be a step in the right direction. Today, I would like to express once more my recognition to the CAMOC Board for the choice of the topic (*Museums as Cultural Hubs: The Past, Present and Future of Tradition*), in which the future reaches out its hand to the past again. If we, as a community integrating the city museums, meet for the second time to reflect on the future, I must consider it as symptomatic.

On the other hand, however, I realise how dangerous are the waters we are sailing out into. After all, the future does not belong to us and never will, since the future belongs to the sphere of imagination, hopes, fears, expectations, yearnings – but the future is not the reality. I am a historian, a graduate of the Jagiellonian University, the oldest university in Poland. My masters taught me that whenever Humankind made intensive attempts to predict what would be happening to us in the future, it was always the result of violent changes which would be taking place, always accompanied by deep and painful fears. It was also when prophets, fortune-tellers and seers, who tried to predict what was awaiting us, appeared. Some of them foretold changes to such a dramatic extent that society could not accept their visions and the rulers considered them a threat to their power. They used to suffer a cruel fate. They were killed in torment at the city squares. So, if today in Kyoto, which is one of the most important cities for the development of our civilisation, we are trying to predict the future of our museums of cities, does it not mean that very important changes are occurring around us? Therefore, I hope that none of us in the museum community, as "museum prophets", might be facing the fiery stake.

Who, or what, are we becoming?

As I previously stated, the title of this article refers to the book *Homo Deus, a brief history of tomorrow* by professor Youval Noah Harari of the University of Jerusalem. There are many books which forecast the forthcoming changes; this one, however, describes these changes as they are currently taking place. The author, looking at the history of the *Homo Sapiens*, discerns that our time as a species is coming to an end. This statement can be true, as the principles and assumptions which we are accustomed to and which we are defending obstinately, though hopelessly, have been changing before our very eyes. Moreover, many theorems and statements repeated by us, even axioms and paradigms, have already been invalidated, yet we still adhere to them as our signposts, despite they no longer exist. We likely are, as a species, going beyond the limit of the evolution of a *Homo Sapiens* and becoming a new species. If so, who or what are we becoming? Attempts at defining and naming the new reality have been undertaken intensively for the last ten or more years. Let us have a closer look at these attempts: *Homo Database*, *Homo Novus*, *Post Humanus*, *Homo Futurus*. A name is significant. It is no accident that the major religious systems reserve the right to name the gods. That is the reason why Prometheus had such a hard life. Thus, what does all this imply for us museum professionals, for the city museums? Quite a lot. Since the times of Aristotle, every museum of the world has been the work of the *Homo Sapiens* for an audience of *Homo Sapiens*. If this species is vanishing before our very eyes,

the museums are bound to change radically. That is why the history of tomorrow is so important. However absurd it might sound, it is the task of a historian to free Man from the past. If we do not free ourselves from the past, we will not be able to go through this fundamental change that we are inevitably facing. *Homo Sapiens* – the wise, thinking ape, was formed somewhere around 40,000 years ago. However, our consciousness is a child of the Neolithic Revolution, in the course of which we became an agricultural, farming society. So, a set of arguments was created to legitimise our dominion over the world. The perspective of the Neolithic Revolution helps us focus on the main factor for forming the *Homo Sapiens* – it is the development. For the last twelve thousand years or so, development has been a paradigm of our existence. Following the route of development, we practically eliminated the global issue of hunger, and we entered the overproduction era; however, at the same time, we fell into a trap. Because it turned out that we do not know a different way of existing but development, while our planet, not so big after all, which has been paying the cost of our development for more than ten thousand years, is becoming weaker and calls us to slow down. Nevertheless, the social expectations are different – progress, progress and more progress! Historians try to determine the general rules governing the world. Few of them have been established, but there is no doubt about one principle – *Homo Sapiens* cannot restrain himself, he is not able to renounce to an attained standard of living. For those more sceptical, I suggest buying a new car, but without air-conditioning. No reasonable politician would stop development, lest he be totally crushed in the elections. Wise people are alarming from the perspective of various branches of science – *stop the development!* Most often, they do it during big conferences, in big air-conditioned rooms, staying in air-conditioned hotels, flying to the conferences in big aeroplanes which use millions of litres of fuel, emitting fumes into the atmosphere. The same rule applies to the cities and the city museums. We are playing in the progress field, and we do not know a different game. Should we not change these rules? It would be hard for me to count how many museum conferences I have attended, which had the word "development" in their title. However, today, one cannot see the pride in development in the title of our conference but, instead, rather, fear for our future. However, will I not be burnt at the stake if I say that the mission of the city museums is to oppose the principle of progress? Should we not, instead of working in aid of development, work in favour of building awareness of the need for self-limitation of our cities? If museums stop being the temples of the religion of development, will they not be deemed unnecessary? On the other hand, it is true that *Homo Sapiens*, through his continual need for development, is leading us towards the extinction of the civilisation; perhaps it is in the city museums where *Homo Novus* should be born. Could it be up to them to introduce a new rule and replace the *Homo Sapiens*?

Homo Sensus Communis

Let me invent the new name for our profession and the new species and call it *Homo Sensus Communis* – "Man who is wise in the community", the Socially Responsible Man. Last year in Frankfurt, based on the observation of contemporary times, I put forward a thesis that the Civilisation of Shopping Centres (civilisation of commercialised social relations), which is dominating the world more and more, should be counterattacked by another force – a Civilisation of Museums. On the grounds of architecture, I assumed that in those two notions, two worlds are confronted: the world of shopping malls, which is void of content, and the world of museums, which conveys content full of values. I was wrong. The world of shopping malls is full of content – it is a rocketing machine of progress which shouts at us using slogans: more, more comfortable, faster. The Shopping Centre is the essence and accumulation of the *Homo Sapiens*'s faith in the principle of infinite development. The Civilisation of Museums is a confrontation between two models of values. In place of comfort here and now, museums offer the harmony of tomorrow, which started yesterday. In place of progress, understood as a continual growth, the civilisation of museums should offer development, viewed as drawing

on the resources, worked out in the past, for the use of the future. In other words, the civilisation of progress should find an alternative in the form of a civilisation of heritage, or even better – of inheriting. If so, it is a museum professional that should be in the vanguard of the transformation of *Homo Sapiens* into *Homo Sensus Communis* (Socially Responsible Man).

A never-ending story

Is the twilight of the *Homo Sapiens* species bad news? Not necessarily. Even though Man has done so much harm to his own planet, he still possesses one tool unknown to animals and machines, and he is not supposed to lose it. We are talking of the ability to name the world using the language of intangible terms. This is our imagination, the parallel dimension of our existence, on the basis of which we developed our ability to narrate. What is narration? It is a system of threads and events in a framework, interwoven with each other and arranged in the cause-and-effect order. This is why narrating and listening to tales is one of the deepest human needs. After all, our life is a piece of work composed of numerous threads and events which interweave with one another, for good or ill. Therefore, a plot/story/tale is the DNA code of our life. If somebody is capable of using this code, or, plainly speaking, if somebody can narrate, we are given an opportunity to share in a particular experience. Hence the reason why Humanity lives on the narration and in the narration. Most importantly, it is the tales, myths, intangible conceptions, that have the ability to bring us together and unite us into a community. The only problem is whether the *Homo Novus* will save imagination and ability to narrate. If so, he will have at his disposal a tool which, skilfully used in the new circumstances, can be exceptionally useful. So, we, as museum professionals, must have the tool that will build a community around heritage at our disposal. I do not see any other tool than story-telling. That is why the Museum in the city must become a never-ending story. Because the cities which are not told die!

BIOGRAPHY

MICHAŁ NIEZABITOWSKI is the director of Museum of Krakow (former name: The Historical Museum of the City of Krakow). He studied history and museology (Jagiellonian University). He is an expert in the history of medieval Krakow and the history of Krakow's trade. In 1985, he started working at the Historical Museum of the City of Krakow, where he became the curator of museum collections in 1995. In 2004 he became the director of this museum. He is also the head of the Polish Museum Museologists Association.

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EMBRACING CHANGE –
DIGITAL DISRUPTION IN THE CITY MUSEUM

変化を受け入れる–都市博物館のデジタル破壊

ABSTRACT

The Lëtzebuerg City Museum, as a subject and story-driven institution, is aiming its attention to digital education and experience to let historical content come alive through the use of new technologies. Our goal is to accelerate visitor engagement and education in an entertaining, yet historically valuable and accurate way. By doing this, not only do we try to motivate our current audiences to participate more but also target new audiences, especially the younger public between the ages of 15 and 25, without the commitment of physically visiting the museum. Within the traditional physical museums, artefacts are often regarded as passive given they are placed in a way people can only see but usually cannot really interact with the objects. Older generations are accustomed to this practice; however, potential younger visitors are striving to more stimulating experiences – this is where developments in digital technology are stepping in. Pushing the physical limits of a museum and creating new paths for both culture and technology is a key strategy to anchor our institution in the 21st century. We have identified, at the intersection of the digital and physical worlds, an immense opportunity to redefine how city museums engage the contemporary visitor by delivering a seamless and personalised experience at every touchpoint at an unprecedented scale. With this in mind, since the renewal of our permanent exhibition on the city's history, we have spearheaded several digital innovation projects in collaboration with leading research institutions and startups in Luxembourg and other European countries. We have explored applications across mobile platforms, virtual and augmented reality, robotics and 3D modelling to shape our idea of the "Museum of the Future".

Key words: storytelling, public engagement, audience development, digital development, museum experience

要旨

ルクセンブルク博物館は、主題とストーリー主導の組織の枠組みの中で、デジタル教育と体験に焦点を当て、新しいテクノロジーを通じて歴史的なコンテンツを生き生きとさせている。私たちの目標は、面白く、しかし歴史的に価値のある正確な方法で、訪問者のエンゲージメントと教育を促進することである。これにより、現在訪れている来館者の参加意欲を高めるだけでなく、実際には訪問することの少ない新しい来館者、特に15歳から25歳までの若い人をターゲットにすることも試みている。従来の博物館では、作品は一方的に配置されているため、人々はそれらを見るだけで、相互作用は不可能であり、作品はしばしば受動的な存在となる。年長の世代は、このような実践に慣れているが、潜在的な若い来館者は、より刺激的な体験を求める。ここで、デジタルテクノロジーの発展の余地がある。博物館の物理的な限界を切り招き、文化とテクノロジーの両方に新しい道を切り拓くことは、21世紀に私たちの組織を支えるための重要な戦略である。デジタルと現実の世界が交差するところで、あらゆる可能性のあるタッチポイントで、かつてない規模でシームレスかつパーソナライズされた体験を提供することにより、歴史博物館が現代的な来館者を魅了する方法を大きく見出すことができるだろう。このことを念頭に置いて、市の歴史に関する常設展示のリニューアル以降、ルクセンブルクおよび他のヨーロッパ諸国の主要な研究機関や新興企業と協力して、いくつかの

デジタル革新プロジェクトを先導してきた。「未来の博物館（Museum of the Future）」のアイデアを形作るために、モバイル、仮想現実、拡張現実、ロボット工学、3Dモデリングにわたるアプリケーションを調査した。

キーワード
物語る、パブリック・エンゲージメント、来館者開発、デジタル開発、
博物館体験

▶

Introduction

When strolling through the Luxembourg City Museum, visitors discover odd things, for example, this strangely elongated tube with a hook, apparently made of bronze, exhibited in the late medieval section. Is it a baseball bat from earlier times? Could it be a telescope from the age of pirates? We may smile at these clumsy attempts to guess the use of a historical object. As museum professionals, we have no difficulty in identifying this object as a 15th-century hook cannon, probably made in Burgundy. But most visitors are lost, not having the scientific or cultural knowledge to interpret what they see. Unfortunately, museums are full of curious-looking instruments, tools, weapons and even clothes for which nobody any longer knows what they were used for or when they were worn. Without explanatory texts, they look like cemeteries with unnamed tombstones.

Obviously, museum exhibits do not speak by themselves. Historical objects are not self-explanatory; they need to be explained to become meaningful. A title, an author, a date, sometimes a short description, is the minimum information the visitor expects. Furthermore, modern city museums do not regard themselves as object-related but rather as topic-oriented educational institutions that give a large attention to storytelling. This aim cannot be achieved without text. Traditionally, our museum walls are plastered with text boards: nearly every exhibit has an explicative caption in every section, and, at least, an introduction that contextualizes it.[1] Of course, modern-day curators restrain themselves from being too verbose, strictly limiting the number of words they use. However, when translations into several languages are needed, as it is often the case in a multicultural society, this undertaking becomes a real challenge. Given that our effort to press all information into the introductory panels and object labels fails to reach its goal, we resort to printed textbooks, such as hand-outs, gallery guides or catalogues, to present the indispensable knowledge otherwise not included in the exhibition. But these collateral materials are often heavy and not very handy. In the 1990s, audio guides were very popular as means for giving complementary information, although many visitors feel that they "make the museum experience a much more isolated one".[2] Finally, visitors can join a guided tour through the museum to obtain professional commentary on the exhibits. Nevertheless, this solution is not a matter of course, it is only available at certain given times.

In conclusion, all these communication methods seem very restrictive and unsatisfactory. How to remedy the situation? Can new digital media get us off the hook? Perhaps digital media can help us to communicate with visitors and make connections between the collections and audiences.

From science fiction to new digital media

The Luxembourg City Museum opened in 1996 with the mission to tell the urban history of Luxembourg from the Middle Ages until the present time. Already at that time, we tried to complete the traditional mediation approach with an interactive and multimedia communication system.[3] Upon their arrival at the museum, the visitors were asked to provide personal information and select the desired language on the touch-sensitive screens. This programmed their personal magnetic lanyard badge. During the tour, as the visitor moved through the exhibition rooms, the badge triggered documentary films in the chosen language. At different points

Advertising campaign for the mobile app "Lëtzebuerg City Museum – The Luxembourg Story". © Les 2 Musées de la Ville de Luxembourg

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1 Dean, D., and Edson, G. (1994). *The Handbook for Museums*. Oxon / New York: Routledge. 186-187.

2 Source: comment by Chris Gilbert, London Transport Museum, March 5, 2017 [online] retrieved from: https://www.quora.com/What-is-your-experience-of-using-audio-guides-when-visiting-a-museum-or-historic-building (accessed January 26, 2020).

3 *** (1996). *Musée d'Histoire de la Ville de Luxembourg. Brochure éditée à l'occasion de l'inauguration du Musée d'Histoire de la Ville de Luxembourg le 22 juin 1996*. Luxembourg: Musée d'Histoire de la Ville de Luxembourg. 48-50.

around the museum, visitors could sit down in an "interactive armchair" and use touch screens to search a database with images and videoclips for more in-depth information. With the help of the badge, they could save the viewed material to a personal file. The idea behind this initiative was to give the visitors the possibility to customise their visit. The system gave assistance and orientation during the experience. However, back in the 1990s, all this was still kind of science fiction. The degree of acceptance by the visitors was low, and the interactive and multimedia communication system presented technical problems for which no satisfactory solutions have yet been found.

Twenty years later, in 2017, the permanent exhibition was completely updated and is now called *The Luxembourg Story. More than 1000 years of urban history*. A museum multimedia application was no longer science fiction. Nevertheless, it took another two years before we were able to launch the mobile app "Lëtzebuerg City Museum – The Luxembourg Story" in April 2019. The Potsdam-based company MicroMovie Media GmbH provided its concept, design and development. The content of the application (text, images, sound and film) was provided by the museum team and by Historical Consulting, an external historical consulting firm.

At the Museum's reception desk, the visitor downloads the new digital museum companion, if he had not already done it at home in preparation for his visit. Loan devices are available, but we encourage visitors to use their own smartphones. The application has been developed for use on the two main mobile OS platforms, Apple's iOS and Google's Android (native app). It offers an indoor and an outdoor version.

The app enables the visitor to plan the visit and provides general information about current exhibitions, opening times, tickets, special events etc. However, its primary function is, of course, different: it allows visitors to choose between various guided tours. Some are for adults and are somewhat longer. One shorter route has been designed especially for kids, featuring a quiz with entertaining tasks and questions. The tours offer audio explanations, and the narrations are automatically triggered when the visitor places the phone next to their ear. The *discover mode* presents 50 highlights and invites to a more in-depth visit, delivering comments, photos, videos and maps for selected objects. All spoken and written texts are in three languages: English, French and German. This app is also an orientation tool, which helps the visitors to find their way effortlessly through the museum. The indoor navigation is based on beacons. Finally, an "open book" allows the visitor to leave digital comments at the end of the visit.

The Luxembourg Story for Kids.
© *Les 2 Musées de la Ville de Luxembourg*

The expected benefits of an innovative mobile app are manifold. Digital technologies allow people to interact with the artefacts, instead of only looking passively at them. With a digital medium, it is possible to have a playful approach yet deliver historically accurate content. Thus, it improves the museum experience. The app targets new audiences, especially younger ones. It increases the accessibility of the museum. The museum becomes less elitist and more inclusive. The app allows customising the information to adapt it to the needs and interests of the individual visitor. The language barrier falls away. Not only the visitors can choose between different languages, but they also have the simple language option. It is possible to integrate tours for persons with special needs. Finally, the app pushes the physical limits of the museum. The visitors can already connect before coming to the museum, and stay connected after their visit. Therefore, the app provides a new way to engage the contemporary visitor.

Despite the mobile app being advertised both at the entrance lobby and the reception counter, with posters and a display on a screen, only about one in every ten visitors takes advantage of the offer. On the one hand, not every visitor visits the permanent exhibition individually; many come to the museum for the temporary exhibitions, on a guided tour or for a special event. On the other hand, many simply overlook

the advertisement. We came to that conclusion during the summer months, when we employed students who personally offered the app to the visitors and gave them a short introduction, which led to a significant increase in its use. The app is most popular among tourists visiting the permanent exhibition, *The Luxembourg Story*. 53% of the visitors use the English version. The overall satisfaction is high: 80% of the respondents find the app intuitive and easy to understand; 94% agree that the app helps them to understand the permanent exhibition better; 88% confirm that the app navigated them well through the building. The acceptance for digital tools seems very high, with 89% of the visitors finding them useful. If we count only the individual visitors entering the permanent collection, almost a quarter of them downloaded the app. These figures can certainly be increased by offering specific information and assistance in the entrance area, by adding further languages and by uploading new content.

An overall digital approach

In the museum field, digital approach can be used in many different fields: for example, digitisation of the collections, marketing and communication, education or visitor experience. We have chosen to place the focus on digital education and digital experience. Our defined goal here is to accelerate visitor engagement and education in an entertaining yet historically still valuable and accurate way. By this, not only do we intend to motivate our existing audiences to participate more but we also try to constantly target new audiences, especially the younger (more digital-driven) public between the ages of 15 and 25. In the exploration of new technologies, we see an immense opportunity to engage the temporary museum visitors and citizens – also without forcing them to commit to physical visits to the museum. We have explored this through different digital projects using different technological approaches, always striving to network with partners such as research institutions, universities or technology companies. We also endeavour to learn from best practices and strategies of other institutions while defining our own approach to position us according to our mission and profile.[4] Here are some of our recently implemented projects, to give an overview of our portfolio:

Virtual portal
The City of Luxembourg has come up with an Augmented Reality App, which one can use to take a guided walk through the city. There are several points of interest to stop at, where a person gets detailed historical information, for example, on how the building or place looked like in older times. Our idea as a museum here was to participate with a portal combining AR and VR. When standing in front of the grand-ducal palace right next to our museum, one already has the possibility to virtually step into the museum and have a quick look around. Technically, it is a proper marketing tool, which gives one a preview of what lies ahead in the museum before actually visiting it.

Interactive Robot Project **collaboration**
Using the robot type Pepper, and according to the needs of our museum, the SnT researchers of the University of Luxembourg (Interdisciplinary Centre for Security, Reliability and Trust) worked out a scenario of questions and answers to educate and entertain the visitor in the museum. The project focused on the storytelling and content of a panorama room in our permanent exhibition by putting on display life in the 17th century. In this circular space, the visitor can literally step into a marketplace of 400 years ago. A humanoid robot called Serena, placed in front of this room over several weeks of the trial period, told stories about everyday life and situations in the 17th century in a highly interactive manner. It also made eye contact and turned its head in the direction of people. The downside

Robot Project, in collaboration with the University of Luxembourg.
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4 E.g. https://www.tate.org.uk/research/publications/tate-papers/19/tate-digital-strategy-2013-15-digital-as-a-dimension-of-everything

of this project was the quality of the voiceover. The content would probably have been better conveyed via a conventional screen, but the strong interaction and entertainment value for the visitors outweighed the negative experiences: it was a surprising and fun moment for them.[5]

Digital Historical City Map – a research project with the University of Luxembourg

A digital and interactive historical atlas of the city of Luxembourg takes one on a journey back in time by letting one explore different historical layers of city maps. The main idea of this project is to trace the development of the city of Luxembourg from the 1820s until today, by focusing on long-term adaptation processes and changing conditions, such as the industrialisation, the development of infrastructure and transport and the new characteristics of Luxembourg as a European capital and rising international financial centre.[6] For us, this research project presents another interactive approach to revive two-dimensional documents from different periods and to allow them to enter into dialogue.

Interactive scale models

Six wooden scale models are on display in the more than 2,500 square meters of exhibition space covered by the permanent exhibition.[7] These show six different stages in the history of Luxembourg. As objects per se, the wooden models speak little to the visitor, and when redesigning the permanent exhibition in 2017, we wanted to make sure that we animate the models in a much more exciting and, literally, outspoken way for the visitor. We have tried to use each model differently, to achieve the highest possible edutainment value for them. The two core pieces in this presentation are certainly two of these models: one where we show the Siege of Luxembourg of 1684 through interactive multimedia, an almost cinematic installation, and another where we focus on the opening of the city of Luxembourg in 1867. This involved various projection types, video, audio, and sound details, as well as screens with content to scroll through.

Pfaffenthal 1867

Another exciting project we implemented alongside external stakeholders was the virtual reality project *Pfaffenthal 1867*, named after a historical district of Luxembourg. It was an interactive 3D application in the virtual world of *Second Life*, which transported the vistor to the year 1867, shortly before Luxembourg's fortress walls being dismantled. The visitor assumes the identity of a historical figure in the form of an avatar and, wearing a VR-headset, gets to wander through the old streets of Pfaffenthal. We hosted regular workshops in which the visitors could create their own avatar and, together with other participants, re-enact the daily life of the Pfaffenthal inhabitants in the year 1867. Besides, the virtual world of historical Pfaffenthal was accessible from any computer with an Internet connection. This project was also linked to a temporary exhibition held in 2015.[8]

3D Avatar – Mansfeld 2.0, an animated portrait

In the museum's permanent exhibition, there is an oil painting representing Pierre-Ernest de Mansfeld, governor of the duchy of Luxembourg from 1545 to 1604. The canvas was due to undergo a major restoration at the KIK IRPA, the Royal Institute for Cultural Heritage in Brussels, and was removed for several months. As Count Mansfeld was an important actor in 16th-century politics, a significant piece was temporarily missing in "the Luxembourg story". We had to ask ourselves if we should just replace the original with a 2D reproduction or find something more

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[5] See: https://wwwfr.uni.lu/snt/news_events/famous_robot_pepper_joins_the_university_of_luxembourg

[6] See : https://villux.uni.lu/

[7] Simon, P. (1996). Plans et maquettes. *Hémecht 48* (1996)2. 163-176.

[8] Exhibition *De Pafendall. Histoires d'un Quartier / Geschichten eines Stadtviertels*, Musée d'Histoire de la Ville de Luxembourg, 2015.

Mansfeld 2.0, an animated portrait. © Les 2 Musées de la Ville de Luxembourg

exciting. From a visitor experience point of view, another 2D reproduction of an original object does seem unsatisfying, not to say boring. Therefore, we decided to produce a 3D avatar based on the oil painting – literally, a portrait coming to life and actually speaking to the visitor. This had never been done in such a way before and meant for us a digital disruption in its purest form. The company Didimo, one of the main creators of high-fidelity digital humans, produced an animation. Thanks to their technology, the complex series of steps involved in creating a 3D character are executed with a single click. Thus, the morphology and 3D model of Pierre-Ernest de Mansfeld from his 2D portrait were created automatically. Afterwards, the details of his face, hair and clothes were manually refined. Finally, from a scenario written by the museum, the voice was generated using a voice synthesis technology driving the facial animation. A screen temporarily replaced the late 16th-century painting, with a frame copying the frame of the original, and displaying a digital image of the original, which mutates into a digital avatar: the historical character thus interacts with the viewer and tells him the story of his life. A motion detector triggers the animation, thus creating a moment of surprise for the visitor. Once he enters the room, the portrait starts moving and talking. *The 3D Avatar – Mansfeld 2.0* represents another contemporary approach to museum and heritage mediation, aimed, among others, at a young audience looking for stimulating experiences around the presentation of historical content.

Conclusion

Our goal with the various projects is to put the urban history of the city of Luxembourg on display in a contemporary and approachable way. All the efforts culminated in the creation of our *#MuseTechLounge* at the Lëtzebuerg City Museum, an immersive place to discover and relax. It allows one to literally recharge batteries, either by browsing through our digital offer or by discovering a selection of the printed catalogues published by the museum. As a first step, we provided comfortable chairs and charging benches for Apple and Android mobile devices and a selection of the above-mentioned projects, for visitor enjoyment.

In conclusion, one can say that pushing the physical limits of our Museum and creating new paths for both urban history and technology designed for the digital-first, experience-driven visitor is our long-term strategy and should anchor the City Museum successfully in the 21st century.

Clearly, technology should follow the mission: the traditional physical exhibitions will always be our core business, but the digital part is to be understood as a second,

complementary layer, to enrich the museum experience. We are convinced that, in the long run, the boundaries between online and offline, physical and digital, will tend to fade and create a new hybrid institution that will be able to better react to the needs and demands of their audience.

All this is an ongoing process and a learning experience.

BIOGRAPHIES

ANNE HOFFMANN (1982) studied Art History and German Literature and Linguistics at the University of Trier. Throughout her studies and publications, she specialised in the general history of photography and the iconographic search for identity in Japanese post-Hiroshima photography. Since 2011, she has been working for Les 2 Musées de la Ville de Luxembourg as Deputy Curator, also being responsible for Digital Development and Social Media. Her focus is on creating digital visitor experiences in order to convey cultural heritage and history through the implementation of new technologies.

GUY THEWES (1967) is a historian and director of the Luxembourg City Museum and the Villa Vauban – Art Museum of the City of Luxembourg. He studied history at the Catholic University of Leuven in Belgium and at the University of Luxembourg (PhD). Since 1993, he has curated numerous exhibitions. His publications and research focus on the social, military and urban history of the early modern period. He is also vice-president of the International Panorama Council.

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"CITY USERS", PUBLIC SPACES AND A POSSIBLE CITY MUSEUM IN MILAN

ミラノにおける「シティーユーザー」、公共スペースと可能性のある都市博物館

ABSTRACT

The city of Milan is still not interpreted and represented by a city museum. Until now, the presence of many museums of different dimensions and varied collections has been considered sufficient to create a comprehensive narrative of the city. On the one hand, the history of Milan is well represented by the archaeological museum, the collections of Castello Sforzesco, the Museum of the Cathedral, the Museum of Risorgimento and many others. On the other hand, the issue of contemporaneity, in all its different aspects, seems to be scarcely considered in Milanese museum policies, as evidenced by the current lack of a public museum of contemporary art.

In the last two decades, many meaningful changes have deeply modified Milan from both urban spatial planning and a social point of view. The latter aspect, however, has been more radical, both in terms of inhabitants and workers, and in terms of city users (people who spend time in the city for tourism, cultural activities, sports activities, conferences, among others). This paper will focus on the panorama of Milanese city users to identify which kind of city museum could be an efficient instrument to represent the identity of Milan for this potential museum audience.

Key words: urban population, city-users, diffused museum, city museum, Milan

要旨

ミラノという都市は、まだ都市博物館によって解釈され、表現されていない。これまでは、すでに市内に存在する多くの博物館が多様なコレクションを持つことで、都市の包括的な物語を語るのに十分であると考えられてきた。都市の歴史は、考古学博物館、スフォルツェスコ城のコレクション、大聖堂博物館及びリソルジメント博物館などを通してよく表現されている。しかしながら、現代的課題については、公立の現代美術館が不足していることから明らかなように、ミラノの博物館政策は、すべての側面においてほとんど考慮されてはいないようである。

最近の20年間で、ミラノの都市空間計画と社会的視点はいずれも大きく変わった。　しかも、後者は、住民と通勤者およびシティーユーザー（観光、文化活動、スポーツ活動、会議などのために都市で時間を過ごす人々）のいずれにおいても急激に変化している。本稿では、ミラノのシティーユーザーのパノラマに焦点を当て、これらの潜在的な博物館利用者にとって、どのような種類の都市博物館がミラノのアイデンティティを表現するための効率的なツールとなるかを特定することを目的とする。

キーワード
都市人口、シティーユーザー、拡散博物館、都市博物館、ミラノ

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* The paper is the result of a joint work of the two authors. In particular, Giampaolo Nuvolati wrote the sections *The context* and *The urban population*, while Rita Capurro wrote the other sections.

The context

This paper will introduce suggestions from a research project called *Mobartech*,[1] which aims to develop a mobile technology platform that integrates cultural, social and creative skills and abilities into enabling technologies. The objective is to support, in an innovative way, the study, conservation, education and enjoyment of the cultural heritage, to foster the creation of new creative processes that can enhance cultural heritage in response to specific social needs. The present work is part of the research conducted at the Department of Sociology and Social Research of the University Milan-Bicocca, which aims to deepen the knowledge of the different urban populations and their use and needs in the field of culture. Therefore it is essential to reconsider some issues connected with the city museum in all its forms. The main questions of this part of the research of *Mobartech* are: wwell Which are the different aspects of cultural demand for the Milanese urban population? How does the current museum situation respond to it? Which are the most relevant gaps in a comprehensive narration of Milan? Which kind of instruments could connect and integrate this narrative in a possible diffused museum of the city?

The article takes into consideration two essential elements: on the one hand, the characteristics of contemporary urban populations with different cultural needs, together with their different relationships with the city's identity; on the other hand, the multifaceted sense of place of a city and the difficulties to summarise it in a city museum. The objective of this research is to study a possible diffused city museum in view of the specific characteristics of the urban population. The analysis reflects the case study of Milan, a city that, despite its cultural attractivity, does not have a city museum yet. The lack of a city museum is an occasion to consider different scenarios and to analyse the pros and cons from an audience point of view. The elements considered to contribute to the discussion are the following: the characteristics of the urban cultural identity of Milan, its urban population, the relation between the urban population and the culture in the city, some strategic activities which foster the experience and the knowledge of the city's culture.

Milanese cultural identity

The Milanese cultural landscape is difficult to summarise in a few key concepts without the risk of falling back to stereotypes.[2] Just to sketch out a very superficial idea of it, we can underline the well-known aspects of a city of businesses, with a balanced historical and modern urban plan, and its importance as the capital of Italian design, fashion and publishing.

Although its material and immaterial cultural heritage are meaningful and relevant, to the point that the main symbol of the city is the Duomo, the fact remains that, like all the big cities, the Milanese identity is characterised by multiple elements, vocations and transformations. Museums and monuments are only a part of it. To quote Storrie: "In some ways, any city is a Delirious Museum: a place overlaid with levels of history, a multiplicity of situations, events and objects open to countless interpretations".[3]

The reputation of Milan as a destination of cultural tourism has been growing in recent years. However, Milan seems to represent several contradictions, in particular in the lack of prominent museums which summarise some of its leading

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[1] Further information in: https://www.openinnovation.regione.lombardia.it/it/b/7189/progetto-mobartech

[2] Among a wide bibliography on the subject are: Rosa (2015), Rolando (2014), Lanzani (2006) or Bolocan Goldstein (2009).

[3] Storie, 2007: 2.

cultural characteristics. Milan is a fundamental reference for contemporary art. However, it does not have a big museum of contemporary art. Likewise, it is the capital of Italian fashion, and this cultural element is not narrated in a single museum but rather spread in many different places around the city, which are, in some cases, very small. In fact, there are many museums in Milan, of which the Municipality owns more than twenty. Their collections are truly varied, ranging from hard sciences to egyptology. All of them represent some connection to the city, even the ones holding exhibits that originated in faraway places are there for a reason: either they are part of a story of Milanese private collecting (e.g. MUDEC, the Museum of Cultures of the World), or they are based on a Milanese cultural interest (e.g. Museum of the Pietà Rondanini, Michelangelo's masterpiece bought by public fundraising), or they were founded on the occasion of an important event for the city (e.g. the Civic Aquarium created on the occasion of the Expo 1906). The current museum situation represents a puzzle of interesting narratives of the city but is far from being an effective network.

The urban population

The identity of Milan represented in its cultural characteristics is relevant for the whole urban population.[4] It is established that the involvement in the culture and the main separation between the museum visitors is based on the two categories: of residents and tourists. In the case of cities like Milan, when we consider the urban population, we also have to take into account other categories, which include commuters, businessmen and the so-called "city-users", who reach the city for leisure, services and consumerism.[5] The entirety of this urban society defines the elements of the cultural identity of the city; the different participants in its cultural life can contribute to the discourse about the representation of the city, particularly meaningful in the case of the city museum.

In the case of the urban population of Milan, we can point out that Milan has a resident population of about 1.3 million people, to which is added a floating daily population of about six hundred thousand people.

Tourism is increasing, but it is not the most relevant element. Hotel data (2017; Image 1) show around 7.5 million registrations per year, quite far from, for example, the over 12 million presences in Barcelona.[6] These data reveal that, among the city users, there is a large number of cultural consumers who visit the city for special events or to enjoy a few specific destinations.

The urban population and the cultural participation/consumption in the city

Many temporary events are relevant to cultural consumption in Milan, and they turn the city into an important destination for different cultural consumers, both residents and city users. In particular, Milan is one of the most relevant destinations, compared with other European cities of similar characteristics, not only regarding theatrical performances (Image 2) but also temporary art exhibitions.[7]
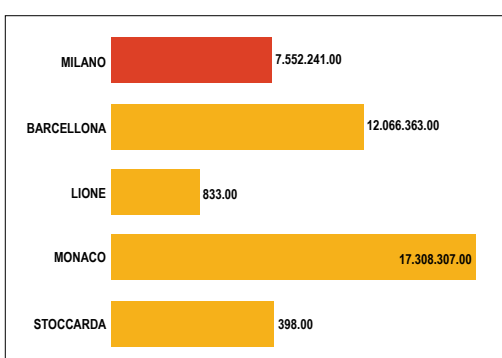
For the last years, there has been a new trend of successful seasonal events such as the Design Week, which, for six days a year only, with initiative spread all around the city, brings an increase to the population of Milan of about 700,000 people. In this context, museums make good but not striking numbers (Image 3).

1. Hotel bookings in Milan.
Source: Osservatorio Milano

2. Comparative cultural data.
Source: Osservatorio Milano

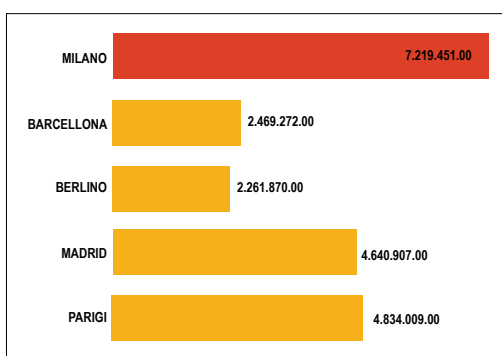4 On the social dynamics of resident and non-resident populations, see Nuvolati (2016).

5 This expression was introduced by Guido Martinotti (1993) and defines individuals, non-residents, who travel to the city temporarily to consume public and private services, not motivated by work requirements, but for recreational, cultural and commercial reasons.

6 Updated data are published by *Osservatorio Milano,* in https://osservatoriomilanoscoreboard.it (accessed October 2019).

7 *Osservatorio Milano*'s data.

The initiatives particularly appreciated by residents and city users are the special monthly free-of-charge openings of museums and the temporary exhibitions.

The idea to connect museums with the city is changing the relationship between the urban population and the museums. This is taking place both through permanent initiatives (e.g. the recent opening of cafés in museums, Pinacoteca di Brera in 2018, Museo Poldi Pezzoli in 2015) and events concerning the territory (e.g. the initiatives in the museums during *the Design Week, Piano City,*[8] *Bookcity*[9]).

It seems that the idea of a museum of the city can be interpreted as a diffused museum, where the museum efforts could be focused to foster the interconnections between the vital culture of the city and the collections, creating narratives of the past for the present, representing the society in its complexity.

**Some strategic activities which foster the experience and the knowledge of the city's culture**

In autumn 2019, the Municipality of Milan presented an organisation plan aimed to create a system of four museum districts.[10] The objective of the initiative is to connect museums with a comprehensive narrative of the cultural identity of the city represented in four specific areas. This step is a fundamental point to reconsider the system of museums and the city. Meanwhile, it is interesting to consider the possible efficiency of some recent experiences/projects of widespread events in the city that create a virtuous osmosis process among the different souls of the city culture. Below, we present four examples of meaningful experiences.

 - *Museocity,*[11] highlighting areas, museums, foundations, artists' studios and designers' ateliers, putting a fragmented and otherwise little-known reality into a system. *Museocity* is a particularly interesting initiative, which connects almost all the museums and many other cultural institutions in Milan to create a comprehensive narrative of the city for one week a year.

- *Storie Milanesi*[12] is a project which narrates stories of Milan, on a website, through the presentation of Milanese protagonists who left their footprint in their houses, now house museums or open artist's studios.

- *D.E.SY.*[13] is a project by the Politecnico of Milan, Department of Design, which considers, from a theoretical and experimental point of view, the narratives about the studios of artists and creative individuals. It seeks to represent more than individual creativity; it aims at finding a specific characteristic of the city (Capurro, Mazzanti and Spagnoli, 2019).

 - Finally, the project *Mobartech* is working on different meaningful case studies, with the common objective to consider the mobility to serve the connection between museums, the diffused cultural heritage of the city and the urban population. The multidisciplinary approach to the research, including historical research, diagnostic research, study of the different audiences, is considered, to the service of knowledge, conservation and widespread dissemination of the results. In fact, all data collected in the research will be synthesised and carried around the city in a technological van, which will continue the museum narration outside its doors.
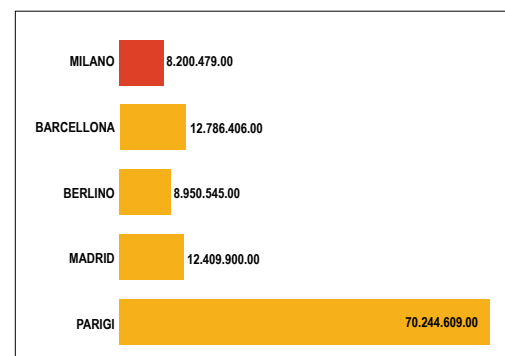
3. Comparative attendance data.
Source: Osservatorio Milano

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[8] An annual music festival. For further information, see: https://www.pianocitymilano.it (accessed October 2019).
[9] An annual festival of publishing. For further information, see: https://bookcitymilano.it (accessed October 2019).
[10] https://www.comune.milano.it/aree-tematiche/cultura/distretti-museali (accessed November 2019).
[11] https://www.museocity.it (accessed October 2019).
[12] http://www.storiemilanesi.org (accessed October 2019).
[13] Information in A. Mazzanti (forthcoming).

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BIOGRAPHIES

GIAMPAOLO NUVOLATI is a full professor of Urban Sociology at the University of Milan-Bicocca. He is the Director of the Department of Sociology and Social Research and member of editorial boards of several national and international sociological journals. His main themes of interest concern the quality of urban life, conflicts between metropolitan resident and non-resident populations, spatial and temporal mobility in the cities, methodological approaches in urban studies.

RITA CAPURRO is an independent researcher in the field of Museology, graduated and specialised in History of Art (University of Genoa). She holds a PhD in Design for Cultural Heritage (Politecnico of Milan).
She currently collaborates in research projects and educational activities (University of Milan-Bicocca, Università Cattolica-Milan, Politecnico of Milan). In particular, she teaches Tourism and Cultural Heritage at the University of Milan-Bicocca.

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MUSEUMS AS HUBS FOR CULTURAL AND PERSONAL SERVICES

文化的及び個人的なサービスのハブとしての博物館

ABSTRACT

Museums are a means of service to the education of citizens. They represent the core of a centripetal movement that gathers the finest craft from sciences and arts and the best of what humankind is and has been able to create. At the same time, museums are the core of a centrifugal movement that promotes the fair share of all that heritage, artistically and ethically speaking, in order to forge an educated and conscious community to be identified with.

The disclosure of this heritage must be addressed to all kinds of visitors, regardless of their age, cultural background, gender, skills, avoiding any physical, mental and social discrimination. Museums are "hubs" for collective meditation. Therefore, they must build sustainable ways of management and cooperation across the variety of services to the person offered by administrations. They must reconnect to the surrounding territory by keeping contact with educational services, healthcare and penal institutions; likewise, they must collect sources from different sectors that eventually do not communicate. The museum must reach out to the great number of psychotherapists, educators, teachers, artists, caregivers, citizens, social worker and researchers, letting them create interesting and helpful paths that no longer rely upon a specific section of society but upon a wider and more heterogeneous section of movements that will boost up the museum's potential power of communication.

We have started many ventures and efforts in this way in our Lombard museums. In essence, we have created shared experiences with people affected by autism (Museo Teatro alla Scala) as well as certified experiences for partially sighted persons that have been able to build visual memory achievements for a wider public (Casa Museo Boschi Di Stefano, Angera). We have also implemented unusual art lectures with people suffering from Alzheimer's Disease (Studio Museo Francesco Messina), touch-related installations and iconographic storytelling for the people, enhancement of the immaterial/intangible heritage of the museum thanks to the involvement of retirement homes (Angera museums), tour trips for migrant minors without tutor and kids from the museum district. The polyphony of voices coming out of the museum is now overcoming its walls and borders, bringing images and art pieces across prisons and hospital wings.

Key words: community, engagement, multicultural assessment, sustainability

要旨

博物館は、公教育に役立つサービスである。科学と芸術による最高の職人技と、人間であることの意味と人類が作り出した最高のものを集める向心運動の核をなしている。同時に、博物館は、芸術的および倫理的に言えば、遠心性運動の核でもある。教育的かつ意識的なコミュニティを築くため、すべての遺産の公正な共有を促進する。

* Chiara Fabi, Curator, Casa Museo Boschi di Stefano, Milano.
  Maria Fratelli, Director, Casa Museo Boschi di Stefano, Studio Museo Francesco Messina, Milano.
  Cristina Miedico, expert in cultural policies at Fondazione Scuola dei Beni e delle Attivià Culturali, Roma, former curator, Civic Archaeology and Open-Air Museum, Angera Maggiore Lake.
  Annamaria Ravagnan, Museologist, ICOM Italia Probiviri Board.

この遺産は、文化的、年齢、性別、能力、身体的、精神的、社会的などの差別なく、あらゆる種類の来館者に向けて開かれなければならない。 博物館は、集合的な瞑想の「ハブ」として、個人に提供するさまざまなサービスにおいて、持続可能な管理と協力の方法を構築する必要がある。 博物館は、教育サービス、ヘルスケア、刑事施設と連携することにより、周囲の環境と再び繋がることが必要であり、同様に、コミュニケーションをとれない場合、さまざまなセクターから情報を収集する必要がある。博物館は、多数の心理療法士、エデュケーター、教師、芸術家、介護者、市民、ソーシャルワーカー、研究者に呼びかけ、彼らが社会の特定の部門に依存するのではなく、より広い、博物館の潜在的なコミュニケーション能力を高める異なるセクションに働きかける必要がある。

私たちはロンバルディアの博物館で、このように多くのベンチャーと取り組みを開始した。例えば：自閉症の影響を受けた人々との共有体験を作成（スカラ座劇場博物館）；部分的に視力があると認定された人に、より広い一般の人々のようなビジュアル記憶の成果を構築（ボスキ・デイ・ステファノ邸）；アルツハイマー病に苦しむ人々の特別な芸術講義（フランチェスコ・メッシーナ博物館）；老人ホームの参画による博物館で無形の遺産を強化し、人々のためのハンズ・オン展示と図像による物語（Anger　museums）；博物館のある地域の移民のための教員も子どももいないツアー旅行など。これらの事例では、刑務所や病院の空間に絵や芸術作品を持ち込むことによって、博物館から聞こえるそれぞれの声が施設の壁や境界を乗り越えている。

▶

Introduction

On October 27, 2005, the Member States, meeting in Faro, Portugal, signed the Council of Europe Framework on the Value of Cultural Heritage for Society.[1] The Italian Senate ratified the treaty on October 10, 2019. The signatory parties of this Convention recognise that rights relating to cultural heritage are inherent to the right of participation in cultural life, as defined in the Universal Declaration of Human Rights. The parties also recognise individual and collective responsibility towards cultural heritage, and they emphasise that the conservation of cultural heritage and its sustainable use envisage the human development and quality of life. The bond with the community is even stronger in museums that preserve and tell the stories, traditions and collections formed in the same territory and linked to the local cultural, political and social choices.[2]

Museums are epicentres of culture, but this is not enough to make them hubs of the community and to make sure the community itself perceives them as useful and, indeed, necessary institutions for collective development. However, an engaging museum programme can change the way the museum is perceived, even in the eyes of those who are not used to attending this kind of institutions. In fact, museums can offer useful services for the collective wellbeing, but, in order to succeed, they must commit themselves to understand the needs of the reality which they are a part of, of their users and also of those who do not enter and must be conquered. Finally, the museum's ability to communicate with the policy-makers, by delivering results and projects that make their choices and investments appropriate to the community's requirements, is also of great importance. Museums must learn how to involve citizens and tourists by adapting their programme to the different types of users, answering to calls, accepting criticisms and being of service, with the awareness that visitors must not only be satisfied but also trained and guided towards the common good. The welfare generated by all the cultural services that museums offer will thus be able to alleviate social costs and contribute to the sustainable development of society. We must not ever forget that sharing the experience of contemplation of beauty generates the need to know and spreads culture, and, very often, museums and schools are the only institutions that fulfil this task.

Museum wellbeing

The concept of wellbeing in museum practice is very broad and omnipresent, concerning both the individual and the community. However, there are few definitions of the methodology to be adopted in order to detect any beneficial effects in the daily context. This deficiency is the main difficulty in measuring its impacts.

Studies conducted in many research institutes have unequivocally confirmed that beauty and visiting a museum provide an intense **intellectual stimulus**. These positive effects act not only in the short term but in the medium as well, with a statistically significant increase in momentary psychological wellbeing.[3]

Museums are therefore real "medicines" that, taken regularly, improve the whole community life, playing an outstanding social and cultural service. The function of the museum as a means of service to the community becomes even more evident in public structures supported by the community and, in particular, in civic museums. Everyone must have access to culture, but maintaining the museums carries very high costs, and the community not always considers them sustainable.

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[1] Sources: rm.coe.int/1680083746; Amari, 2017: 36-37; Cartei, 2008.

[2] Chiesi, 2009: V-VII, 3-15; Drugman, 2010: 25; Varine, 2014: 9-10; Ericani (Ed.), 2017; OECD, 2018.

[3] Camic, 2013; Chatterjee and Noble, 2016; Fancourt, Steptoe and Cadar, 2018; Ravagnan et al., 2018; Grossi Ravagnan, 2019.

The community chooses how to invest the available funds, so the same community must agree to recognise the fundamental collective values that the museum preserves and enhances:

- the cultural value offered by the objects, stories, memories and works of art collected, studied and narrated in the museum, which set up the specific characteristic of museums compared to other cultural institutes;
- the **social value** of museums in generating the "pleasure of knowledge" and in promoting social and individual wellbeing and more equitable citizenship.

Otherwise, the community will end up seeing the museums only as a cost, not always sustainable, and investing in something else and museums will no longer be able to generate culture.

What to do?

How to convince the community to invest more in museums, both in terms of personal spending and private investments, instead of spending public funds? The answer must be sought out in the social engagement practices, whereupon a comparison with the international context is most useful.[4] However, the success of the interventions reviewed and described in this contribution seems to indicate greater effectiveness when the social and cultural characteristics of the context in which the museum is located are analysed in detail. The local area of the museum remains the main element from which to start and to which to turn in the development of projects for the community. The appreciation of its use will then return to the museum as an acknowledgement that will be perceived as a value by foreign visitors as well.[5]

Casa Museo Boschi di Stefano, Milan. © Casa Museo Boschi di Stefano

Our reasoning derives from the experiences of two different museums:
the Boschi di Stefano House Museum in Milan and Archaeological and Open Air Museum in Angera, Lake Maggiore. They are both civic museums; they track evidence and tell part of the history of the civil community that bears their costs. Both believe in their own social function. However, their collections and cultural landscape and the social and cultural context to which they refer are very different.

Casa Boschi di Stefano,[6] located in a district of Milan affected by tourist flows and very well known for shopping, is one of the civic museums of Milan; it holds a collection of international importance. The museum has intense exchanges and international relations, attracting visitors from all over the world to admire Boccioni, Fontana, Sironi and De Chirico. However, part of the neighbourhood is unaware of the presence and the added value offered by the museum. The Casa Boschi di Stefano, in close collaboration with Municipio 3, has launched a campaign of events accessible to all and a series of projects for the neighbourhood, such as centres for the elderly, women and children. The museum works with social services and associations in the area, welcoming neighbours who find the pleasure of knowledge and wellbeing here. ***The identification of the neighbourhood with the museum*** has brought new resources, and the neighbourhood defends and uses its spaces and services.

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[4] Camic, 2013; Chatterjee and Noble, 2016; Fancourt, Steptoe and Cadar, 2018; Ravagnan et al., 2018; Grossi Ravagnan, 2019.

[5] Dell'Orso, 2009; Garlandini, 2014: 89-100; Jalla, 2014: 115-130; De Nicola and Zuccoli (Eds.), 2016; Amari, 2017; Garlandini, 2017: 18; Musst 2018.

[6] Casa Boschi, 2003, source: www.casemuseo.it/project/boschi-di-stefano/

Angera is a small town of 5,000 inhabitants on the Lombard shores of Lake Maggiore. The **Civic Museum** collects and displays the archaeological findings of the area. The museum works hard with the community and, together with the citizens, the elderly and the schools, has created the Open Air Museum, a widespread community museum, which enhances the landscape, art, traditions, dialect, and has found a place in the heart of the community. The museum itself has no international visibility in a territory that requires economic and tourism development.[7]

Therefore, we decided to take the museum exhibits "out of the showcases", and the community reacted with creativity and enthusiasm. For instance, the baker recreated the two-thousand-year-old bread exhibited in the museum, leading to an increase in sales, the jeweller revived a Celtic pendant that has also proved successful with online sales, a conference on slow food has offered great opportunities for visibility, neighbourhood shops have hosted the exhibitions organised by the museum, youngsters share short films about local history, a group of international artists reproduced ancient local works of art on the walls of the village. Nevertheless, tourists appeared as well, and the Angera Infopoint has become the most popular in the province.

We have asked ourselves how we could improve the museums' role within the community, looking at how to respond to the needs of the neighbourhood and thus receive more significant support from the community.

The Museum Next Door

We included some colleagues from museums all over Lombardy in this recollection of virtuous examples, in conformity with the theme proposed by ICOM for the International Museum Day 2019: *Museums as Cultural Hubs: the Future of Tradition.* The recollection took place at Casa Museo Boschi Di Stefano, in collaboration with the Angera Civic Archaeological and Open Air Museum. The result was a symposium entitled *The Museum Next Door: Hub for a Good Neighbourhood*, dedicated to the comparison of different activities aimed at connecting the museum with the community of its territory. The pleasure of knowledge and the demand for cultural participation are, in fact, continually growing and the museum is increasingly affirming itself as a place of research,

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[7] Source: www.angera.it/en

discovery, understanding and sharing of cultural heritage. Visiting the museum expresses the desire to participate more actively in the cultural life and sustainable development of society. The museum has important cultural and social values, which are recognised by the community. Thus, by keeping this in mind, educators, social workers, teachers, artisans, artists, traders, citizens, researchers and caregivers can activate collaborations and paths that respond in a composite way to the multifaceted characteristics of the human context.

Museums are not born by chance in a place, on the contrary, they become part of a certain urban fabric for a reason, with the result that becomes important when the museum is active and operational. The closest community thus comes into contact with the universal values of which the museum is the bearer at an international level, including the value of meeting and sharing, dialogue, the right to culture and sustainable development. At the same time, museums are increasingly called upon to build new forms of planning and collaboration with their own territory and neighbourhood, interfacing with the growing demand for services, in order to present themselves as useful tools to contribute to the wellbeing of the person and the community.

The day allowed us to reflect on the approach of the museum to its territorial reality, starting from concrete examples, in order to highlight and compare ideas, possibilities, critical issues and future growth scenarios. We tried to deal with quality meeting experiences with the neighbourhood community. This type of investigation goes beyond the specific sphere of competence of the museum and requires the involvement of methods of urban planning and anthropology.

After the opening of the works by the director of Casa Boschi and Luca Costamagna, Councilor for Culture of Milan's Municipio 3, Marco Minoja, Director of the Culture Area of the City of Milan, presented the new strategic plan for the museum programme of the city, which provides for the construction of four museum districts capable of involving the reference territory more concretely.

Joan Roca, director of the Museum of the History of Barcelona, illustrated, through a video message, the principles and the method behind the Polycentric Museum of Barcelona.

Does going to the museum make you happy?

The aim of a pilot experience undertaken by the Villa Santa Maria Institute in close collaboration with the Museo Teatrale alla Scala highlighted the feasibility of a special use of the museum experience in adolescents and adults suffering from different forms of neuropsychiatric diseases. The innovative elements of the project were:

a) the construction of a personalised programme of museum visits by a cultural mediator with specific preparation;

b) a music listening experience conducted by the maestro Fabio Sartorelli and his students with a re-adaptation of Mozart's *Magic Flute*;

c) the measurement of the impact of this experience on psychological wellbeing through the use of a continuous chromatic analogue scale presented as a 10 cm ruler. The ruler has a sliding cursor that the subjects are invited to place at the level matching their current perceived psychological wellbeing. Afterwards, the value is recorded in a specific database for subsequent statistical processing.

Three groups of subjects with mental disability of various aetiologies were involved in the study:

1. Six adolescents with autism (age 10-17)
2. Five adolescents with psychopathology (age 12-17)
3. Six adults with intellectual impairment of various kinds (age 31-62)

The wellbeing measurement in the previous days allowed to establish a baseline wellbeing level of reference, with an average value of 66 in the autism group, 58 in the psychopathology group and 60 in the adult group. Measuring wellbeing immediately after the aesthetic experience highlighted a strong emotional impact with a statistically significant increase in the momentary psychological wellbeing. This increase was of 37% in the autism group, of 64% in the psychopathology group and 50% in the adult group. This pilot study confirms that the art is able to solicit parts of the brain that remain intact even after the onset of neuropsychiatric pathologies and that the measurement of the momentary wellbeing is feasible even in the presence of a significant cognitive deficit.

Teresa Melorio, psychiatrist and psychotherapist of the Department of Mental Health and Addictions of the Niguarda Hospital, deals with the prevention, diagnosis and therapy of depressive, anxious and maladjustment disorders of adults. Since 1995, she has been collaborating with the ARCA Onlus association and with the MAPP Museum, located in the facilities of the former Paolo Pini Psychiatric Hospital. The MAPP is a museum of contemporary art inserted into the regional museum network, and it truly makes a case for the possibility of transforming a place once associated with the idea of closure and suffering into a place of great beauty and dense humanity. Since the early 1990s, new artists come annually to paint directly on the walls of Paolo Pini. Today, the park and pavilions of the former Psychiatric Hospital of Milan host 158 works by 140 important exponents of the contemporary Italian and international art scene. The MAPP project, as a museum to be used, provides both artistic therapies for patients of the Mental Health Department of Niguarda Hospital and the whole territory and workshops and art events open to all. Furthermore, it offers internships with professional artists aimed at enriching the project of cultural and social integration, exhibitions, shows and group performances.[8]

Alfredo Drago Rens, from the Lazzaretto Foundation, then presented the activities carried out by the foundation in Milan's Municipio 3 in collaboration with Casa Museo Boschi Di Stefano. These are activities that lie in between the museum experience and the curatorship, which involved the residents of the area, the elderly in particular, bringing them to use the museum as a place for meeting and socialising in spaces dedicated to beauty. They were also involved in artistic activities conducted by professionals.[9] Barona is a district in the south-western outskirts of Milan, characterised by a past of poor social cohesion and by a scarce or contemptuous use of common spaces. Gemma Marchegiani, from the Associazione Amici di Edoardo Onlus, Teatro Edi / Barrio's and Mario Lenelli from Comunità Nuova Onlus and Progetto Barrio's have shown how in recent years the use and perception of the neighbourhood by residents has been significantly changed.[10]

Collective art therapy interventions were carried out and saw the involvement of the Brera Academy of Fine Arts. The residents were called to artistically enrich and decorate the main square and the theatre, in person, and they participated by using footprints, writings and drawings. The activities generated a solid sense of belonging to the place, from which greater social cohesion and a desire for contribution to the collective wellbeing and the proper functioning of public cultural structures emerged, as well as the construction of the Barrio's Street Art Museum.

This type of experience, strongly linked to the neighbourhood's social, health and welfare services, clearly contributes to collective wellbeing and thus reduces the

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[8] Source: www.mapp-arca.it/

[9] Source: www.illazzaretto.com/

[10] Source: www.barrios.it/

social costs caused by loneliness, fragility, educational poverty and physical and mental discomfort.

Does the museum enhance the neighbourhood?

In the second part of the day, we had the opportunity to reflect on how often residents are unaware that they live near a museum and generally do not know the artistic, historical and cultural heritage of their territory. The absence of shared cultural values leads to a lack of identification with the territory in which one resides, a desire for escape and a lack of respect for the collective landscape and public structures. Numerous interventions have been conducted, especially in the suburbs, to rediscover the heritage, stories and skills that can be found in every street and every neighbourhood. These interventions are valued and have been shared through museum and ecomuseum practices, carried out by associations linked to the territory in collaboration with museums and research institutes. In these projects, the museum presents itself as a source of neighbourhood educational wealth for all.

Michela Bresciani, who, besides being a curator and social researcher, is an expert in art education and heritage enhancement, and Silvia Mascheroni, a researcher in the field of contemporary art history, education in cultural heritage and museum education, have described the creation and planning of the Metropolitan Urban Ecomuseum Milano Nord, and they demonstrated the cultural, architectural, historical and social wealth that emerged through didactic activities shared by students, residents, the elderly and vendors, between hidden memories and discovery of the territory.[11]

Francesca Cognetti, Associate Professor of the Department of Architecture and Urban Studies of the Polytechnic of Milan, recounted the historical, social and cultural characteristics of San Siro, a complex, heterogeneous and multi-ethnic neighbourhood of Milan. The professor also illustrated the urban and anthropological investigation methodologies that led to the implementation of projects shared with the resident population. The research method requires that the actors (researchers, citizens, policymakers, companies, third sector organisations, among others) work together during the entire process, in order to improve the correlation between the process and its results and society's values, needs and expectations. The relationship between the university and active citizenship has led to the identification of the Museo Popoli e Culture, of the Pontifical Institute for Foreign Missions in Milan, as a useful cultural institution for the community. This is a museum in which the residents of the area, mostly of non-European origin, can find elements of their native culture among the objects bearing cultural values. The museum is located just beyond the "boundaries" of the neighbourhood and is curated by Paola Rampoldi. The joining of the multi-ethnicity of the neighbourhood with the museum heritage allowed to build a bridge for the realisation of shared projects in the promotion of intercultural dialogue and in the fight against educational poverty.[12]

The Bicocca district is a place of agricultural and industrial stories. However, in recent decades the ancient voices of workers and peasants have gradually disappeared to make room for a modern district of glass buildings and universities. Franca Zuccoli, professor of the Department of Human Sciences of Education R. Massa, and Alessandra De Nicola, a researcher at BiPAC - Interdepartmental Center for Artistic and Cultural Heritage, both belonging to Milan Bicocca University, illustrated the considerable research, social work and ongoing engagement by the University in order to bring out memories, stories, values, and through them a

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[11] Source: www.eumm-nord.it/
[12] Sources: www.mappingsansiro.polimi.it/; www.pimemilano.com/Pagine/musei.html

greater awareness of the uniqueness and role of the neighbourhood in the city, yesterday and today.[13]

The analysis of the educational experiences proposed by the museums in relation to their local catchment area also concerned the QT8, a neighbourhood projected in 1947 by Pietro Bottoni in the context of the eighth edition of the Milan Triennale. The neighbourhood was built with green spaces, public and private areas, but today its residents complain about the presence of few associative or common spaces. For a series of generational changes, the resident population sees a significant presence of adolescents in the perennial search, more or less expressed, to understand the world and identify exemplary models. Since 2003, the Giardino dei Gusti in Milan has been located in the Montagnetta park of QT8, which houses the history and memory of the Righteous of Humanity, people whose actions have demonstrated that every human being can take personal responsibility for defending the weakest, and who opposed anti-democratic, racist, violent and repressive drifts.[14] The young teenagers of the neighbourhood, from the Onda di Nico Association, wanted to know the place better and become voices themselves, guides of this Museum of Good in which they found values to believe in and stimuli to take as an example.[15] The neighbourhood is also involved in an important cultural project: in fact, in the spaces once occupied by the Municipal Market, the CASVA Archive (Centre for High Studies for the Visual Arts), there will be a cultural centre and exhibition venue that will have a powerful impact on the life and the image of the neighbourhood.[16]

Does the museum generate development?

The last section of the study day highlighted a few projects in which a museum presented itself as an engine for sustainable development of the territory, even in an economic sense.

A particularly significant analysis was provided by Flora Berizzi, from the Polo Museale della Lombardia and director of the archaeological area Grotte di Catullo, in Sirmione, Lake Garda. Regarding the development project of State Museums, their important role is evident as a factor of tourist attraction and therefore of economic progress.[17]

Baking the Angera's bimilleanial bread. © The City of Angera

The cultural impact on the neighbourhood seems to be less so, and it still requires a great deal of involvement from the local authorities and territorial commercial activities to obtain an effective impact on the resident community and a greater awareness of the collective values brought by the museum institution in the area. The example provided by a small town like Angera serves as an inspiration and stimulus for possible economic development, augmented by the presence of the museum and the local cultural values. The municipal administration, represented by the Councilor for Culture Valeria Baietti, and the museum, curated by Cristina Miedico, presented a few initiatives and invested much energy, research and resources in an attempt to involve more and more citizens, artisans and traders in the proposed activities. This effort envisaged bringing the exhibitions to shop windows, promoting gastronomic events related to local products and collaborating in the creation of commercial products inspired by exhibits in the Archaeological Museum. Among the most successful projects, we pointed out the *Bimillennial Bread*,[18] sold in local bakeries and served in restaurants with typical soups. Another memorable project was the *Dervonia Jewel*, inspired by a Celtic exhibit in the museum and which has become a modern and successful

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[13] Zuccoli, De Nicola 2018; www.unimib.it/eventi/metamorfosibicocca

[14] See: www.gariwo.net

[15] See: www.londadinico.it

[16] See: www.casva.milanocastello.it

[17] See: www.musei.beniculturali.it/progetti/musst-musei-e-sviluppo-dei-sistemi-territoriali

[18] Grassi, Miedico, 2015.

personal ornament. The guided visits to the Museo Diffuso[19] saw the involvement of hoteliers, restaurateurs and vendors in the proposal of itineraries and an offer of sustainable tourism, on foot, horseback and by bicycle, which led to the birth of important integrated projects.

The last imitable example of the day was brought by Claudia Taibez, on behalf of tourism, cultural and sports promotion area of the Municipality of Cernobbio, Lake Como, who described Villa Bernasconi, a recently set up museum house in Cernobbio, as a "chatty neighbour". In fact, the Villa is a "home" and meeting place for the citizens, a place for narrating local history for them and for tourists, as well as a museum where they can experience the limits of their curiosity. One can pick up the telephone handset to listen to a period "gossip", or open a drawer to see objects that tell stories, or even go to the loom and discover the silk process, get a massage or take a dance lesson.[20]

Reflections

Some projects have come from the museums themselves, capable of relating to the social and educational services of the neighbourhood; other museum initiative projects have been promoted by the neighbourhood associations in collaboration with universities of architecture or art academies; finally, significant sustainable development projects have been promoted by operators of public bodies.

By comparing different experiences, interesting results emerge:
- The local community recognises collective costs as necessary and indispensable, for hospitals or health and therapy centres, and for schools, universities and research centres;
- Museums do not enjoy the same rating;
- Even in the case of museums with hundreds of thousands of visitors per year, next-door residents often do not know their neighbourhood museum and have never visited it;
- Generally, the more significant is the international museum prestige, the smaller its role is perceived in the neighbourhood;
- In many cases, local consider the visit not worthy of the ticket cost and they visit the museums only on free opening days;
- In some cases, neighbours consider museums only as a tourist attraction and therefore as generators of economic wellbeing;
- The school is often the only point of contact between the museum and citizenship, the only time when residents visit the museum.

Questioned therefore on its own needs:
- Citizenship generally does not express a need for culture, and it is never among its priorities;
- People express a strong need for "community", for company, for sharing, especially the community part that became fragile due to different types of loneliness: age, marginality, weakness, disabilities, among others;
- Overall, even the ordinary citizens are likely to be affected by a social form of cultural loneliness;
- The relationship between museum and community becomes stronger in restricted contexts, between local museums and small towns, such as in Angera or Cernobbio;
- In large cities, a relationship is possible and effective even in museums with an international role, when they come out of their walls, listen and put their assets at the service of the neighbourhood;
- In order for the community to recognise the value of the museum, it is not enough to open its doors. Free entries, temporary exhibitions or events are not enough if they do not meet specific needs of the neighbourhood.

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[19] Miedico, 2017.

[20] See: www.villabernasconi.eu

The involvement of the district gives rise to services and projects conducted both inside and outside the museums.
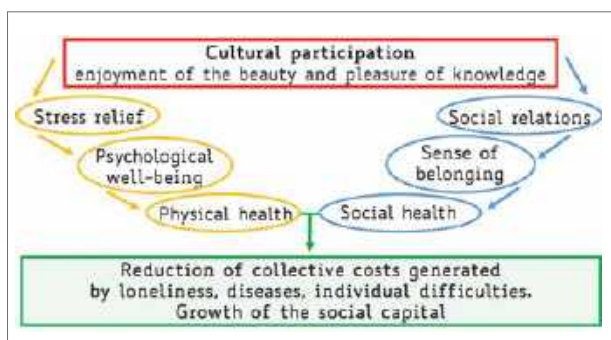
The effects of cultural participation. © Cristina Miedico

When a museum's cultural proposal emerges after listening to the community,

the community takes part in the life of the museum without making distinctions between museum / community / social services. The community feels as part of the museum itself, taking pride and a strong sense of belonging. Generating a sense of belonging to the museum fulfils a fundamental human need, in a society that tends to isolate people. Feeling that one belongs to something is fundamental in order to see value in life and in coping with intensely painful emotions. Some people find a sense of belonging within the family, others in a church, or with friends or in the museums and the stories and traditions they recount. When a community acknowledges museums as its own, accessible spaces, where its members find beauty and knowledge, when the community perceives them as friends and providers of helpful services for the common and the individual benefit, then it becomes much more aware of the importance that museums have, and the community wishes to support them economically, thus making them even more useful and more sustainable.

Conclusion

Museums preserve artefacts and specimens, safeguard different memories for future generations and work to collect, preserve, research, interpret, exhibit and improve understanding of the multiplicity of human experiences. Museums' heritage plays a fundamental role and characterises the museum as something different compared to any other cultural institution. Assuming social responsibilities and giving back services and wellbeing to the citizen is a proper way to connect the museum with its greatest role: to generate culture. Museums could also play a social role, by taking advantage of the pleasure of knowledge, wellbeing and the sense of belonging they generate; to do that, they need to be inclusive and polyphonic, participatory and transparent, and work in active collaboration with the community. By becoming community hubs, museums generate the need for culture.

Museums as cultural and community hubs are clear-cut sources for depreciating the social cost stemming from unhappiness and loneliness, given that they generate happy social capital growth, by being perceived as useful and, therefore, more sustainable for the community that must choose what resources to invest in and which values to promote.

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THE *INCLUSIVE MEMORY* PROJECT. MUSEUM EDUCATION TO PROMOTE THE CREATION OF A NEW SHARED MEMORY

包摂的なメモリプロジェクトー
新たな共有メモリ作りを促進するための博物館教育

ABSTRACT

This paper describes the design and implementation, by the CDM (Centre for Museum Studies – Roma TRE University), the UCL (University College of London) and the Museum of Rome – Palazzo Braschi, of the project for museum teaching and learning, *Inclusive Memory*. This project has been funded by the UCL Global Engagement Rome Fund, aimed at supporting disadvantaged categories' inclusion processes, through a shared memory development and cross-sectional skills promotion, in contexts of cultural heritage fruition within the frame of the exhibition of the Museum of Rome. In the first phase of the project, students from a secondary school based in Rome participated in the proposed activities. The group was characterised by a high rate of disabled or disadvantaged students. Three different learning paths have been designed at the Museum of Rome – Palazzo Braschi to reach the project objectives: *And there the river flows, Street festivals* and *Political changes and new society*. The city of Rome and its representations were the starting point for guided and in-depth discussion activities on issues such as social differences, urban and cultural transformations of the city, social aggregation, the relationship between the city and the countryside, the politics of consensus, with a view of promoting the participants' critical thinking skills. Thanks to non-conventional learning methodologies, such as *object-based learning* (Durbin *et al.*, 1990; Lane and Wallace, 2007) and *visual thinking* (Bowen et al., 2014), pupils enhanced their reflection competences, supported by the observation of the museum objects and by discussion groups. *Ad hoc* assessment procedures were carried out in order to evaluate the effectiveness of the *Inclusive Memory* project.

Key words: inclusion, common memory, critical thinking development, Museum of Rome, disadvantaged visitors

要旨

本稿は、CDM（Centre for Museum Studies - Roma TRE University）、UCL（University College of London）およびブラスキ宮（ローマ博物館）が行った設計と実践について、説明する。「包摂的なメモリ（Inclusive Memory）」という博物館の教育・学習プロジェクトは、ローマ博物館の展示における文化遺産のコンテキストに、共有メモリの開発と横断的なスキルプロモーションを通じて、不利な立場にあるカテゴリの包含プロセスをサポートすることを目的として、UCL Global Engagement Rome基金の助成により開発された。プロジェクトの最初の段階では、ローマに拠点を置く中等学校の生徒が提示された活動に参加した。このグループの特徴は、障害のある生徒や恵まれない生徒の割合が高いことである。プロジェクトの目的を達成するために、ブラスキ宮（ローマ博物館）により、3つの異なる学習方法が設計されている：「流れる川」、「ストリートフェスティバル」と「政治の変化と新しい社会」。ローマ市とその関係者代表は、参加者の批判的思考能力を促進することを目的に、社会の違い、都市における都市と文化の変容、社会の集約、都

市と田舎の関係、コンセンサスの政策などの問題についての説明と深い議論を活動の出発点とした 。オブジェクトベースの学習（Durbin et al、1990;Lane&Wallace、2007）や視覚的思考（Bowen et al、2014）などの非従来型の学習方法により、生徒は博物館の資料の観察とグループディスカッションにより反応能力を高めた。「包括的なメモリ」プロジェクトの有効性を評価するために、臨時の評価手順が実行された。

キーワード
包摂、共通の記憶、批判的思考の発展、ローマ博物館、恵まれない来館者

State of the art

Museums are increasingly regarded as educational places, not only in terms of the permanent and temporary exhibitions they offer but also concerning their collections and the idea of social and cultural integration. Since long, the strong attention paid by museum education to visitors – made up by the different social targets which interact in such spaces – and the demand for individualised teaching and learning (Parry, 2010; Nardi, 2014) have contributed to define the visitors' experience and all its implications, which is the focus of present research. At the same time, the definition of learning, not only referring to the acquired knowledge but also, and especially, to the competencies developed and lifelong employable, allowed for the start of researches and use of new learning methods which see teaching and learning as a wide, complex and especially a social process.

The role of museums as social drivers can be accomplished when they become educational environments, where all the different social categories (in terms of age, cultural background, social status and people with special educational needs) can interact and develop competencies. These competencies include critical thinking, communication, cooperation and participation skills (Sandell, 2002; Poce, 2018). The lack of a valid educational contribution on the matter and the marginal role of universities in relation to museum initiatives are some of the reasons of the scarce culture of the territory among our population and, consequently, of the wrong perception of society's value and culture as a whole. Furthermore, refugees, first- and second-generation migrant children and disadvantaged categories are too often excluded from the cultural life of their territory. As a result, they cannot contribute to the building and sharing of the collective memory of the region and, generally, of the country where they live. The low level of participation in the social life and the exclusion from places in which culture is promoted, such as museums, leads to the worrying exclusion of some from active citizenship, with direct consequences such as marginalisation and social tensions.

Starting from these assumptions, the Centre for Museum Studies – CDM research group, based at the University of Roma TRE, in cooperation with the University College of London (UK) and the Museum of Rome – Palazzo Braschi, has developed the *Inclusive Memory* project, whose aim is the promotion of a new shared memory, built on a new social inclusion process within the museums' systems.

Research objective and methodology

The *Inclusive Memory* project involves researchers from the Centre for Museum Studies (CDM) of the University of Roma TRE and from the University College London, curators from the Museum of Rome – Palazzo Braschi and teachers and students at the Domizia Lucilla Secondary School in Rome. The main objective of the project is to integrate the use of object-based learning and visual thinking methodologies through the museum paths, in reference to the artistic and cultural heritage of the area in which the Museum of Rome – Palazzo Braschi is based. This envisages to develop cross-sectional skills, encourage active citizenship, as well as help in the construction of a new and shared memory.

CDM researchers took into consideration the following Museum of Rome – Palazzo Braschi exhibition areas to design three different *Inclusive Memory* learning paths:
1. *And there the river flows* (rooms 3 – 4 – 8 – 20). Images of Rome between the 17th and the 19th centuries are perpetuated through numerous paintings showing landscapes, often from the same geographical perspective but rendered by different artists.
2. *Street festivals* (rooms 2 – 5 – 6 – 7 – 20). Among the most useful themes to describe Rome from the 17th to the 19th century, the street festival stands out. This also happened to be a phenomenon in compliance with the consensus policies promoted by the popes.

3. *Political changes and new society (rooms 8 – 9 – 16 – 17 – 20)*. Between the period of the Restoration and the decision to make Rome capital of the Kingdom of Italy, Rome faced deep transformations. Its urban structure changed, at times completely, there were also economic transformations as well as social and political ones.

CDM researchers developed three different museum paths starting from the above-mentioned exhibition areas. These didactic paths were tested by three classes from the Domizia Lucilla Agricultural Secondary School. Overall, about sixty students were involved in the activities. The classes were very heterogeneous: they included a total of eighteen students with specific learning disorders and six pupils with physical disabilities. Each class participating in the project was divided into three groups of students who were then welcomed by the Museum of Rome researchers. Each group attended one of the tours proposed by CDM researchers and participated in one of the three activities on offer.

Evaluation tools and phases

The overall experience was evaluated through the use of different quantitative and qualitative evaluation tools to identify the project objectives achieved and to compare evaluation results. In particular, the research group used the following instruments:

1. The *UCL Museum Wellbeing Measures Toolkit* (Thomson and Chatterjee, 2016). The toolkit was composed of a set of measurement scales useful for assessing levels of wellbeing arising from participation in museum and gallery activities. In particular, the CDM research group used two kinds of *Wellbeing Measures Umbrellas, Positive younger Adult* and *Negative*, to assess the psychological wellbeing as an indicator of the mental state of the project participants. The two kinds of Wellbeing Measures Umbrellas were distributed among students at the end of the activities in the Museum of Rome – Palazzo Braschi;

2. A *Critical thinking dispositions and skills observation grid*. In order to evaluate critical thinking skills promotion during the activities, an observation grid was designed and implemented. The grid indicators are the critical thinking skills and dispositions defined in Facione, 1990 (Poce, 2017; Poce and Re, 2019). Each learning path has been evaluated with the critical thinking dispositions and skills observation grid.

Analysis and findings

We employed the UCL Wellbeing Measures Umbrellas tools (Thomson and Chatterjee, 2016) to conduct the evaluation, which showed positive results in each learning path. The average positive wellbeing index for each student was quite high, 3.9 points for the *And there the river flows* path (Median: 5 points, Mode: 5 points);
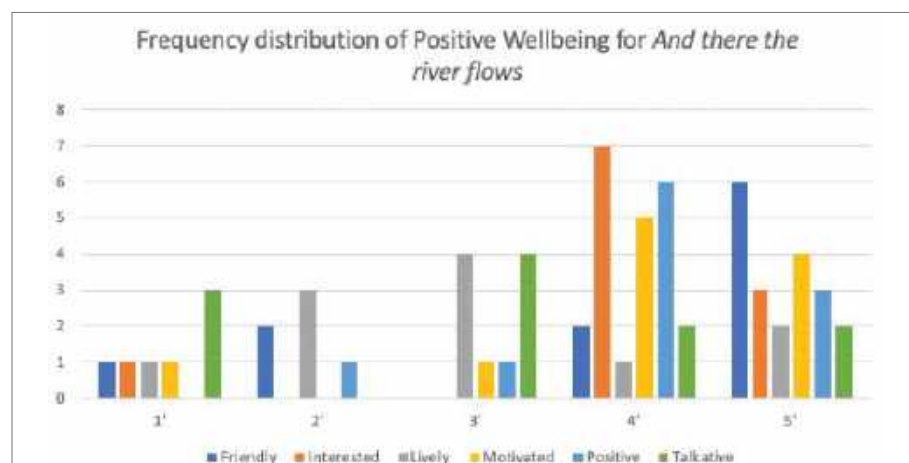

*Image 1. Frequency distribution of Positive Wellbeing for the **Street festivals** path. © Poce and Re*

4.3 points for the *Political changes and new society* path (Median: 4 points, Mode: 5 points); 4.5 points for the *Street festivals* path (Median: 5 points, Mode: 5 points). The modal value was of 4 for the *Interested* and *Positive* wellbeing mood and 5 for the *Friendly* value in all activities. The frequency of distribution of the positive wellbeing values showed a J distribution curve, defining the overall positivity of the learning experience (Image 1). The assessment of negative wellbeing mood or emotion of participants confirms the results obtained through the use of the Positive Wellbeing Umbrella: the distribution curve of negative feelings shows high frequencies in relation to low scores (1-2; Image 2) in all the three paths carried out; the overall average of the malaise ranges between 1.2 and 1.4 points.

*Image 2. Frequency distribution of Negative Wellbeing for the **Political changes and new society path**. © Poce and Re.*
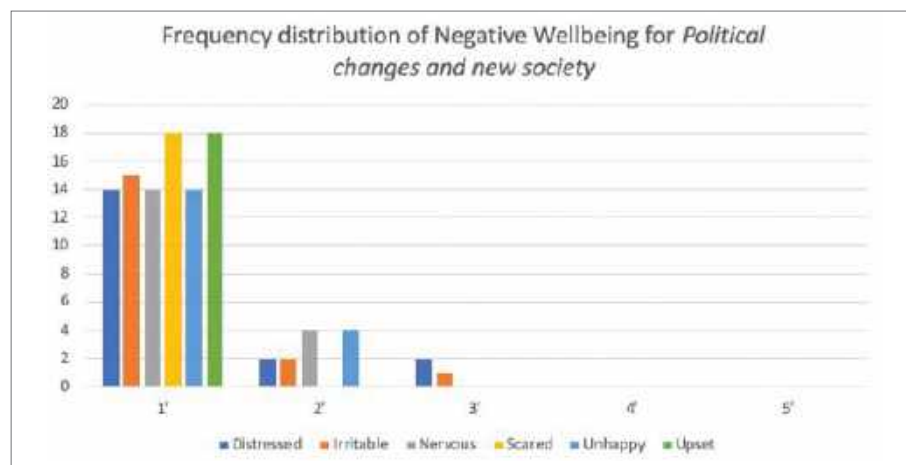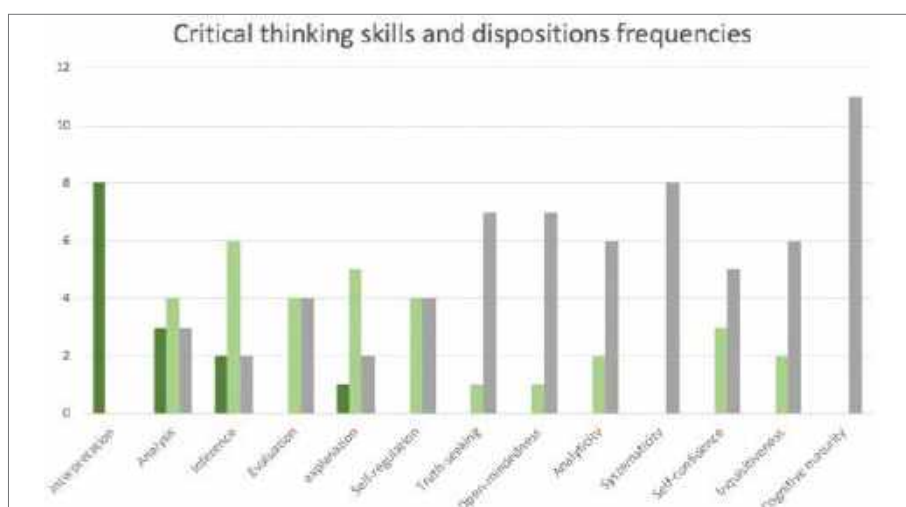

Image 3. Frequency distribution of critical thinking skills and dispositions assessment marks. © Poce and Re

The analysis of students' critical thinking skills and dispositions shows the presence of high-level skills, as far as Interpretation, Analysis and Inference are concerned: these skills were promoted at all museum learning paths, thanks to argumentation, museum object interpretation activities and continuous comparisons between the society represented in works of art and today's world. In general, critical thinking disposition is little or not at all present, both because these characteristics cannot be assessed only through an observation grid and because of the short duration of museum meaning paths (2 hours at maximum).

Conclusions

On the whole, the experience is positively evaluated by the students. The objectives of interactive activities are achieved: inclusion issues and common reasoning have been encouraged, as well as the reflection and the interest in topics considered

"new" by the participants. The UCL Wellbeing Measures Toolkit result analysis and the Critical thinking skills and dispositions evaluation highlight the activity effectiveness defined through moments of shared creation of knowledge and critical thinking enhancement concerning the broad issues discussed. The above results support further development and replication of the activity with a different group of disadvantaged individuals, refugees and immigrants in particular.

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BIOGRAPHIES

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