MUSEUMS FOR THE INTERCULTURAL CITY

Designing for/through local museums and heritage in multicultural towns and cities

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Abstract

Although diversity has always been a fundamental characteristic of human societies, now more than ever, it is central to the political and research agenda. Contextually, the socially active role of museums and heritage has become intertwined with cultural diversity and intercultural dialogue, and design research and practice have become increasingly interested in addressing social and societal issues.

In the light of this, my study developed from a generic interest in how museums and design could have a role in addressing local cultural diversity issues, such as intercultural relationships and tensions, integration processes and so forth.

With the first phase of the research—through literature review, contacts with experts, exploration of case studies and participatory action research—I moved from this generic interest to a more structured conceptual framework and related aim: providing local museums with guidance on how to activate bottom-up the elements of the Intercultural City approach, even in the absence of a local policy framework that embraces this strategy.

The concept of Intercultural City refers to an approach for the management of diversity in urban contexts that conceives diversity as a source of dynamism, innovation, creativity and growth, and stresses the importance of interpersonal and intercultural encounters. In Europe, the development of this approach went hand in hand with the *Intercultural Cities Programme*, a joint action of the Council of Europe and the European Commission.

My study is aimed at supporting especially local museums, which, because of their being "implicated in the territory", are accounted as privileged institutions for being relevant locally. By virtue of its aspirational dimension and its acknowledgement by European institutions and policy networks, I have identified the Intercultural City approach as a reference for addressing the work of local museums, which are regarded as tools potentially able to influence local dynamics.

In line with those design approaches that acknowledge people's and organisations' creativity and empower them in finding their own specific solutions, the outcome of the study is a metadesign framework guiding museums in designing their interventions. This is based on the idea of the ten elements of an intercultural strategy suggested by the Council of Europe. These suggestions are mainly addressed to local governments and policy-makers. Therefore, in elaborating the metadesign framework, I have selected and reinterpreted them in light of what local museums can concretely do. This translation was influenced and addressed by the museum practices and projects observed during the first phase of the research, all of them originally conceived and designed without any explicit reference to the Intercultural City objectives. Furthermore, the premise for the kinds of suggestions included in the framework lies in the idea of design practice as aimed at designing for and through museums, seen as transformative services for local communities. This vision was informed by the transformation design practices observed and developed during the research process.

Lastly, based on the case of MUST-Museo del Territorio Vimercatese and on my active involvement in the design process of the exhibition *Parole per accogliere. Parole da cogliere*, I have reflected on how the Intercultural City metadesign framework can be used in the specific context of MUST and its territory.

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Publications

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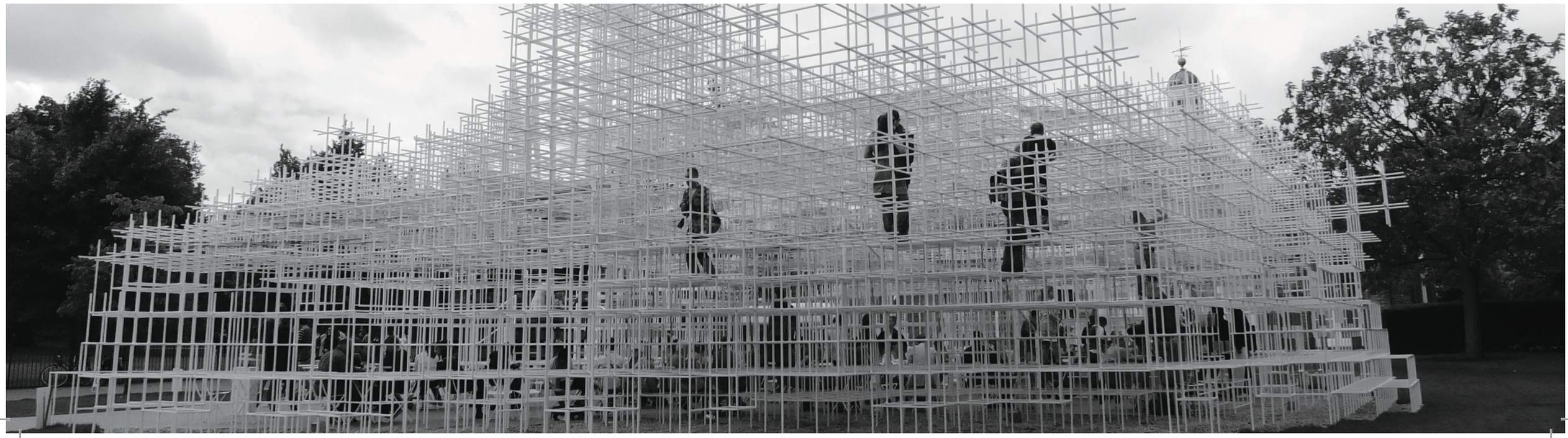
1
Introduction

In this chapter, I introduce the conceptual framework of the study and the aim and questions that have guided its developments. Then, I proceed to the description of the research process and of the structure of the thesis.



1.1. Preamble

The present dissertation developed through my Ph.D. research activity in the context of the Design for Cultural Heritage group at Politecnico di Milano. Among the projects I have been involved in during these three years, there is *MeLa* European Museums in an age of migrations*: a research project funded by the European Commission that aims to define new museum approaches in response to the challenges "posed by the migrations of people, cultures, ideas, information and knowledge in the global world"[1]. This played an important role in shaping my research interest in museums and cultural diversity.

Furthermore, I approached the Ph.D. in design with a transdisciplinary background drawing on cultural management and planning and on urban and local development studies, which explains my interest in focusing on museums and design from the point of view of their role in addressing local cultural diversity issues.

1.2. Problem statement, conceptual framework and research questions

Although diversity has always been a fundamental characteristic of human societies, now more than ever, it is central to the political and research agenda (Pinelli 2012; Ash, Mortimer, and Öktem 2013). I am fully conscious that, depending on geographical, historical, social contexts and so on, certain characteristics are more relevant than others in defining identity and diversity and that there are many forms of diversity, including, for example, gender and sexual orientation. Nevertheless, this study focuses in particular on the ethno-cultural diversity linked to migrations over the last five or six decades and to the presence of migrants in Western societies and cities. Although I am aware of the complexity of super-diversity (Vertovec 2007; Vertovec 2010), for the purposes of this study, I will use the expressions "migrants" or "people with an immigrant background" to refer both to immigrants and to their descendants born in the countries of settlement.

Given that the rapidly increasing ethnic, cultural, linguistic and religious diversity that characterises Western societies "has produced challenges to our living together in freedom" (Ash, Mortimer, and Öktem 2013, 5), the question of how to tap "the potential benefits of diversity while minimising its costs" (Khovanova-Rubicondo and Pinelli 2012, 1) has become a fundamental issue.

Contextually, the socially active role of museums and heritage has become intertwined with cultural diversity and intercultural dialogue (Zelča Sīmansone 2013; Bodo and Mascheroni 2012; Bodo, Gibbs, and Sani 2009), and design research and practice have become increasingly interested in addressing social and societal issues (Burns et al. 2006; Manzini 2014; Manzini and Staszowski 2013).

In the light of this, my study developed from a generic interest in how museums and design could have a role in addressing local cultural diversity issues, such as intercultural relationships and tensions, integration processes and so forth. For the purposes of this study, local cultural diversity is defined as the diversity that exists in a place—a city, a town, a neighbourhood—as result of immigration.

This generic interest implied the need of better defining which aspects of museum and design practice were relevant with respect to local cultural diversity issues and of identifying a reference approach for addressing these issues. Therefore, through the research process, I came to the definition of the three foci of the conceptual framework that provides a context for my study:

1. socially and locally relevant museums;
2. transformation design and connected practices and approaches and
3. the Intercultural City approach.

The first element concerns the contributions of museums to local cultural, social and economic development, with particular reference to issues connected to cultural diversity (Zelča Sīmansone 2013; Bodo, Gibbs, and Sani 2009; Dos Santos 2008; Hooper-Greenhill et al. 2000). The second focus refers both to socially and locally relevant design (Manzini 2014; Burns et al. 2006; Manzini and Staszowski 2013; Sangiorgi 2011) and to the connected idea of acknowledging people's and organisations' creativity and empowering them in finding their own specific solutions (Sanders 2006; Giaccardi and Fischer 2008; Meroni 2007). The concept of Intercultural City refers to an approach for the management of local diversity that considers it as a source of creativity, dynamism, growth and innovation and that aims to help people from all groups benefit from it (Council of Europe 2013; Wood 2009). By virtue of its aspirational dimension and its acknowledgement by European institutions and policy networks, in the context of this study, this approach is considered as a reference for addressing the work of local museums.

1 http://www.mela-project.eu/project/mela-in-brief accessed on April 28th, 2014.

My study is aimed at supporting especially local museums, which, by virtue of their being "implicated in the territory" (Dell'Orso 2009, 22, personal translation), are considered as privileged institutions for acting and being relevant locally. Consistently with my conceptual framework, rather than as targets, I consider them as tools potentially able to influence local dynamics. This is linked to the idea of designing not only for local museums—acknowledging their creative potential and opening up "solution spaces rather than complete solutions" (Giaccardi and Fischer 2008, 19)—but also through museums, seen as transformative services for local communities.

Accordingly, the first set of questions guiding the study was:

1. how can local museums contribute to activate the Intercultural City? Through which actions and approaches? By involving which actors?

I borrowed the idea of activating the Intercultural City by one of the themes of the fourth conference of the International Association of City Museums: *Activating the city*, focused on museums consciously taking on "an active role in the city" (Kistemaker 2010, 6) to improve the quality of life and address other local issues. Accordingly, activating the Intercultural City refers to the idea that local museums would activate bottom-up the elements and vision of the Intercultural City approach, even in the absence of a local policy framework that embraces this strategy. This is consistent with the idea that integration practices "can be well conceived even in a context unfavourable to [their] implementation" (Carrillo, D'Odorico, and Gilardoni 2013, 29).

The questions above implied another question that informed the study:

2. how are museums actually developing practices and projects in line with the priorities and vision of the Intercultural City approach?

The other set of questions that guided the development of the research was about design, namely:

3. how can design support local museums in activating the Intercultural City? Which are the design fields and approaches involved?

This last question shows how, from the point of view of design research, my study is attributable to what Margolin calls "research in design" (Margolin 2009, 71), since it is ultimately focused on "what design can do" (Rampino and Colombo 2012, 110).

1.3. Research process

Consistently with its conceptual framework and connected research foci and questions, the study has the overall aim of providing local museums with guidance on how to activate the Intercultural City by developing practices and projects in line with its priorities and vision. As previously seen, both the research aim and questions and the consequent actions and results developed in the context of a research process that started from a generic interest in how museums and design could have a role in addressing local cultural diversity issues. The three-years-long process consisted of three main phases and related subphases (Tab.1). These were strictly connected among them and sometimes overlapped over time.

Table 1. Research phases, methods and tools, and outcomes.

Phases	Methods and tools	Outcomes
1. Framing		
I. Focus on museums	Literature review Exploration of case studies (primary and secondary research) Contacts with experts	Conceptual framework and research questions and aim Premises for the metadesign framework
II. Focus on design	Literature review Participatory action research	Conceptual framework and research questions and aim Premises for the metadesign framework
III. Focus on local cultural diversity	Literature review	Conceptual framework and research questions and aim Premises for the metadesign framework
2. Formulation		
I. Elaboration of the metadesign framework	Literature review Exploration of case studies (primary and secondary research) Contacts with experts Participatory action research	Intercultural City metadesign framework Reflections on using the framework
II. In-depth case study	Study of case (primary research) Participatory action research	Reflections on using the framework
3. Discussion	Final interpretation	Conclusions

With the framing phase, I moved from the initial generic interest to a more structured conceptual framework and related research questions and aim. In order to do so, I investigated the three constitutive elements of my research interest—museums, design and local cultural diversity—concentrating in particular on their intersections.

The focus on museums developed through literature review on museum practices related to cultural diversity, local development and social is-

sues. In addition, I explored several case studies of museums—both local and not—dealing with cultural diversity and related issues, from various perspectives and with different aims. I learnt about these cases through publications[2], websites[3], workshops and conferences[4] on museums, cultural diversity and social issues. Depending on the information available and on the aspects I was interested in, I examined the cases through secondary research, museum visits and contacts or interviews with museum staff or people in charge of specific projects. Contextually, given my focus on local museums and local cultural diversity, in 2013, I carried out a small research on local authority borough museums in London. Through museum visits and contacts with museum staff, I explored in particular the cases of those local authority museums located in boroughs with a share of Black and Minority Ethnic population above average[5] and that, according to a first web analysis of their programmes and collections, presented aspects of interest for my focus on ethno-cultural diversity. Lastly, the focus on museums developed also thanks to recurring contacts with Silvia Mascheroni, expert in heritage education in an intercultural perspective and co-founder of *Patrimonio & Intercultura*[6] (*Heritage and Interculture*), who advised me on relevant case studies and issues of interest for my research.

The exploration of design was based on literature review on the fields and aspects of design concerned with cultural heritage and with local and social issues. In addition, from March to August 2013, I observed and worked to a design for social innovation and community development programme—*Small Works*[7]—in one of the most ethnically diverse areas of London, exploring possible links between this kind of design practice and community heritage and cultural assets in ethnically diverse areas.
Lastly, the third focus of the first phase—that on local cultural diversity—developed through literature review on diversity in urban contexts, local intercultural dynamics and models employed to address diversity.

2 For example, Bodo, Gibbs, and Sani 2009; Bodo and Mascheroni 2012.
3 For example, http://www.patrimonioeintercultura.ismu.org/ and http://incluseum.com/ accessed on August 22nd, 2014.
4 For example, *Terza giornata interculturale Bicocca: Muoversi verso. Luoghi delle città, dialoghi interculturali* (Milan, 2013), *Ecomuseums 2012. 1st International Conference on Ecomuseums, Community Museums and Living Communities* (Seixal, Portugal, 2012), *Per educare nella società plurale. Cinema, plurilinguismo, patrimonio culturale* (Milan, 2012).
5 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls accessed on July 11th, 2014.
6 http://www.patrimonioeintercultura.ismu.org accessed on July 4th, 2014.
7 http://www.clear-village.org/projects/smallworks accessed on July 14th, 2014.

As well as leading to the definition of the conceptual framework of my study and of the consequent research questions and aim, the investigation of these three foci provided the premises for the second phase of the research, consisting in the development of a metadesign framework aimed at guiding local museums in activating the Intercultural City.
The idea itself of elaborating a metadesign framework as a tool for guiding museums is in line with those design approaches—explored in the framing phase—that acknowledge people's and organisations' creativity and empower them in finding their own specific solutions. Following the first phase of the research, the Intercultural City approach was considered as a reference for addressing the work of local museums. Based on the idea of the ten elements of an intercultural strategy suggested by the Council of Europe and on the working definitions provided by the Intercultural Cities Index (Council of Europe 2013; Council of Europe and European Institute for Comparative Cultural Research 2013), I developed the metadesign framework aimed at guiding the intervention of local museums. The Intercultural City recommended actions are conceived for urban policies and are mainly addressed to local governments, policy-makers and practitioners (Council of Europe 2013; Wood, Comedia, and Council of Europe 2009). Therefore, in elaborating the metadesign framework, I have selected and reinterpreted these suggestions in light of what local museums can concretely do, also taking into consideration the fact that they are often small realities with limited resources. This translation was influenced and addressed by the museum practices and the projects observed during the first phase of the research process, all of them originally conceived and designed without any explicit reference to the Intercultural City objectives. Furthermore, the premise for the kinds of suggestions included in the framework lies in the idea of design practice as aimed at designing for and through museums, seen as transformative services for local communities. This vision was informed by the exploration of design issues conducted during the first phase of the research. In translating the Intercultural City recommendations in the context of museums, I have privileged insights from those museum practices that are in line with a transformation design approach.
The second phase of the research process consisted also of the study of the case of MUST-Museo del Territorio Vimercatese (Vimercatese Territory Museum) in Vimercate. This was conducted through interviews, analysis of documents and participatory observation, and through my active involvement in the design process of *Parole per accogliere. Parole da*

cogliere[8] (*Words to receive. Words to be received*): an exhibition promoted by the migrants' resource centre COI in the context of MUST's intercultural festival. This subphase allowed me to reflect on how the Intercultural City metadesign framework could be used in the specific context of MUST and Vimercate, and it complemented the observations based on the focus on museums of the first phase of the research.
With the third phase, I interpreted the process that led to the metadesign framework and the reflections on using the framework in the light of the questions and the aim of my research.

1.4. Structure and contents

The thesis is divided into two parts and its contents are organised into chapters and *Experiences from the field* inserts. These present case studies and experiences that I observed and participated in, and that influenced and addressed the development of the research, the elaboration of the Intercultural City metadesign framework and the consequent reflections.
The first part of the thesis is mainly based on literature review and is aimed at introducing the three elements that constitute the conceptual framework for the research.

- Chapter 2 focuses on the local role of museums and on the links between cultural diversity and the socially active role of museums.
- The first insert *Experiences from the field* is about some local authority borough museums in London. It explores the reasons and aims of their focus on local ethno-cultural diversity, as well as the interventions they have developed and the barriers and difficulties encountered.
- Chapter 3 presents the approaches employed to address diversity, particularly at the local level, and illustrates the concept of Intercultural City, as defined by the joint programme of the Council of Europe and the European Commission.
- Chapter 4 focuses on transformation design and connected practices and approaches, and on the implications for design for cultural heritage and its different domains and scales of intervention.
- The second insert *Experiences from the field* is dedicated to *Small Works*: the design for social innovation and community development programme in one of the most ethnically diverse areas of London that I observed and contributed to.

The second part of the thesis is dedicated to the metadesign framework and to the discussion of the results of the research process.

- Chapter 5 illustrates the metadesign framework, starting from the elements of the Intercultural City strategy and complementing the suggestions of the framework with examples of concrete museum practices and projects.
- The third insert *Experiences from the field* illustrates more extensively the cases mentioned in chapter 5.
- Chapter 6 presents the case of MUST-Museo del Territorio Vimercatese in Vimercate and the consequent reflections on how the Intercultural City metadesign framework can be used in the specific context of MUST.
- Chapter 7, the last chapter, illustrates the conclusions of the study, with reference to the conceptual framework, the questions and the aim of the study.

8 http://www.museomust.it/drupal/eventi/parole-accogliere-parole-da-cogliere accessed on August 6th, 2014.

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PART I
Local museums for the Intercultural City: laying the foundations

2

Local museums, relevant museums and cultural diversity

This chapter focuses on the local role of museums and on the links between cultural diversity and the socially active role of museums. In the first paragraph, I present the many definitions of local museum and identify those that are relevant to this study. The second paragraph presents theories and views on the idea of museums as socially responsible institutions addressing social and local issues. I conclude the chapter with a paragraph that explores the link between the socially active role of museums and heritage and the subjects of cultural diversity and intercultural relations.

2.1. Local museums, city museums and museums acting locally

Depending on the use of the world local, the term local museum may refer to different kinds of institutions. A first meaning suggests the ownership of the museum by the local government. For example, in Italy, in 2011, 41.6% of museums and heritage institutions were owned by municipalities (Istat 2013). According to the data collected by the European Group on Museum Statistics, in most of the European countries, local- and regional-owned museums represent a significant share[1].

Nevertheless, the ownership by a local government does not necessarily imply that the museum is local in its contents and vision. For the purposes of this study, local museums are not defined by their ownership nor by the nature of their funding sources (i.e. local governments). Instead, the idea of local museums here adopted refers to institutions strictly linked to the distinctiveness of their places and focused on their conservation and celebration (Dell'Orso 2009; Davis 2011; Davis 2008). However, the ways museums are connected with their environments are various. For example, Dell'Orso observes how thematic museums too—such as archaeological and naturalistic ones—can have a strong focus on the local context and, therefore, should be considered local (Dell'Orso 2009).

With reference to museums and local development, de Varine makes a distinction between community and territory museum (de Varine 2005). The former is expression of a community, which can be defined by a place or by common practices, customs and traditions. Thus understood, the community museum is not necessarily linked to a geographic unit. Instead, the territory museum is expression of a place and is aimed at representing and promoting its features and evolution (de Varine 2005). It is worth underlining that, as that of local museum, the definition of community museum is not fixed, nor univocal. It depends on the heterogeneity of the museum experiences and on the concept of community (Delanty 2010) embraced. For example, Hackney Museum is a local authority museum that is part of the Health & Community Services of the Council[2] and is committed to explore and represent the borough. That being so, according to the terminology by de Varine, it can be categorised as a territory museum (de Varine 2005). Nevertheless, in the light of its participatory activities with local people and referring to an idea of community defined by place, it is institutionally considered a community museum (Sue McAlpine and Cheryl Bowen, personal communication, May 10th 2014).

1 http://www.egmus.eu/nc/en/statistics/complete_data/country/0/year/0/?item-M%5B3%5D=item_3a%2Citem_3b%2Citem_3c%2Citem_3d%2Citem_3e&itemT=0&year-Country=&idCountry=&druck=0#fn9 accessed on April 19th, 2014.

2 http://apps.hackney.gov.uk/servapps/councilstructure/# accessed on April 19th, 2014.

Kinds and sizes of the places of reference for local museums are various, their boundaries depending on historical, sociological, natural or economic criteria (de Varine 2005). Several examples of local museums show how such museums can refer both to rural and urban contexts: rural experiences, such as that of the Ecomusée Rural du Pays Nantais[3], are accompanied by cases of neighbourhood museums, such as the pioneering Anacostia Community Museum (Kinard 1985), and of urban ecomuseums, such as the Ecomuseo Urbano Metropolitano Milano-nord[4].

Given the topic of this study, I am especially interested in local museums that refer to urban places. This introduces another type of museum, also difficult to define univocally: city museums (Galla 2009; Kistemaker 2006a; Jones et al. 2012).

> As we all know, it is not easy to answer the question, What is a city museum? [...] [T]he exciting thing about city museums is that they can be very multifarious, including art collections, archaeological and historical objects and sometimes objects related to natural history. It is, therefore, necessary to be somewhat more precise. I would like to use here a description of Steven Thielemans [...]: a city museum is a museum about and in the city. It is connected with both the strategy of the city and with its citizens. (Kistemaker 2006b, 5)

This definition applies to urban contexts the idea of local museums as institutions strictly connected to the peculiarities of their places (Dell'Orso 2009; Davis 2011; Davis 2008). It does not consider ownership, management and funding sources by city governments as defining features. At the same time, this flexible definition embraces the complexity and the various facets of the concept of city itself (Martinotti 1993; De Matteis and Bonavero 1997). Therefore, city museums seem to refer to different urban entities, including boroughs (e.g. the FHXB Friedrichshain-Kreuzberg Museum in Berlin[5] and many borough local authority museums in London[6]) and urban regions (e.g. the Ecomuseo Urbano Metropolitano Mi-

3 http://www.ecomusee-rural.com/ accessed on April 19th, 2014.

4 http://www.eumm-nord.it/ accessed on April 19th, 2014.

5 http://www.fhxb-museum.de/ accessed on April 19th, 2014.

6 See for example Hackney Museum (http://www.hackney.gov.uk/cm-museum.htm accessed on April 19th, 2014) and the Museum of Croydon (http://www.museumofcroydon.com/ accessed on April 19th, 2014).

lano-nord[7] and the Museo del Territorio Vimercatese[8] in the area of Milan). Importantly for my study, this same multifaceted concept of city applies to the Intercultural City idea, as defined by the Council of Europe (Council of Europe 2008). The heterogeneity of the cities involved in the *Intercultural Cities Programme*—from the boroughs of Neukölln and Lewisham to the capital cities of Oslo, Copenhagen, Dublin and Lisbon—show how this notion relates to a local policy approach that can be implemented in different kinds of urban contexts.

As institutions "implicated in the territory" (Dell'Orso 2009, 22, personal translation), local museums—whether referred to urban or rural areas—can play an active role in local development and dynamics. This introduces the idea of museums acting and being relevant locally. According to Silvia Mascheroni, expert in heritage education in an intercultural perspective, this is an element that should be considered when reasoning on the localness of a museum (personal communication, February 17th, 2014).

"Can the museum do more than reflect and interpret the past and present? What about the development of the city—its future?" (Jones 2008, 9). Several studies and experiences show the contribution of city and local museums in terms of cultural, social and economic development (Jones, Macdonald, and McIntyre 2008; Kistemaker 2006a; Davis 2011; de Varine 2005; Alexander and Alexander 2008).

For the purposes of this study, I am interested in local museums as institutions deeply connected to their reference places, regardless of the nature of their ownership, management and funding sources. With regard to the Intercultural City strategy, rather than as targets, I consider them as policy tools, potentially able to influence local dynamics (Dell'Orso 2009) and—in this particular case—to contribute to the development of the Intercultural City approach.

2.2. Socially relevant museums, locally relevant museums

As a result of the critical atmosphere of re-evaluation of societal values and goals, the 1960s and the 1970s witnessed the reassessment of the role of museums and the growing recognition of their responsibilities towards society (Davis 2008; Dos Santos 2008a; Davis 2011). As Moutinho puts it,

7 http://www.eumm-nord.it/ accessed on April 19th, 2014.
8 http://www.museomust.it/ accessed on April 19th, 2014.

> the restrictive view of museology as a collection-oriented work technique has been replaced by a new museological understanding and new practices directed to the development of mankind. (Moutinho 2007, 43)

Over the years, this concept of museums as socially responsible institutions has been diffusely acknowledged and put into practice, also thanks to the support of museum associations such as the American Association of Museums or the International Council of Museums (Weil 2002). For example, in 2013 the Museums Association launched its vision *Museums Change Lives*.

> The time is right for museums to transform their contribution to contemporary life. As public expenditure continues to be cut, it is more important than ever to have a strong sense of social purpose. Funders and policy makers expect museums to achieve greater social outcomes and impact. Individuals and communities are under stress and every museum must play its part in improving lives, creating better places and helping to advance society, building on the traditional role of preserving collections and connecting audiences with them. (Museum Association 2013, 3)

As well as highlighting the growing interest and expectations towards the role of museums in supporting positive social change, the Museums Association's vision underlines the link between the social impact of museums and funding opportunities (Museum Association 2013). In this respect, Koster argues that museums that are more relevant have more chances to attract funding and be sustainable in the course of time (Koster 2006). This applies particularly to younger museums without important collections nor a strong reputation: "public service may be their only future" (Weil 2002, 36). According to Koster, the relevance of a museum is given by its efforts in addressing "contemporary and future matters, both locally and globally" (Koster 2006, 90). For the purposes of this study, herein I focus on the role of museums in their local contexts.

Addressing those issues that are important to local people is considered essential to developing socially relevant museum initiatives (Wood 2009). Efforts and outcomes in this direction do not involve only local museums, but extra-local institutions too. For example, Bodo, Da Milano and Mascheroni show how even national museums and institutions that have an extra-local scope of interest can address social inclusion in neighbourhoods (Bodo, Da Milano, and Mascheroni 2009).

The aspects of the local role of museums that have been researched and that have drawn the interest of policy-makers and cultural professionals are several. The link with tourism is one of these. The "Guggenheim effect" (Vicario and Monje 2003, 2383) refers to the idea of museums as tourist attractions (de Blavia 1998) and to the related spin-off effects. Another perspective, more centred on the local population, focuses on the "role of museums as intermediaries between local populations and tourism industry" (Dos Santos 2008b, 173). Here, the work of museums includes finding funding, offering training, supporting the local community in programming the tourist attractions and the like (Dos Santos 2008b). In this case, tourism is part of a broader strategy of community empowerment and development. With regard to this, another aspect of the local role of museums that has been subject of study is the idea of community for contemporary museums. Based on an in-depth examination of the issue, Crooke concludes that the mutual relationship between community and museums has "given rise to new ideas about the purposes and politics of museums" (Crooke 2007, 137). From a museum sector perspective, the increasing involvement with community reflects the "progressive communitarian approach […] that promotes museums as places that can foster inclusion, tackle inequality and address discrimination" (Crooke 2007, 132). Indeed, one feature of the locally relevant work of museums is the explicit focus on social inclusion. The vision of the UK Government's Department for Culture, Media and Sport (DCMS 2000; DCMS 2001) and the response from the museum sector (Crooke 2007; Hooper-Greenhill et al. 2000) offer an emblematic example of this trend. In evaluating these experiences, Hooper-Greenhill et al. observe how the work towards social inclusion includes also initiatives not explicitly referred to with this term. Concepts such as local regeneration, community involvement, community capacity building and so on are attributable to the domain of the activities of museums towards social inclusion (Hooper-Greenhill et al. 2000). In general, the initiatives that museums develop in order to foster social inclusion

> rely on the use of museum objects, exhibitions, environment, services (educational, outreach) and expertise as part of joint ventures with other organizations or community initiatives, aiming at the micro and meso levels – or as means to deliver speeches and provoke discussions at the macro level.

> Among different methods, the exhibition is a privileged tool […]. In some cases, exhibitions serve as support for special programmes aiming at defined audiences and as a process for community participation and self-awareness. (Dos Santos 2008b, 179–180)

Based on what observed in the United Kingdom, Hooper-Greenhill et al. identify seven areas of impact of social inclusion work in museums:

1. Personal growth and development
2. Community empowerment
3. The representation of inclusive communities
4. Promoting healthier communities
5. Enhancing educational achievement and promoting lifelong learning
6. Tackling unemployment
7. Tackling crime (Hooper-Greenhill et al. 2000, 23–24).

With reference to these areas, the research undertaken by Hooper-Greenhill et al.

> has identified a wealth of evidence to demonstrate the highly significant social impact of museums and galleries and their contributions towards social inclusion. (Hooper-Greenhill et al. 2000, 53)

In addition, in response to the difficulties and obstacles noticed, the authors propose a virtuous circle that would enable museums to be more effective (Fig.1).

Contextually to the recognition that museums can act as "agents of social inclusion" (Sandell 1998, 401), there is a strong interest in the evaluation of museums, both due to the need for accountability and to the idea of spreading good practices (Mercer 2004; Bryan, Munday, and Bevins 2011; Travers 2006; Hooper-Greenhill et al. 2000).

It should be pointed out that the relationship between museums and local and community development is characterised by ambivalence and tensions. For example, in investigating community engagement and participation in museums and galleries in the United Kingdom, Lynch identified a number of initiatives based on empowerment-lite, false consensus and rubber-stamping practices (Lynch 2011). The provocative use of the word museum by experiences such as the The Museum of Reclaimed Urban

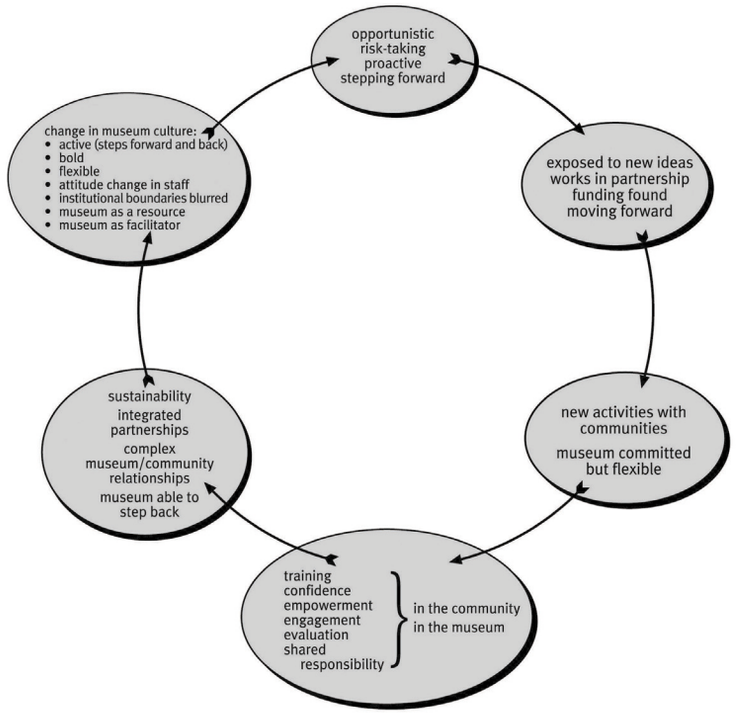

Figure 1. The museum as a catalyst for social inclusion: the virtuous circle. Source: Hooper-Greenhill et al. 2000, 54.

Space in New York[9] and the Museo de los Desplazados[10] (Museum of the evicted people) in Spain calls into question the role of museums in the context of neoliberal tourist- and culture-led development. The risks of such processes in terms of social marginalisation, disempowerment and gentrification (Zukin 1995; Vicario and Monje 2003) may concern also community-based museums. Sze talks about "gentrification consciousness" to describe

> the complicated and conflicting politics that are produced by cultural institutions whose prior affiliations, history, and specific identification with place are critical of gentrification but whose own growth and stabilization as an institution are reliant on the area's continued gentrification. (Sze 2010, 512)

This brief review shows the complexity of the relationship between museums and local development, whose outcomes do not depend exclusively

9 http://www.morusnyc.org/ accessed on April 28th, 2014.
10 http://www.lefthandrotation.com/museodesplazados/ accessed on April 28th, 2014.

on the intervention of museums, but also on the interplay with contextual factors, such as cultural, social and economic regulations and policies. However, with these concerns and criticisms taken into account, there is still a large interest towards the socially active role of museums, as well as the acknowledgement of their efforts and of the outcomes achieved.
In the context of my research, this point translates into the idea of local museums as instruments for activating the elements of the Intercultural City strategy, even where policy institutions and networks at local level do not implement it. This is connected also to the theme of museums and cultural diversity.

2.3. Museums and (local) cultural diversity

Internationally, the socially active role of museums and heritage has become intertwined with cultural diversity and intercultural relations. While, initially, the focus was on migrant communities, more recently the interpretation of cultural diversity has been broadened to include, for example, LGBT people, people with disabilities and people who are generally considered as socially excluded (Young 2005). Although aware of these many other forms of diversity, for the purpose of this study I am concerned with ethno-cultural diversity.
With the aim of addressing cross-cultural issues impacting on museums, in 1992, ICOM established a Working Group on Cross Cultural Issues, later named Cross Cultural Task Force (ICOM Working Group on Cross Cultural Issues 1997). In its 1997 policy statement and action plan, the Working Group observed the efforts of museums throughout the world in addressing cross-cultural issues. At the same time, it recognised the need for further work towards the development of

> inclusive approaches and guidelines concerning the way that museums should endeavour to deal with cultural diversity in general and indigenous and multicultural issues in particular. (ICOM Working Group on Cross Cultural Issues 1997)

For this purpose, the group identified seven principles that would have guided its work (Tab.1). These show how the focus on cultural diversity is strictly connected to that on community development, empowerment and engagement (ICOM Working Group on Cross Cultural Issues 1997).
Since then, the interest of ICOM in cultural diversity has grown and has been further nourished and informed by the influence of other relevant

Cultural diversity Recognition and affirmation of cultural diversity at the local, regional and international levels and the reflection of this diversity in all policies and programs of museums across the world.
Participatory democracy Promotion of heritage representation with active input from all stakeholders through appropriate processes of consultation, negotiation and participation.
Cooperation and coordination Cooperation and coordination to share projects and enhance cultural exchanges in order to maximise on resources and expertise at the regional and global levels.
Peace and community building Promoting the sense of place and identity of diverse peoples through the appreciation of their diverse inheritances and the fostering of a shared vision inspired by the spirit of reconciliation.
Innovation and inspiration Fostering of creativity and the development of challenging approaches to stimulate inclusive heritage consciousness in multicultural societies.
Capacity building Directed and sustained endeavours to increase the operational capacity of museums to respond to transformation and changes in multicultural societies with vigour and insight.
Resourcefulness Maximisation on the ways that will encourage the diversification of resources to address competing demands of cultural equity concerns and cultural economics.

Table 1. Principles guiding the work of ICOM Cross Cultural Taskforce. Source: adapted from ICOM Working Group on Cross Cultural Issues 1997.

stances, such as the UNESCO policy, made explicit in the 2001 Universal Declaration on Cultural Diversity (UNESCO 2002) and in the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2013). Internationally, these ideas have been shaping policies, practices and opinions regarding museums and cultural diversity.

The contributions on this subject are various and steadily growing. Several projects and studies have been and are focusing on different aspects of the work of museums. For example, between 2007 and 2009, the European project *MAP for ID-Museums as Places for Intercultural Dialogue*[11] enabled the realisation of interventions that developed the potential of museums as places of intercultural dialogue (Bodo, Gibbs, and Sani 2009). More recently, the permanent network of museums *LEM-The Learning Museum Network Project*[12] has established a working group on intercultural dialogue. It has been commissioned to collect, organise and consolidate the efforts made in response to the demand for "greater intercultural awareness with regard to the role of the museum, thematic programmes,

11 http://www.amitie.it/mapforid/ accessed on April 28th, 2014.
12 http://www.lemproject.eu/ accessed on April 28th, 2014.

and recruitment policy"[13]. *MeLa* European Museums in an age of migrations*—a research project funded by the European Commission—reasons about cultural diversity and identity as connected to the notion of "age of migrations", considered "as a paradigm of the contemporary globalized and multicultural world" (Basso Peressut and Pozzi 2012, 10). *MeLa* aims to define new museum approaches in response to the challenges "posed by the migrations of people, cultures, ideas, information and knowledge in the global world"[14].

As shown also by these studies, while, for some museums, debates and practices about cultural diversity, representation and engagement have a long history, other institutions have only recently started to address this topic.

In her study for the Museum of London, Young refers to four distinct arguments explaining and sustaining the interest of museums in promoting diversity and equality (Young 2005):

1. legal: museums should follow legal requirement about promoting equality and fighting against discrimination;
2. intellectual: as part of the scientific community, museums should engage with the issues and perspectives that characterise contemporary society;
3. ethical: equity and fairness should be enshrined in those ethical principles already guiding the museums sector;
4. business case: as organisations wishing to maximise their audiences and attract funding and support, museums cannot ignore the diverse communities that make up their cities and towns.

Sustained by such motivations,

> the rise of interest in embracing cultural diversity [...] has increased the pace of changes in museum practice – interest in new forms of collecting, new histories on display and new ways of communicating. (Crooke 2007, 93)

The heterogeneity and richness of the work of museums result also in a varied and ambiguous terminology, continually evolving. For example, some of the contributions play on the prefixes multi-, inter- and trans- in order to describe and/or regulate museum approaches to representation, audience engagement, education, organisational change and so on (Lupo

13 http://www.lemproject.eu/WORKING-GROUPS/Intercultural-dialogue accessed on April 28th, 2014.
14 http://www.mela-project.eu/project/mela-in-brief accessed on April 28th, 2014.

et al. 2014; Macdonald 2003; Bodo and Mascheroni 2012; Macdonald 2007).

From the point of view of the dimensions of the museum involved, Sandell identifies three areas of intervention: access, participation and representation (Sandell 2006). Initiatives centred on access focus on ethno-culturally diverse people as users and visitors. The factors that inhibit such access can be physical and financial (e.g. the price of the ticket or the lighting) as well as intellectual and cultural (e.g. the communication or the image of the museum). The area of participation refers to the engagement of the audience—specifically migrant communities—in participatory design and decision-making processes. The third area considered—that of representation—concerns the ways in which museums have corrected the misrepresentation or non-representation of certain groups in their collections and exhibitions.

Bodo and Mascheroni analyse the experiences of many museums in Europe from another perspective, namely that of the underlying cultural policy approaches (Bodo and Mascheroni 2012; Bodo 2013). Based on this, they identify three approaches:

- 'showcasing difference': a knowledge-oriented multiculturalism intended as an educational strategy to promote in autochthonous audiences a better understanding of 'other' cultures;
- 'heritage literacy': integration of new citizens within mainstream culture, to help them become more familiar with a country's history, language, values and traditions;
- promotion of cultural self-awareness in migrant communities through 'culturally specific programming'. (Bodo 2013, 49)

As well as having an important role in "supporting a multicultural base and helping individuals and groups maintaining a vital link with tradition" (Bodo 2013, 50), these approaches present some limits and risks. First, they tend to be based on a static and essentialist idea of heritage. Second, they generally engage communities in relation to their own cultures, avoiding cross-cultural interaction. Lastly, they mainly aim to promote mutual respect and knowledge, rather than foster relationships and initiate new knowledge systems and interpretive communities (Bodo and Mascheroni 2012; Bodo 2013).

In response to these limits, Bodo and Mascheroni put forward the idea of intercultural work as a transformative practice for museums and their

audience and as a new paradigm for museums (Bodo and Mascheroni 2012; Bodo 2013). The intercultural character of museum education does not lie as much in the transmission of notions on cultural diversity, as in the development in the audience of those skills and competences more and more needed in contemporary societies, characterised by increasing contacts and exchanges between different cultural practices (Tab.2).

- cognitive mobility
- critical understanding of the surrounding reality
- critical understanding of one's own experience, ideas, emotions, desires, and ability to share them with others
- open attitude towards diversity and "otherness"
- awareness of one's own multiple identities
- ability to question one's own points of view and to understand those of others
- ability to challenge prejudice and stereotypes
- openness to exchange and cooperative attitude
- attitude towards tensions and frictions—where they occur—as opportunities for individual and communal growth
- sense of shared ownership of the museum and heritage

Table 2. Skills and competences transmitted through the intercultural work of museums as defined by Bodo and Mascheroni. Source: adapted from Bodo 2013, 54.

It should be underlined that the three approaches previously seen are not in contradiction with this idea of intercultural work. Rather, by virtue of the acknowledgement of their important role, they can and should be integrated in a transformative and intercultural way of working:

> these approaches find a new legitimacy in so far as they are seen to be part of a process ultimately aimed at generating new, inclusive and shared meanings/narratives around museum collections. (Bodo 2013, 50)

For example, *A Brera anch'io* (*I'm at the Brera gallery too*)—mentioned as an example of a project that incorporates the intercultural idea—includes some features that are attributable to the "showcasing difference" approach.

The approaches discussed by Bodo and Mascheroni were identified with reference to museum contexts and not to the policies and approaches addressing diversity locally. My focus is both on museums and on their contributions to local intercultural dynamics. In this respect, in order to develop activities that contribute to the Intercultural City aims, museums can potentially adopt all the four approaches identified by Bodo and Mascheroni. For example, both projects aimed at supporting language training for migrants—that can be attributed to the "heritage literacy" ap-

proach—and initiatives promoting local cultural diversity—attributable to the "showcasing difference" approach—are significant for the priorities of the Intercultural City strategy (Council of Europe 2013).
With regards to the involvement of local museums in the promotion and representation of their culturally diverse contexts, the contributions of Lin and Novy present examples referable to both what de Varine calls community and territory museums (de Varine 2005). In his research on the relation between heritage and the "power of urban ethnic places" (Lin 2010, i), Lin discusses the cultural and economic retooling power of ethnic heritage preservation. Based on the experiences of selected places in Houston, Miami, Los Angeles and New York, he acknowledges an important role to museums and cultural institutions linked to ethnic communities and based in culturally diverse areas.

> Ethnic and vernacular heritage museums [...] architecturally rehabilitated and culturally redeemed vernacular building types, residential tenements, and row houses that had previously drawn public outrage and stigmatization as slums and harbingers of residential overcrowding, vice, and immorality. These projects have joined historic preservation work with contemporary story telling in converting residential buildings to exhibitionary museums and gallery spaces. (Lin 2010, 251)

In addition, Lin observes that such initiatives can give voice and visibility to often-marginalised ethnic communities (Lin 2010). Novy underlines this same point with reference to the FHXB Friedrichshain-Kreuzberg Museum in Berlin, a territory museum in de Varine's meaning (de Varine 2005). In the context of his study on the potential of tourism for socially equitable forms of development of the diverse neighbourhood of Kreuzberg, he considers the multicultural walking tour promoted by the museum as one of those representational practices that

> involve the potential for self-definition, agency, visibility and voice and [that] can be seen as playing a role in marginalized communities' struggle for greater equality and empowerment. (Novy 2011, 228)

The ways in which local museums are dealing with the diversity that characterises their places have been subject matter of the *MeLa* European Museums in an age of migrations* project. Based on a review of the initiatives undertaken by various institutions in Europe, Montanari puts forward six possible roles for local museums, related to two foci of intervention: asserting stability and fostering social cohesion (Tab.3).
Inevitably, this brief overview does not provide an exhaustive representation of the richness of the work undertaken by museums—local or not—in the past decades, nor does it discuss extensively the multiple and complex issues involved. In the following section, in discussing the ways in which museums can contribute to the development of the Intercultural City approach, I will touch upon those aspects that are more relevant to this study.

Foci of intervention	Roles of local museums
The focus on contemporary local communities: asserting stability and continuity in a shifting cultural context	Educating the population about local history and identity
	Fostering or restructuring the sense of belonging to the culture arising from the distinctive characteristics of a place
	Offering stable roots on which to anchor identity systems
The inclusion of the new members of the community: enhancing connections and mutual understanding to foster social cohesion	Alphabetizing about the local identity
	Supporting the construction of new connections with a different physical and cultural landscape
	Enhancing sense of awareness and mutual knowledge

Table 3. Possible roles of contemporary local museums dealing with diversity according to Montanari. Source: adapted from Montanari 2013, 546–557.

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Experiences from the field

Local authority borough museums and cultural diversity in London

The first insert *Experiences from the field* focuses on the cases of those local museums that are owned and managed by London boroughs councils. I start with an introduction on how local authority museums in the UK are committed to tackle social exclusion and on how the collections and collection-related activities of London's local authority museums reflect the cultural diversity of the communities they serve. Then, I present the cases of some local authority museums that are located in boroughs with a share of Black and Minority Ethnic population above average, exploring the reasons and aims of their focus on local ethno-cultural diversity, the interventions they have developed and the difficulties encountered.

1. Local authority museums tackling social exclusion in the UK

Local authorities are the most significant providers of museums in the UK: as of 2003, 40% of the 1,811 registered museums in the UK were owned and operated by local councils (Lawley 2003). Local authority museums include realities such as major urban museums and galleries, countywide services, and smaller borough museums. In the context of the New Labour government's focus on tackling social exclusion, local authorities and, with them, local authority museums have been seen as key actors in the work towards social inclusion (Lawley 2003). In 2000, the Department of Culture, Media and Sport issued a policy specifically aimed at guiding museums, galleries and archives in promoting social inclusion (DCMS 2000). In response to this document, the Group for Large Local Authority Museums published a study showing the variety of projects and activities through which local authority museums across the country could play and were playing a role in combating social exclusion (Hooper-Greenhill et al. 2000).

2. Mapping cultural diversity in London's local authority museum collections

In the context of the commitment in addressing social issues that characterises the work of some local authority museums, there is the focus on ethno-cultural diversity and related social and local issues. This is particularly relevant in the case of London: one of the world's most culturally diverse cities. At the 2011 Census, the Greater London—that comprises the City of London and 32 London boroughs—had a population of approximately 8.2 million. Of this number, 44.9% were White British. According to Census' breakdown, 59.8% of the population were White, 5% Mixed, 18.4% Asian, 13.3% Black and 3.5% from other ethnic groups.
In 2003, the London Museums Agency commissioned a study on London's local authority museum collections. Collecting practices and the uses of collections of twenty-eight museum services were analysed

> with the aim of determining how far the collections and collection-related activities of London's local and social history museums reflect[ed] the diverse cultures and heritage of the communities they serve[d] (Bott 2003, 3)

Eighteen of the museums surveyed reported that they had acquired material reflecting the cultural diversity of their communities and thirteen of them provided information about special projects and best practices through which they were reflecting local cultural diversity (Bott 2003). The study presents also information on the main barriers that respondents had encountered in working with minority ethnic communities, specifically:

- the same difficulties in engaging people experienced for any type of community involvement;
- difficulties in demonstrating the relevance of museums and museum projects;
- difficulties in collecting contemporary oral material;
- difficulties for small teams in sustaining developmental work;
- difficulty of making useful contacts and keeping them;
- museum staff generally not representative of ethnic minorities;
- language barriers;
- lack of knowledge of cultural sensitivities;
- barriers due to being associated with the council and
- contrasts with other council members.

3. Addressing diversity in London's local authority borough museums

Some of the local authority museum owned and managed by London boroughs are focused on the history and identity of their boroughs, being local also from the point of view of their contents. In 2013, in the context of my study, I explored in particular the cases of those local authority museums located in boroughs with a share of Black and Minority Ethnic population above average[1] and that, according to a first web analysis of their programmes and collections, presented aspects of interest with regards to the focus on ethno-cultural diversity:

1. Brent Museum (London Borough of Brent)
2. Redbridge Museum (London Borough of Redbridge)
3. Gunnersbury Park Museum (London Boroughs of Ealing and Hounslow)
4. Vestry House Museum (London Borough of Waltham Forest)
5. Cuming Museum (London Borough of Southwark)
6. Hackney Museum (London Borough of Hackney)
7. Museum of Croydon (London Borough of Croydon)

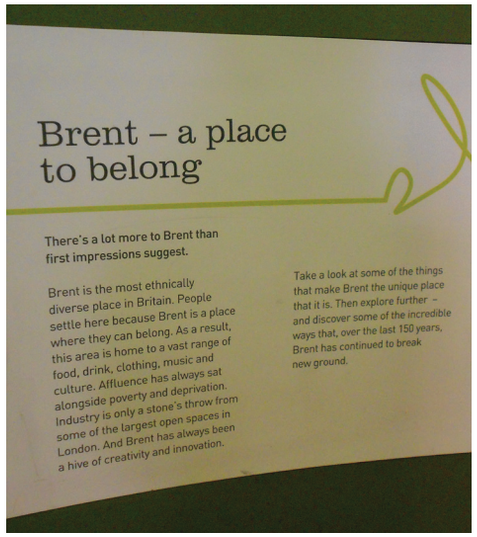
1 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls accessed on July 11th, 2014.

8. Enfield Museum (London Borough of Enfield).

By visiting the permanent exhibitions of the museums, I saw how in some cases these include organically the focus on diversity. This is the case of Brent Museum (Figg.1–3), Hackney Museum (Figg.4–7), Redbridge Museum (Figg.8–11) and the Museum of Croydon (Figg.12–15). In other cases, galleries and displays have been complemented with a variety of elements aimed at reflecting local cultural diversity in the permanent exhibition. For example, Enfield Museum has included in the *Community Life* display "a few items to represent some of the countries and cultures of more recent Enfield residents" (Enfield Museum, museum visit, March 18th, 2013; Fig.16), while the touch-screen installation *Planet Enfield* provides information on some of Enfield new residents "over the last two thousand years" (Enfield Museum, museum visit, July 10th, 2013; Figg.17–18). The Cuming Museum[2] had included in its permanent exhibition a series of book with pictures and stories on Somali, Irish, Latin American and Asian people in Southwark (Cuming Museum, museum visit, March 15th, 2013; Figg.19–21). The Vestry House Museum has added to some of its permanent exhibits "cross-culture" cards in English and Arabic (Vestry House Museum, museum visit, July 20th, 2013; Figg.22–24). These connect some of the collection's items with stories and interpretations told by local migrants and present new objects representing the diverse population acquired by the museum. Other museums have been putting an emphasis on representing the local diverse community, but, so far, this has not had any effect on the permanent exhibition, as shown by the case of Gunnersbury Park Museum.

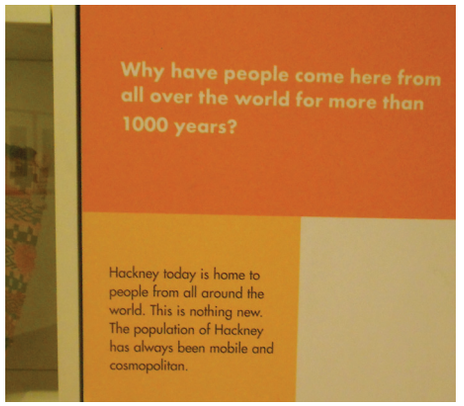
For six of the museums observed, it was possible to explore the reasons and aims of their focus on local ethno-cultural diversity and multi-ethnic character, as well as the interventions they are developing and the barriers and difficulties they are encountering (Tab.1). For all the museums, the fact that local population is ethnically diverse translates in the need of considering this diversity and representing it in the museum. This is linked to the view of the museums as services for the diverse population of the boroughs and to the idea of pursuing social aims, such as inclusivity, community cohesion and intercultural understanding. The interventions promoted are diverse—exhibitions, activities with schools, oral history projects and so forth—and have been developed in collaboration with other actors, mainly local, such as community and migrants' groups, local artists, heritage organisations and other sectors of the Councils. The difficulties and barriers reported emphasise the lack of resources, also in terms of time and people. This is connected to the difficulty to engage local people and to develop sustainable community relationships and projects. Other difficulties, such as those in collecting oral materials and in updating the collections against demographic profiles, are only partially related to the lack of resources. Other ones are due to conflicting views of diversity and intercultural relationships in the local population and to the risks of intercultural misunderstandings.

2 The Cuming Museum is currently closed following a fire that damaged it in March 2013.

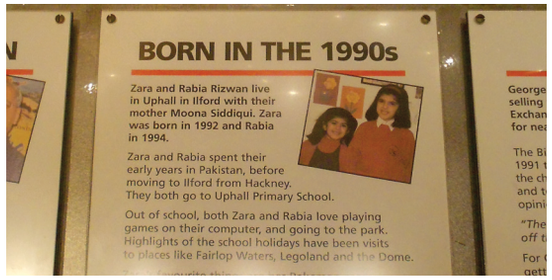


Figures 1, 2 and 3. Brent Museum: former permanent exhibition and included focus on local diversity.

Figures 4, 5, 6 and 7. Hackney Museum: permanent exhibition focused on Hackney's cosmopolitan and mobile population.



Figures 8, 9, 10 and 11. Redbridge Museum: focus on local diverse population and stories in the *Moving Stories* section of the permanent exhibition.

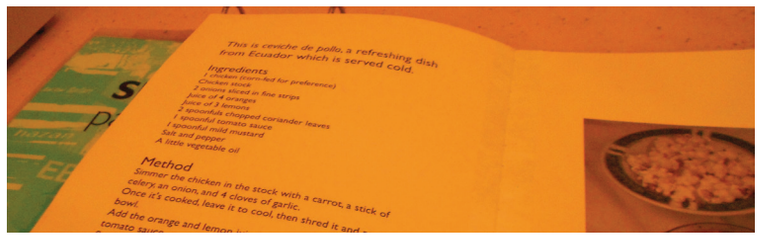


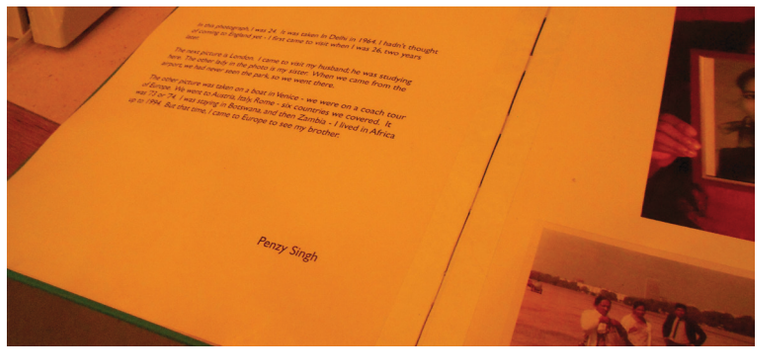
Figures 12, 13, 14 and 15. Museum of Croydon: focus on present local cultural diversity in the permanent exhibition.

Figure 16. Enfield Museum: *Community Life* display of the permanent exhibition.

Figures 17 and 18. Enfield museum: touch-screen installation *Planet Enfield* in the permanent exhibition.

Figures 19, 20 and 21 (following page). Cuming Museum: books with pictures and stories on Somali, Irish, Latin American and Asian people in Southwark included in the permanent exhibition.





Figures 22, 23 and 24. Vestry House Museum: "cross-culture" cards in the permanent exhibits.

Museums and boroughs	Reasons for museum's focus on local ethno-cultural diversity and multi-ethnic character	Interventions through which the museum focuses on local ethno-cultural diversity and multi-ethnic character	Main actors involved in projects and activities focused on local ethno-cultural diversity and multi-ethnic character	Social aims of the focus on local ethno-cultural diversity and multi-ethnic character	Difficulties and challenges of focus on local ethno-cultural diversity and multi-ethnic character
Redbridge Museum (London Borough of Redbridge)	To reflect the different histories of local people.	Temporary exhibitions programme; school education sessions; family events.	Community groups; local historians; members of Redbridge Council; other museums and heritage organisations.	Although it is informed by Redbridge Council's priorities (from where it receives its funding), the museum does not aim to set out with a particular agenda to address issues in the subject of multi-ethnicity.	Negative comments on ethno-cultural diversity in the museum's programme from sections of the local community that do not view diversity in a positive light; limitations as to what a small museum can do to reflect all opinions; time-consuming work requiring a variety of skills, insight and knowledge from staff.
Gunnersbury Park Museum (London Boroughs of Ealing and Hounslow)	Because 40% of local population is of non-UK origin.	Exhibitions created in partnership with local ethnic groups and about their culture; Heritage Lottery Fund funded projects (e.g. to create South Asian collection and to make a film on Indian popular music); tours and activities for English as a Second Language groups; collection of materials from local ethnic groups.	Libraries; other museums; schools; community groups (e.g. Polish group; Iranian Association); University College London; National Association of Decorative and Fine Art Societies; local branch of the Embroiderers' Guild; local theatre.	To give new communities a sense of validation by including them in an established cultural institution such as the museum; to provide a showcase and encourage better understanding of a group by other communities, promoting racial and cultural tolerance.	Trying to persuade many of the diverse communities that they are important to the museum and that the museum can have relevance for them; collecting materials from communities whose cultures are oral; persuading people to take part with objects for the collection; impossibility to concentrate at the same on the many different cultures of the local area; no outreach staff.
Vestry House Museum (London Borough of Waltham Forest)	To involve, engage and represent all parts of the community; to develop collections and activities to reflect the fact that Waltham Forest is one of the most diverse boroughs in London.	Special exhibitions and activities (e.g. the monthly family workshop); plans to develop collecting policy and permanent displays to better reflect diversity.	Community groups; volunteers; schools; local artists.	To support community cohesion by offering an inclusive and engaging cultural offer to local residents.	Maintaining relationships after the project has ended and building long-term relationships; lack of time and resources.
Hackney Museum (London Borough of Hackney)	As a local community-based museum service, it has to look at what local population consists of.	Collection and permanent exhibition established with the idea of representing Hackney's diverse community; special projects; community exhibitions; exhibitions on specific areas or communities; activities for schools and for English as a Second Language groups.	Longstanding community representatives; Hackney Archives; Hackney Council; other museums and cultural organisations; community groups; local artists.	To create greater social cohesion, in accordance with being part of Council's Health and Community Services.	Reaching communities, especially because Hackney has a transient population; conveying the concepts of local community museum and life stories as relevant to local people; risk that with the emphasis on new communities some other people and communities can feel pushed to one side; political and religious pressures; risk of causing offense or doing something inaccurate.
Museum of Croydon (London Borough of Croydon)	To develop collections, displays and services to ensure they represent the diversity of Croydon past and present and to strengthen museum's community engagement, stakeholder and partnership support.	Oral history collecting; mapping museum displays and wider collections to local demographic profiles; *Croydon Now* (gallery) with temporary exhibitions developed with different groups, then used to refresh the displays in the other galleries.	Local community groups and representatives (e.g. Nuala Riddell Morales for the Greek Cypriot Heritage project and Malti Patel for The Story of the Croydon Mela project).	To promote inclusivity through representing the different demographics of the borough.	Mapping the collections and displays against demographic profiles; time constraints in planning and developing projects and identifying and developing relationships with partnership groups.
Enfield Museum (London Borough of Enfield)	Since the local population is ethnically diverse and increasingly so, in providing a service for all the residents, the museum has to take into account their backgrounds and cultures too.	Exhibitions; events; support to fundraising by local groups; involvement in community festivals.	Colleagues within the Council (e.g. Local History team, Library service, Outreach officer, Equalities and Diversity officer, youth service, education,...); local community groups and individuals.	To assist local people with something they want to do rather than imposing a project on them, mainly through heritage and culturally linked projects.	Lack of resources; lack of sustainability: these projects tend to be a one-off before the funding runs out and you move on to the next thing with a different cultural group.

Table 1. Selected local authority borough museums and focus on local ethno-cultural diversity: reasons, aims, interventions and difficulties.

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3
The Intercultural City approach

Based on the literature on the topic, I start this chapter with a paragraph on the different approaches employed to address diversity, particularly at the local level. Then, I discuss the concept of Intercultural City as defined by the joint programme of the Council of Europe and the European Commission and related criticisms. I conclude by presenting the recommendations for applying the urban model of intercultural integration elaborated through the *Intercultural Cities Programme*.

3.1. Managing ethno-cultural diversity: interculturalism and the rise of the cities

Diversity is and has always been a fundamental characteristic of human societies (Pinelli 2012a; Ash, Mortimer, and Öktem 2013). Nevertheless, now more than ever, diversity has become central to the political debate and to the agenda of the social sciences (Pinelli 2012a). The rapidly increasing ethnic, cultural, linguistic and religious diversity that characterises Western societies "has produced challenges to our living together in freedom" (Ash, Mortimer, and Öktem 2013, 5).

> The question of whether and how we can live and prosper together while keeping and enjoying our differences is becoming the fundamental issue of our time. (Pinelli 2012b, 1)

Emphasising different aspects, several scholars underline the fact that diversity can be an advantage for firms, cities and countries (Pinelli 2012a; Wood and Landry 2008; Ottaviano and Peri 2006; Aytar and Rath 2012) and a number of international policy documents celebrate its potential for human and local development (UNESCO 2002; UNESCO 2009; UCLG 2008). Nevertheless, this demands the definition of policies and institutions appropriate to addressing diversity and making the most of it (Pinelli 2012b; Pinelli 2012a). As Khovanova-Rubicondo and Pinelli put it,

> [f]rom a policy perspective, the challenge is to design and implement strategies for the management of diversity that can help tapping the potential benefits of diversity while minimising its costs. (Khovanova-Rubicondo and Pinelli 2012, 1)

Referring to the work of Janssens and Zanoni (Janssens and Zanoni 2009), Pinelli proposes a four-fold classification of the policy models that have been traditionally employed to address diversity (Pinelli 2012a).
The first model—the segregation one—is based on the principle of relative autonomy and on the idea that limiting contacts among cultural groups prevents conflicts. Groups are encouraged or forced to keep separated in one or more domains. Policies within this category diverge with relation both to the domains and to the degree to which separation is voluntary or imposed. The apartheid system in South Africa is mentioned as an extreme and forced case of segregation. With due distinctions, also the Gastarbeiter model in Germany is attributed to this type of policy (Pinelli 2012a). A second model is that of assimilation, which implies that minority groups completely incorporate into the majority culture of host society. It is based on the hypothesis that, as time goes by, minorities spontaneously resemble cultural traits and values of the host societies. Assimilation process is considered both natural and favourable for immigrants and host societies. The French model is mentioned as an example of this kind of policy, as it requires immigrants to assimilate French values and culture (Pinelli 2012a). The third model—not considered as a policy in Janssens and Zanoni's classification (Janssens and Zanoni 2009)—is named marginalisation. It combines segregation and assimilation, as it consists in practices of exclusion of cultural groups from the rest of the society and, at the same time, of erosion of their cultural identity. The cases of Roma in European countries and of Native Americans in the United States are mentioned as examples of this model (Pinelli 2012a).
The fourth model presented is that of multiculturalism, named integration by Janssens and Zanoni (Janssens and Zanoni 2009). It acknowledges the freedom of minorities to maintain their own cultural backgrounds and it endeavours to favour interaction between majority and minority groups. The UK policy and the idea of melting pot in the United States are attributed to this model (Janssens and Zanoni 2009). Nevertheless, as underlined by several scholars (Vertovec 2010; Hall 2001; Turner 1993), practices and policies implemented under the umbrella of multiculturalism have been extremely heterogeneous.
All the models illustrated in the classification of Pinelli present limitations and have been susceptible to criticism (Pinelli 2012a). In addition to being considered illegitimate for contemporary democratic societies (Janssens and Zanoni 2009), segregation of diversity is linked to lower social trust and to long-term negative effects on the socio-economic development of cities and countries (Pinelli 2012a; Putnam 2007). The assimilation model too is believed as lacking legitimacy, as respect for cultural differences "at the present time emerged as a value" (Janssens and Zanoni 2009, 29). Moreover, the assumption of linear acculturation underlying the assimilation approach does not reflect the reality, as the reaffirmation of their cultural specificities by the offspring of immigrants shows (Pinelli 2012a). Even if it emerged in response to the inadequacy of the segregation and the assimilation models (Janssens and Zanoni 2009), also the multicultural approach is not exempt from criticism. Although first critical views of multiculturalism date from the 1960s, by the late 1990s and early 2000s the effectiveness of multicultural policies was seriously questioned (Vertovec 2010).

> Some commentators have pointed to the ways in which multiculturalism contributes to the marginalisation of minorities by keeping them off serious government policy agendas; others suggest multiculturalism comprises a divide-and-rule strategy by government in relation to ethnic minorities, wrought by ethnic minority associations' competition for funding or political influence. Still others point to the misleading, tokenist and reifying view of communities as never-changing, socially bounded entities, which is inherent in multicultural ideology. And there are many who have criticised multiculturalism's overemphasis on the maintenance of culture at the cost of paying less policy attention to socioeconomic deprivation. (Vertovec 2010, 87)

Overall, configurations of diversity in contemporary societies "seem to render obsolete the older models of multiculturalism" (Vertovec 2010, 83). New approaches that acknowledge individual identities as "multiple, multilayered, contextual and dynamic" (OSCE High Commissioner on National Minorities 2012, 14) and "value the positive potential of differences while allowing people to build relations over and above differences" (Khovanova-Rubicondo and Pinelli 2012, 11) are needed. Uitermark, Rossi and Van Houtum refer to these positions as "post-multicultural", as

> [they seek] to recognize ethnic diversity but at the same time tr[y] to move beyond traditional multiculturalism by emphasizing the multifaceted and dynamic nature of cultural identifications. (Uitermark, Rossi, and Van Houtum 2005, 624)

As well as stressing the dynamic, multifaceted and in-process nature of identity (Parekh 2000; Sen 2006), post-multicultural literature—not necessarily distancing itself from the term multiculturalism—emphasises the dimensions of interaction and communication. For example, Parekh uses the term "interactive multiculturalism" to refer to a multiculturalism that

> is about sometimes friendly and sometimes tense critical engagements between cultures [and] about opening up oneself to others, learning from their insights and criticisms, and growing as a result into a richer and tolerant culture. (Parekh 2005)

In the context of the positions aimed at rethinking multiculturalism by emphasising openness, dialogue and interaction between cultures, that of interculturalism emerged. The development of the concept was sustained by the "pioneering work by the Comedia Group, assisted by funding from the Joseph Rowntree Foundation" (Cantle 2012, 155). According to this view, interculturalism is defined as an approach that goes beyond respect and equal opportunities for cultural differences, to the pluralist transformation of civic culture, institutions and public space. It conceives cultural boundaries as dynamic and it aims to foster exchange, dialogue and understanding between people with different backgrounds (Bloomfield and Bianchini 2004; Wood, Landry, and Bloomfield 2006). Interculturalism is not offered as "the new model of diversity policy to replace the once adequate but now outmoded model of multiculturalism" (Wood, Landry, and Bloomfield 2006, 9). Rather, it is aimed at further improving multiculturalism capitalising on its strengths, "particularly as it [has been] reformed through 'community cohesion' and other critiques" (Wood, Landry, and Bloomfield 2006, 9).

In terms of policy development, the intercultural approach benefitted from the support of European institutions, which have progressively suspended judgement on the debate about multiculturalism.

> We are of course well aware of this debate, but find that the term "multiculturalism" is used in so many different ways, meaning different things to different people and in different countries – is it an ideology? a set of policies? a social reality? – that in the end it confuses more than it clarifies. We have therefore decided to avoid using this term and instead to concentrate on identifying policies and approaches that will enable European societies to combine diversity and freedom. (Council of Europe 2011)

Consistently with this, through the *Intercultural Cities Programme* (Wood 2009; Council of Europe 2013), policy networks involving European institutions and cities embraced and promoted the intercultural policy. Furthermore, the reflections on intercultural cities have drawn the interest of the UNESCO, with its SSIIM Chair on urban policies and practices of social and spatial inclusion of international migrants (Balbo et al. 2012; Balbo 2009).

The close link between cities and the formulation of the intercultural approach (Wood and Landry 2008; Wood 2009; Council of Europe 2013) reflects one connotative feature of post-multicultural literature, that is the view of "the city as the most promising site for the negotiation of ethnic identities" (Uitermark, Rossi, and Van Houtum 2005, 623). For example, based on the findings of a study on Britain, Canada, France, Germany and

the United States, Ash, Mortimer and Öktem observe that today

> it is in towns and cities that most encounters happen between people of different faiths, cultures and ethnic identities. While debates about multiculturalism are carried on at the national level, it is in towns and cities that the reality of culturally diverse societies is lived day by day, with all its excitement and creativity, and all its problems. A sense of place is a vital element in identity formation – and this can include the place where people live now, as well as the one they are from. By helping define the place, civic leaders can help each resident to define her or his identity. (Ash, Mortimer, and Öktem 2013, 53)

Other noteworthy contributions on the importance of cities as sites for managing and negotiating cultural identities and diversity come from Amin and Thrift. According to the authors, it is the "everyday city [that] provides the prosaic negotiations that drive interethnic and intercultural relations in different directions" (Amin and Thrift 2002, 292). Places such as the workplace, clubs and other spaces of association—defined as micropublics—are at the heart of these prosaic negotiations (Amin 2002a; Amin 2002b). Moreover, the potential of other everyday spaces functioning as sites of transgression (e.g. communal gardens or other initiatives run by community organisations) is underlined (Amin 2002b; Amin 2002a).

> The political implication is that the gains of interaction need to be worked at in local sites of everyday encounter. But there is no formula here other than perhaps the engineering of endless talk and interaction between adversaries or provision for individuals to broaden horizons, because any intervention needs to work through, and is only meaningful in, a situated social dynamic. (Amin 2002a, 969)

Consistently with this, Amin calls for "an 'agonistic' political culture" and "a politics of emergent solutions and directions based on the process of democratic engagement" (Amin 2002a, 973). This entails the empowerment of citizens as equals in the context of a plural and open community (Amin 2002a; Amin 2002b).
Amin's work has been a major source of inspiration for the development of the Intercultural City concept (Wood and Landry 2008), presently acknowledged by European institutions as reference urban model for managing diversity (Council of Europe and European Institute for Comparative

Cultural Research 2013; Council of Europe 2013).

3.2. The Intercultural City in Europe

> The Intercultural City does not simply "cope" with diversity but uses it as a source of dynamism, innovation, creativity and growth. It accepts diversity as a norm and helps people from all groups – minorities as well as the majority – benefit from it. The intercultural city shapes its educational, social, housing, employment, cultural and related policies, and its public spaces, in ways which enable people from different cultural backgrounds to mix, exchange and interact for mutual benefit. Structures and mechanisms for public consultation, debate and decision-making represent the community's cultural mix and are able to deal with issues of cultural difference. The intercultural city does not avoid cultural conflict but accepts it and develops ways of dealing with it. Political leaders and media promote an understanding of diversity as an asset and encourage citizens to perceive it in the same way. Because of close interaction and trust between cultural groups and strong participation in civic life, the intercultural city is able to respond positively to the global social and economic challenges. (Council of Europe 2008, 1)

This definition of 2008 by the Council of Europe assumes Comedia's concept (Wood and Landry 2008; Bloomfield and Bianchini 2004) and prepares the ground for its implementation in the context of European cities. Indeed, it is expressed in the introductory document for cities participating in the pilot phase of the *Intercultural Cities Programme*, which went hand in hand with the development of European policies and directives on intercultural cities.
The programme—joint action of the Council of Europe and the European Commission—was launched in 2008 within the framework of the Council of Europe's Line of Action "Intercultural Dialogue" and at the occasion of the *European Year of Intercultural Dialogue* (Khovanova-Rubicondo 2009). The programme and its developments are based on the principle that ethnic diversity and increasing migration constitute both a big challenge and a great opportunity for cities, "which they can and must grasp" (Council of Europe 2008, 4). In doing so, they acknowledge the importance of European cities in "determining whether, over coming decades, Europe will be a place at ease with its cultural diversity – or at war with itself" (Council of Europe 2008, 3). In embracing interculturalism, the Council of

Europe takes into account its distinctive features in respect to key policy areas, as defined through the comparison with other approaches to diversity (Tab.1).

According to the Council of Europe, compared to the other models, the Intercultural City one demands an "extra effort" (Council of Europe 2008, 7) from residents, as it is based on the "assumption that diversity is the norm and that it is incumbent upon all residents to make adjustments" (Council of Europe 2008, 7). On the other hand, this approach is considered to have benefits for towns and cities in terms of "diversity advantage" (Council of Europe 2008, 7), that is the idea that diversity is "seen as a source of potential and advantage" (Wood and Landry 2008, 11).

In explaining the premises for the *Intercultural Cities Programme*, the Council of Europe goes beyond the observation of the positive role of migration in counteracting the falling birth rate in European cities and discusses other five types of benefits (Council of Europe 2008):

1. Complementary skills
   Host communities can benefit from skills, knowledge and aptitudes brought by migrants. In addition, in some cases, immigrants perform fundamental jobs no longer done by the hosts.
2. Access to markets and capital
   Cities can benefit from the connections that very often immigrants maintain with their countries of origin. Moreover, migrants represent new markets for businesses in the host city.
3. Aspiration and entrepreneurship
   Motivation and entrepreneurial attitude of migrants can contribute positively to local development and boost a low-aspirational or flat local economy.
4. Cosmopolitan brand
   Thanks to its image as a place open to diversity, the city can benefit in terms of attraction of business, investment, tourism and more.
5. Creativity and innovation
   In the context of contemporary creative economy, leading edge companies embracing the business case for diversity highly regard multicultural urban environments.

The *Intercultural Cities Programme* was established by virtue of this idea of diversity as an advantage and with the aim of providing European cities with "practical policies and methods [that they] might adopt and from which they could benefit" (Council of Europe 2013, 23). The programme

Table 1, following page. Distinctive features of the intercultural policy in comparison with other approaches to diversity. Source: Council of Europe 2008, 6.

	Non-policy	Guestworker policy	Assimilationist policy	Multicultural policy	Intercultural policy
Minority group organisations	State ignores them	Informal cooperation on limited issues	State does not recognise them	State supports them as agents of empowerment	State supports them as agents of integration
Labour Market	Ignore. Turn a blind eye to black market activity	Minimal regulation – limited vocational assistance	General vocational support – non-ethnic criteria	Antidiscrimination policy; Affirmative action on training and hiring	Antidiscrimination policy; intercultural competence and linguistic skills emphasised
Housing	Ignore migrant housing. React to crisis with temporary shelters	Short-term housing solutions; minimal regulation of private rental sector	Equal access to social housing – non-ethnic criteria. Ignore ethnic discrimination in housing market	Antidiscriminatory lettings policy. Affirmative access to social housing	Antidiscriminatory lettings policy. Ethnic monitoring. Encouragement for ethnic housing mix
Education	Ad hoc recognition of migrant children	Enrol migrant children in schools	Emphasis on national language, history, culture. State ignores or suppresses supplementary schooling	Special support for diverse schools. Mother tongue language support. Religious and cultural education	National and mother tongue/ culture teaching. Intercultural competence for all. Desegregation
Policing	Migrants as security problem	Police as agents of migrant regulation, monitoring, deportation	High profile policing of migrant areas	Police as social workers. Proactive anti-racism enforcement	Police as agents of interethnic conflict management
Public awareness	Migrants as a potential threat	Migrants as economically useful but of no political, social or cultural significance	Campaigns to encourage tolerance of minorities, but intolerance of those not assimilating	'Celebrate diversity' festivals and city branding campaigns	Campaigns to emphasise interculturalogetherness
Urban development	Ignore emergence of ethnic enclaves – disperse if crisis arises	Ethnic enclaves tolerated but considered temporary	Ethnic enclaves considered an urban problem. Dispersal policy and gentrification. Oppose symbolic use of space	Recognise enclaves and ethnic community leadership. Area based regeneration. Symbolic recognition (e.g. minarets)	Encouragement of ethnically mixed neighbourhoods and public space. Conflict management a key skill for city officials and NGOs
Governance and citizenship	No rights or recognition	No rights or recognition	Facilitate naturalisation. No ethnic consultative structures	Community leadership, consultative structures and resource allocation ethnically-based	Encouragement of cross-cultural leadership, association and consultation. Acknowledgement of hybridity. Emphasis on functional not symbolic use of space

saw the involvement of twenty cities: eleven[1] pilot cities joined it in 2008 and nine[2] other ones in 2011.
The heterogeneity of the pilot experiences—from the boroughs of Neukölln and Lewisham to the capital cities of Oslo, Copenhagen, Dublin and Lisbon—shows how the notion of Intercultural City does not apply only to cities defined as such for example from an administrative point of view. Rather, it relates to a local policy approach implemented in urban contexts[3].
As observed by Khovanova-Rubicondo and Pinelli in their assessment of the Intercultural Cities approach, this test programme played an important role in shaping European policies and directives.

> The collective input of these cities has contributed thoughtful reflections and examples of good practice, has shaped a unique approach to migrant/minority integration called intercultural integration. (Khovanova-Rubicondo and Pinelli 2012, 15)

Additionally, the programme enabled the development of tools in support of the implementation of the Intercultural City policy: not only handbooks and collections of good practices[4] (Council of Europe 2013; Wood 2009), but also the Intercultural Cities Index (Council of Europe and European Institute for Comparative Cultural Research 2013; Council of Europe). The index tries to unfold "what intercultural integration means in practice" (Council of Europe, 1). It was designed to help cities in evaluating their position and progress in the different Intercultural City policy areas. In 2010/2011, the index was integrated into the Council of Europe/ERICarts Compendium of Cultural Policies and Trends in Europe[5], thus helping to inform policy-making processes in the field.

1 Berlin Neukölln (Germany), Izhevsk (Russian Federation), Lublin (Poland), Lyon (France), Melitopol (Ukraine), Neuchâtel (Switzerland), Oslo (Norway), Patras (Greece), Reggio Emilia (Italy), Subotica (Serbia), Tilburg (The Netherlands).
2 Botkyrka (Sweden), Copenhagen (Denmark), Geneva (Switzerland), Dublin (Ireland), Lisbon (Portugal), Limassol (Cyprus), London Lewisham (UK), Pécs (Hungary), San Sebastian (Spain).
3 Furthermore, as observed by Wood and Landry, due to contemporary configuration of migration, job market and settlement, "the intercultural city notion is becoming an increasingly significant factor in suburban, rural and coastal areas" (Wood and Landry 2008, 175).
4 http://www.coe.int/t/dg4/cultureheritage/culture/Cities/guidance_en.asp accessed on March 12th, 2014.
5 http://www.culturalpolicies.net/web/intercultural-cities-charts.php accessed on March 12th, 2014.

The *Intercultural Cities Programme* and connected policies have been subject matter of assessment. The intermediate evaluation of Khovanova-Rubicondo pointed out how the significance of the programme went beyond the outcomes for the single participating cities. Indeed,

> the Programme successfully positioned itself at the heart of the Council of Europe's Line of Action 'Intercultural Dialogue' aligning its objectives directly with those of the overall framework, developing resonance with European integration policy actions, and thus providing a solid basis for its effectiveness and future replication. In the process, it exemplified the value of intercultural policy adoption/implementation for European cities with different socio-economic, demographic and political background. […]
> [T]he use and/or adaptation of the Programme structural and policy elements to enhance the effectiveness of diversity management in other European cities produces tangible and effective results of policy reformulation, structural and process modification, and governance principles adjustment in the Programme participating cities, which fully justifies effectiveness of the Programme implementation mechanisms and validates the advantage of their replication in the future. (Khovanova-Rubicondo 2009, 22–23)

Furthermore, in 2012, Khovanova-Rubicondo and Pinelli ran a review of the Intercultural City approach against literature on social and economic impacts of diversity. The study "demonstrates that the advantages of the Intercultural cities approach can be important and are not solely economic" (Khovanova-Rubicondo and Pinelli 2012, 14). They also affect the quality of city governance and planning, education, public services, cultural and social life of residents, and civic engagement.
On the other hand, European policies and directives on intercultural cities are not free from criticisms. Bodirsky observes that the Intercultural City approach has been promoted as a means to support both social cohesion and economic competitiveness, but that actually it "neoliberalizes" (Bodirsky 2012, 6) multiculturalism. According to the author, the neoliberal approach borrowed from the theses of Florida and Landry (Florida 2004; Wood and Landry 2008) limits its positive aspects. Practices of neoliberal governance—based on the idea of culture as a resource and individual property—favour "competitiveness in the free-market over goals of social justice" and result in the preservation of "de-facto hierarchies of belonging drawn on the basis of presumptions about class and 'culture'" (Bodirsky 2012, 14). James uses the expression "interculturalism-as-surface-lev-

el-dialogue approach" (James 2008, 4) to summarise criticisms about the risk that such approach would not be able to address structural issues of poverty, racism, power and inequalities.
Rewording Zukin and Braslow, these remarks highlight the ambivalence between "aspirational and industrial [inter]cultural strategy" (Zukin and Braslow 2011, 131). The proper implementation of the Intercultural City approach implies the acknowledgement of these risks and the commitment towards the most aspirational dimension, namely that which "tries to narrow inequalities and broaden everyone's 'right to the city'" (Zukin and Braslow 2011, 131).

3.3. Building the Intercultural City

By virtue of its aspirational dimension (Wood 2012), the Intercultural City approach constitutes a normative reference at European level. It has been adopted as legitimised not only by research evidence and city practice, but also by international directives and instruments (Council of Europe 2013). All of these have contributed to direct the recommendations on the formulation and implementation of an Intercultural City strategy.
In 2013, the Council of Europe published a practical guide for applying the urban model of intercultural integration, based on the idea that, in spite of the distinctiveness of each context, there are some practices and approaches that could be the basis of a policy (Council of Europe 2013). The handbook refers to and systematises the suggestions developed throughout the course of the programme (Wood 2009; Council of Europe 2008).
The core of the Intercultural City approach consists in the idea that local policy networks should develop a "cultural sensitivity" and revisit "what the city already does through 'the intercultural lens'" (Council of Europe 2013, 39). To this effect, as well as the priorities for developing, preparing and building an Intercultural City vision and strategy (Tab.2), the guide suggests

> 10 important elements that, taken together, are likely to impact on public perceptions and public policies alike (or what has been called in the context of the programme the 'software' and the 'hardware' integration) and trigger collective dynamics towards 'taming' and harnessing diversity for the benefit of the city and its people. (Council of Europe 2013, 63)

These ten elements (Tab.3, first and second columns) originated in the work of Comedia (Wood and Landry 2008) and were proposed already in

Actions	Priorities
Developing a vision for the Intercultural City	Political leadership which explicitly embraces the value of diversity. Diversity recognised as an asset and unfounded prejudices addressed through political discourse, understood in the broad sense of symbolic communication.
Preparing an Intercultural strategy	Establishment of proper management and leadership structures. Mapping of the intercultural issues and challenges facing the city.
Building the Intercultural strategy of the city	Consultation and participation of institutions, groups and communities in the development, implementation and evaluation of the strategy. Constant monitoring of the developments.

Table 2. Priorities for developing, preparing and building an Intercultural City vision and strategy. Source: adapted from Council of Europe 2013.

the introductory document to the *Intercultural Cities Programme* (Council of Europe 2008). In the course of time, they have been refined and enriched with case studies and evidence from the participating cities (Wood 2009; Council of Europe 2013).
Based on these elements and with the support of BAK Basel Economics, the Intercultural Cities Index was developed. It consists of a number of indicators that operationalise the ten elements (Tab.3, third column), thus providing working definitions of them. The indicators chosen—and the derivable working definitions—represent

> a compromise between the need to limit the scope of the questionnaire [for collecting the data], and the need to reflect adequately the complexity of the matter.
> Indicators with the highest level of centrality for the issue, as well as those with greatest communication power, have been selected. (Council of Europe and European Institute for Comparative Cultural Research 2013, 1)

As will be illustrated in chapter five, for the purposes of this study, I referred to the definitions provided by the index in order to develop suggestions for local museums. In fact, by virtue of its aspirational dimension and its acknowledgement by European institutions and policy networks, I have considered the Intercultural City approach as a reference for addressing the work of local museums.

Elements of an intercultural strategy	Definition	Intercultural Cities Index indices and indicators
1. Developing a positive attitude to diversity	Encourage the development and persistence of positive public attitudes to diversity and a pluralist city identity through public discourse and symbolic actions	**1. How has the city council demonstrated its commitment to being an intercultural city?** · Formal adoption of a public statement that it is an Intercultural City · Adoption of an intercultural city strategy · Adoption of an intercultural city action plan with funding allocated · Reference made to the city's intercultural commitment in major speeches by politicians and other important communications · Existence of a dedicated webpage that communicates the city's intercultural statement, strategy, and/or action plan · Existence of a dedicated body or a coordination group with responsibility for the intercultural strategy · Existence of a formal process for evaluating the impact of the intercultural strategy · Existence of a formal process for acknowledging or honouring local citizens who have done exceptional things to encourage interculturalism in the local community
2. Assessing the city functions through the "intercultural lens"	Initiate an exercise to review the main functions of the city "through an intercultural lens", and establish some flagship trial projects	**2. The city through an intercultural lens**
Education	Initiatives to reinforce the intercultural impact of the school system will address the full range of elements and factors: from the diversity of the student and teaching body to the physical appearance of schools, the educational content and the relationships between schools and the wider community	***How intercultural is the education system?*** · Ethnic composition of the students' body · Ethnic composition of the teachers' body · Involvement of migrant/minority parents in school life · The existence of school intercultural projects · The existence of policies to increase ethnic mixing in schools
Housing and neighbourhoods	An ideal Intercultural City does not require a "perfect" statistical mix of people and recognises the value of ethnic enclaves, so long as they do not act as barriers to the free flow of people, ideas and opportunities both inward and outward. The level of neighbourhood cohesion is an important indicator of integration as well as of positive attitudes towards diversity	***How intercultural are residential neighbourhoods?*** · Percentage of neighbourhoods in which the vast majority of residents are of the same ethnic background · Percentage of neighbourhoods in which no ethnic group represents more than a half of all the residents. · The existence of policies to increase neighbourhood diversity · The existence of policies to encourage inter-ethnic interaction in neighbourhoods
Public services and civic administration	In an ideal intercultural City, public employees would reflect the ethnic/cultural background of the population. Moreover, the city would recognise that as the population changes, the very nature of the public service must be revised	***How intercultural are the public services?*** · Degree of representativeness of the administration of the ethnic composition of residents · The existence of a recruitment policy to ensure representativeness · The existence of actions to encourage intercultural mixing in the private sector employment · The existence of services accommodating specific cultural needs
Business and economy	To ensure recognition and optimal use of migrants' skills in the urban economy to drive innovation, growth and entrepreneurship, the city must encourage business organisations to go beyond formal qualification recognition and look for a greater range of criteria for establishing skills, provide mentoring and targeted guidance for migrant entrepreneurs, incentives for young entrepreneurs such as prizes and incubators, and encourage business links with countries of origin	***How intercultural is business and the labour market?*** · Existence of a business umbrella organisation which has among its objectives to promote diversity and non-discrimination in employment · Existence of a charter or another binding document against discrimination in the workplace · Evidence of action by the city to encourage intercultural mixing in the private sector labour market · Evidence of action by the city to encourage businesses from ethnic/cultural minorities to move beyond localised/ethnic economies and enter the mainstream economy · Evidence of action by the city to encourage 'business districts' in which different cultures could more easily mix · Commitment within the city council's policy for procurement of goods and services to give priority to companies with a diversity strategy
Sport and the arts	For cultural events or activities to be vectors of intercultural communication and interaction, they need to be conceived with a diverse public in mind; people must be encouraged to cross over artificial barriers and experience other cultures; cultures must be presented as living, changing phenomena which thrive on interaction with other cultures and stimulate the hybridisation of cultural expressions	***How intercultural is culture?*** · The use of interculturalism as a criterion when allocating grants to associations and initiatives and percentage of such conditional grants of the total · The encouragement of cultural events encouraging cultural mixing · The encouragement of cultural productions addressing the issue of diversity · The organisation of debates and campaigns on the issue of diversity
The public realm: intercultural urban planning and place-making	The role of intercultural place-making is to create spaces which make it easier and attractive for people of different backgrounds to meet others and to minimise those which encourage avoidance, apprehension or rivalry	***How intercultural is public space?*** · Evidence of action by the city council to encourage intercultural mixing in public squares, markets etc. · Evidence of acknowledgement the ethnic/cultural backgrounds of the city's residents in the design and management of new public buildings or spaces, or in the planning requirements it places upon private developers · Evidence that when formally consulting with citizens on future plans for districts of the city, the city council acknowledges the ethnic/cultural background and modulate its consultation procedures accordingly · The existence of ethnically segregated areas that feel unwelcoming to others or are reputed dangerous
Urban safety	Focus on shared safety priorities; look for creative safety alternatives in the public realm; promote trust-building in changing police cultures; establish structural and visible relations between safety and care; develop monitoring tools for safety interventions	

Elements of an intercultural strategy	Definition	Intercultural Cities Index indices and indicators
3. Mediation and conflict resolution	Acknowledge the inevitability of conflict in mixed communities and develop the city's skills in mediation and resolution, including by setting up specialised institutions to deal with cultural conflict	**3. Mediation and conflict resolution** · Existence in the city of organisations provide a professional service for mediation of intercultural communication and/or conflict · Existence of an organisation dealing with interreligious issues · The provision of cultural mediation
4. Languages	Invest heavily in language training to ensure that all migrants are able to converse in the majority language, but also enable members of the majority to learn or get an impression of minority languages, and give added visibility to and recognise these languages in the public sphere	**4. Language** · Provision and type of language training in the official language(s) and minority languages · Support for minority-language media · Support of events to highlight minority languages in a positive way
5. Media strategy	Establish a joint strategy with local media agencies and where appropriate journalism schools to gather and present news in a responsible and intercultural way, secure balanced reporting of migrants/minorities in the media and strengthen community media	**5. Relations with the local media** · The availability of a city media strategy to achieve balanced media attitude to migrants/minorities · Explicit objective of the city information services to promote harmonious intercultural relations · Existence of a scheme that provides professional development/training assistance to journalists from minority ethnic groups · Media monitoring on diversity issues
6. International relations	A genuine intercultural city would be a place that actively sought to make connections with other places for trade, exchange of knowledge, tourism, etc. It would be a place which the stranger (whether businessperson, tourist or new migrant) found legible, friendly and accessible, with opportunities for entering into business, professional and social networks	**6. An open and international outlook** · Existence of a policy for the encouragement of international trade and co-operation and a targeted budgetary provision · Existence of an agency with a specific responsibility for monitoring and developing the city's openness to international connections · Existence of an explicit strategy by the city seek to attract foreign investment, business, workers and students and encourage them to participate in the life of the city · Policies to promote economic relations with countries of origin
7. Evidence-based approach	Establish an intercultural intelligence function or an observatory, or at least begin the process of: - monitoring examples of good practice locally and in other places; - gathering and processing local information and data; - conducting research into the state of cross-cultural interaction in the city; - establishing and monitoring intercultural indicators; - dispensing advice and expertise to local agencies and facilitating local learning networks	**7. Intercultural intelligence and competence** · Existence in the city of a designated observatory or other agency which routinely collects data on diversity and intercultural relations · Existence of a formal process whereby data and intelligence about the cultural diversity of the city inform the city council's process of policy formulation · Promotion of intercultural competence within the administration
8. Intercultural awareness training	Initiate a programme of intercultural awareness training for politicians and key policy and public interface staff in public sector agencies. Encourage the private sector to participate	
9. Welcoming newcomers	Launch welcoming initiatives for newcomers and urban exploration projects whereby not only (temporary and permanent) new arrivals but also local citizens can visit parts of the city they have not previously seen, hosted by people of different cultures, become acquainted with the city services and institutions, and receive personalised integration support	**8. Welcoming new arrivals** · Existence in the city of a designated agency to welcome newcomers · Existence of a comprehensive package of information and support to newly-arrived residents from abroad · Welcoming support by city agencies and offices · Existence of a public welcoming ceremony
10. Intercultural governance	Establish intercultural governance processes for encouraging cross-cultural decision making in both civil society organisations and public institutions, support the emergence of new civic and political leaders from diverse backgrounds and ensure the current leadership is culturally knowledgeable and competent	**9. Governance, leadership and citizenship** · Voting rights of foreign residents · Ethnic background of elected officials compared to the citizens' body · Existence of an umbrella body to represent ethnic minorities and which is independent of the local authority · Existence of a standard for migrant representation in the boards of schools and public services

Table 3. Ten Elements of an intercultural strategy, and Intercultural Cities Index indices and indicators. Source: adapted from Council of Europe 2013; Council of Europe and European Institute for Comparative Cultural Research 2013.

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4

Transformation design for transformative museums

This chapter illustrates the approaches and fields of design that are relevant to my study. After highlighting the strategic and connective nature of design for cultural heritage, I focus on the role of design in addressing social issues and in supporting public services and policies, and on those approaches and practices aimed at empowering people and organisations to design their own solutions. In the last paragraph, I discuss some of the implications for design for cultural heritage of such views and approaches, concentrating in particular on the ideas of designing for cultural heritage-based and -driven social innovation and of design thinking and creativity in museum practice.

4.1. Design, heritage and museums

Referring to the concept of multiverse design coined by Manzini (Manzini 2004), Seassaro observes how the convergence between design and cultural heritage comes through a time of crisis of the industrial culture and of reflection on the design itself (Seassaro 2009). It is placed in the context of a design culture and practice whose scope has been involving novel and diverse fields, thus inspiring new design questions and tools (Bertola and Manzini 2004).

Consistently with this and with the new meanings attributed to culture for contemporary societies (Spadolini and Gambaro 2009), cultural heritage has become a thematic field of design-driven innovation (Lupo 2013). With the aim of exploring the role of design, the Department of Design of Politecnico di Milano promoted the research project d.Cult (Parente and Lupo 2009). The study consisted in the mapping and implementation of design practices and tools for the enhancement and promotion of heritage. These experiences contributed to define the domain of design for cultural heritage as crossing different design specialisations, such as exhibition design, service design, communication design and so on (Parente and Lupo 2009).

In addition to the involvement of different technical fields, design for cultural heritage implies the coordination among different scales. This means both that the intervention of design ranges from single objects, to museums, to local contexts (Fig.1) and that design should work on the connections among these levels (Lupo 2013).

Consistently with this, design practice and research in the field of museums have been focusing on various aspects, such as exhibitions (Bogle 2013), devices for the visits (Wakkary and Hatala 2006), social interaction (Vom Lehn, Heath, and Hindmarsh 2001), social media (Russo et al. 2007), participatory experiences and governance (N. Simon 2010) and so on.

For the purposes of this study, the strategic and connective nature of design for cultural heritage results in considering museums as grounded in and interacting with their local contexts and connected issues. This kind of interest towards design and museums relates to another significant feature of contemporary design, namely its role in "tackl[ing] society's most pressing problems" (Burns et al. 2006, 6).

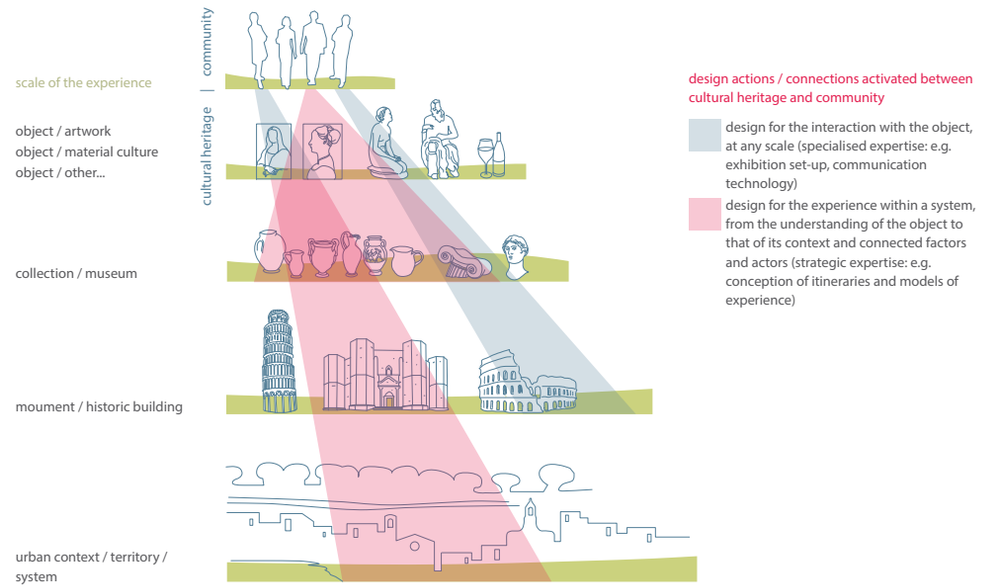

Figure 1. Different scales of intervention for design for cultural heritage. Source: Lupo 2013, personal translation.

4.2. Design, services and policies

In the past decades, design research and practice have become increasingly focused on helping "solve complex social and economic problems" (Burns et al. 2006, 11).

> A new design discipline is emerging. It builds on traditional design skills to address social and economic issues. It uses the design process as a means to enable a wide range of disciplines and stakeholders to collaborate. It develops solutions that are practical and desirable. It is an approach that places the individual at the heart of new solutions, and builds the capacity to innovate into organisations and institutions. (Burns et al. 2006, 6)

The Design Council talks about a new discipline and names it transformation design (Burns et al. 2006). Regardless of definition issues, many experiences and approaches in the field of contemporary design underline its potential in addressing economic and social issues. For example, the socially responsible design approach focuses on solutions that can tackle real problems and improve the quality of life. It encourages designers to work on the issues of education, government, health, ecology, social inclusion, fair trade, economic policy and crime (Davey et al. 2005). Thorpe and Gamman talk about socially responsive design as an approach essential

for interventions aimed at meeting societal goals (Thorpe and Gamman 2011).

In addition to "where design skills are being applied", shifts in contemporary design concern also "who is actually doing the designing" (Burns et al. 2006, 10). Indeed, the fact that design is understood as a combination of methods, mindsets and skills applied to the most diverse items and scopes (Manzini 2004) implies the redefinition of the role of the designer. As Manzini asserts,

> [w]e must learn to see designers as social actors in a society in which, as contemporary sociology points out, "everybody designs" and in which, as we can see clearly in this book, a host of active minorities are inventing new ways of being and doing things. [...] Designers can come to the fore in the great "diffuse" design arena, becoming "solution providers", contributing their specificities, such as their capacity to produce visions of what is possible (i.e. the ability to imagine something that does not exist but could potentially exist) and set in motion strategies to help them materialise (i.e. concrete steps to transform potential visions into real solutions). (Manzini 2007, 14–15)

> Designers can of course act as facilitators, supporting ongoing initiatives. But they can also be the triggers that start new social conversations. Similarly, they can be members of co-design teams, collaborating with groups of well-defined final users, but they can also behave as design activists, proactively launching socially meaningful design initiatives. (Manzini 2014, 66)

Consistently with this, internationally there is a keen interest from the design community—schools, practitioners, associations and so on—in how design methods and tools can contribute to the development of public services and policies.

For example, in 2011 and 2013 MindLab—a cross-ministerial innovation unit in Denmark—hosted a series of seminars titled *How Public Design?* and aimed at exploring how design might drive innovation in the ways of developing public services and policies (MindLab 2013). The themes were discussed among international policy makers, researchers and design practitioners, who contributed with both case studies and theoretical reflections. The seminars underlined the contribution of design methods and tools for developing better public services, for instance by supporting decision-makers in interpreting problems differently through visual and

graphical tools (MindLab 2013). Furthermore,

> the seminar conversation illustrated that design increasingly reaches beyond tools and methods. Design seems to offer an opportunity to work systematically with redefining the very relationship between citizens and the public sector. (MindLab 2013, 12)

Referring to Simon's definition of design as the transformation of an existing situation into a preferred one (H. A. Simon 1996), Maffei, Mortati and Villari consider policy-making as a design process, where "policy is the object and result of the process itself" (Maffei, Mortati, and Villari 2013, 9). The authors focus on the connections between participative policy-making and co-design and identify the "co-design of policies" (Maffei, Mortati, and Villari 2013, 12) as one of the priorities for research in this field. Similarly, the *Designing Policy Toolkit* project—promoted by the Institute of Design at Illinois Institute of Technology and the Urban Communication Foundation—aimed to test open and participatory co-design methods to engage policymakers, entrepreneurs, academics, technologists and activists around pressing urban issues (Forlano and Mathew 2013). Another reference institution in the field is DESIS: an international network of organisations and schools focused on design for sustainability and social innovation. In 2011, based on the observation that several design institutions were already researching on public services and public realm-related topics, it launched the *Public & Collaborative Thematic Cluster* design research. The final publication of the project (Manzini and Staszowski 2013) illustrates interventions aimed at making diverse stakeholders work together towards innovative solutions to public issues, such as promoting social cohesion in multicultural urban environments (Pillan and Suteu 2013).

All these experiences both reinforce the opinion that we are seeing a period of "increasingly systematic exploration of what design can do for government" (Bason 2013, ix) and rest on the idea of engaging citizens in the design process. This is considered to be a fundamental feature of transformation design, as well as a precondition for the development of transformational services, programmes and policies (Sangiorgi 2011; Meroni and Sangiorgi 2011; Manzini and Staszowski 2013; Meroni 2007).

In the context of this study, the interest and role of design in addressing social issues and supporting public services and policies meet the focus on local museums, which are considered as transformative services, contributing to the Intercultural City objectives.

4.3. Empowering people and organisations to design

The changes in the role of design and designers seen in the previous paragraph strictly relate to a different way of perceiving "everyday people"[1] and their position in the design process. As underlined by Sanders, the changes in the terminology used to refer to people served through design (Fig.2) reflect the increased power and importance attributed to everyday people in the design process (Sanders 2006). This shift is defined as a "human-centered design revolution" (Sanders 2006, 65) and is seen as connected to the idea of diffused creativity (Sanders 2006). This opinion is in line with the view of creativity as a socially constructed phenomenon that enables people, communities and civil society members to develop socially innovative solutions (d'Ovidio and Pradel 2013; MacCallum et al. 2009).

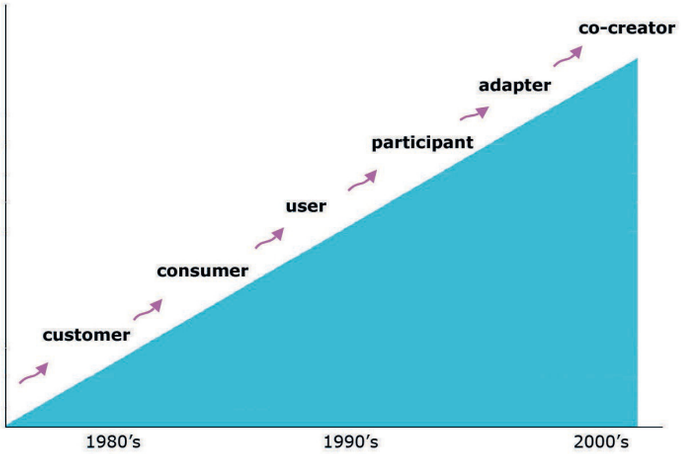

Figure 2. Shifts in design terminology and thinking over the last twenty years. Source: Sanders 2006, 66.

Consistently with this, Fischer and Giaccardi observe that

> [t]he challenge of design is not a matter of getting rid of the emergent, but rather of including it and making it an opportunity for more creative and more adequate solutions to problems. (Fischer and Giaccardi 2006, 428)

To this effect, the authors advocate metadesign as a design approach aimed at "opening up solution spaces rather than complete solutions" (Giaccardi and Fischer 2008, 20) and at "empowering users to act as designers" (Fischer and Giaccardi 2006, 444).

Such human-centred shift in design thinking rests upon the idea that "people are the experts" (IDEO.org 2009, 5). This belief has motivated design think-tanks, practitioners and schools to put effort into the formalisation of human-centred design methodologies that would support people and organisations in developing their own solutions. The best known cases are those of IDEO.org, of the d.school Institute of Design at Stanford and of frog (IDEO.org 2009; d.school Institute of Design 2013; Fabricant et al. 2012).

As a result of a project funded by the Bill & Melinda Gates Foundation, IDEO.org has created a human-centred design toolkit (IDEO.org 2009). Originally conceived for organisations that work with communities in need in Asia, Africa and Latin America, it has become a reference also for other organisations and actors aiming to develop socially innovative solutions. IDEO.org toolkit offers tips, techniques, methods and worksheets to guide organisations. Human-centred design is presented as a process and a set of techniques that enable the creation of new solutions, such as services, products, organisations, environments and modes of interaction (IDEO.org 2009). According to the view of IDEO.org, going through the three phases of *Hear*, *Create* and *Deliver*, the process of human-centred design enables the design team to move from concrete observations to concrete solutions. The design team is not understood as a team of designer, but rather as a team of people and members of organisations undertaking a design process. The toolkit breaks the human-centred design process into a set of tools, so that each organisation can select the techniques that work best for its context and use them alone or together with other methods.

A similar formalisation of a human-centred design methodology is provided by the d.school Institute of Design at Stanford with its *Bootcamp bootleg*: a compilation intended as a toolkit to support design thinking practice (d.school Institute of Design 2013). Here, the term design thinking (Brown and Wyatt 2010; Brown 2009) is used as an alternative expression for human-centred design. The toolkit is based on the teaching imparted in the *Design Thinking Bootcamp* course at the Stanford d.school. It is aimed at supporting design teams that "bring together innovators with varied backgrounds and viewpoints" (d.school Institute of Design 2013, ii). According to the d.school, the process of human centred design is constituted by five modes: *Empathize*, *Define*, *Ideate*, *Prototype* and *Test*.

1 Sanders refers to the wording "everyday people" to distinguish them from people who have been specifically trained to design services and goods (Sanders 2006, 66).

Another effort to "inspire design thinking outside of the design world"[2] by formalising a human-centred design methodology is that by the global design firm frog (Fabricant et al. 2012). With the aim of helping "community leaders bring together groups to solve shared problems and act on them" (Fabricant et al. 2012, 3), the company has created the *Collective Action Toolkit.* It consists of an action map constituted by six activity areas that a team can move through in order to achieve its aim: *Clarify your goal*, *Imagine more ideas*, *Make something real*, *Plan for action*, *Build your group*, *Seek new understanding*. The definition of a shared goal—continuously redefinable over time—is at the centre of the map. In the same way as the toolkit by IDEO.org, suggested activities and methods are arranged into the six areas of the design process. Similarly, users are explicitly invited to integrate the suggestions with their own activities and methods (Fabricant et al. 2012).

Although expressed in different ways, these three human-centred design approaches are similar. They are all based on the idea that the beneficiaries of the toolkits—whether they be community members, staff of an institution or other—are skilled and should be empowered to develop their own objectives and solutions. Connected to this is the idea that "people are the experts" (IDEO.org 2009, 5). This is borne out by the importance attributed to the *Hear*, *Emphatize* and *Seek* phases in the three approaches. By virtue of these traits, human-centred design requires a reflexive (Amendola 2009) attitude. This materialises also in the crossbreeding between design tools and methods drawn from social sciences and humanities, as shown by the techniques suggested in the three toolkits. Another element in common is the flexibility of the proposed methodologies: consistently with the human-centred design philosophy, these can and should be creatively reworked and adapted by the users, on the base of their needs, aims and capabilities.

In the context of this study, such approaches empowering people and organisations to design their own solutions have informed the kind of guidance offered to local museums. In order to support them in activating bottom-up the elements of the Intercultural City strategy, I propose a metadesign framework that, acknowledging the creative potential of museums and the impossibility of one-size-fits-all solutions, opens up "solution spaces rather than complete solutions" (Giaccardi and Fischer 2008, 19).

2 http://www.frogdesign.com/work/frog-collective-action-toolkit.html accessed on March 13th, 2014.

4.4. Design, heritage-based social innovation and creative museums

The design approaches seen above—focused on addressing social issues and supporting social innovation, and empowering people and organisations to design their own solutions—have also implications for design for cultural heritage and its different domains and scales of intervention. For the purposes of my study, two ideas are particularly relevant:

1. that of designing for cultural heritage-based and -driven social innovation and
2. that of design thinking and creativity in museum practice.

By interpreting some case studies of design for cultural heritage projects from the point of view of their socially innovative outcomes, Lupo writes about cultural heritage-based and -driven social innovation. This is based on the idea of cultural assets and heritage as factors for socio-economic development and is defined as

> a set of design actions in which culture is together the asset and the objective of intervention. So culture and cultural heritage are enabling condition (cultural awareness) but also the resources and result (new cultural values and heritage) of development and innovation. (Lupo 2014 forthcoming)

The second idea—the interest towards design thinking and creativity in museum practice (Mitroff Silvers, Rogers, and Wilson 2013; Mitroff Silvers et al. 2014; Norris and Tisdale 2014)—lies in the context of a paradigm shift from collection-centred and inward-looking museums to community-connected and audience-responsive institutions (Anderson 2012; Hooper-Greenhill 2000). In spite of this change,

> the majority of museums have yet to adopt mindsets and attitudes that are truly visitor-centered. Instead, a standard approach involves visitor surveys and focus groups [...]. Despite the lip service paid to the voice of the visitor, the expertise of museum staff is often afforded higher priority than the visitor insights and experiences. As a result, museums have been slow to keep pace with the expectations and interests of visitors, who increasingly expect experiences, services, and products that are intuitive, responsive, and well designed. This gap presents an immense opportunity to introduce human-centered methodologies into museum practice in order to better identify and respond to visitors' needs. (Mitroff Silvers, Rogers, and Wilson 2013)

Design thinking is seen as intrinsically flexible, scalable and implementable by any cultural organisation. Based mainly on experimental projects with the San Francisco Museum of Modern Art and the d.school Institute of Design at Stanford, Mitroff Silvers, Rogers and Wilson propose strategies and tools enabling museum staff to design specific visitor-centred solutions by rethinking their working practices (Mitroff Silvers, Rogers, and Wilson 2013; Mitroff Silvers 2013). These range from the suggestion of adopting an open-minded and collaborative approach to specific brainstorming and user testing techniques[3].

Programmes like *No Idea Is Too Ridiculous* by the Pew Center for Arts & Heritage[4] or the *Innovation Lab for Museums* by the American Alliance of Museums and EmcArts[5] show how the museum field has started experimenting new approaches that incorporate human-centred design approaches and tools. Referring to such experiences, Norris and Tisdale write about the emergence of "creativity in museum practice" (Norris and Tisdale 2014, 10). Their idea of creative museums reminds the concepts of creative communities and diffused design proposed by Meroni (Meroni 2007). Also in this case, the challenge is to create "the hard and soft infrastructure that establishes the conditions for a creative context" (Meroni 2007, 11). By reviewing creative museum practices and other inspiring experiences, the authors propose a manifesto-toolkit that

> offers a lot of strategies for finding [...] new ideas and solutions, and for putting those ideas to work through a process of experimentation, refinement, and reflection. (Norris and Tisdale 2014, 16)

In suggesting to museum practitioners the so-called "tools for creative cultures" (Norris and Tisdale 2014, 107), Norris and Tisdale draw from methods and strategies commonly adopted in the context of human-centred design processes. Notably, suggestions about the incorporation of creative processes into the daily work of museums stress the importance of hearing/empathising, of brainstorming with purpose and of prototyping.

The idea of the metadesign framework proposed in the present study acknowledges the creative potential of museums and allows for the development of solutions that incorporate the Intercultural City framework into their specific contexts, according to their needs, resources and capabilities. At the same time, consistently with what Lupo calls cultural heritage-based social innovation (Lupo 2014 forthcoming), the framework privileges museum and heritage practices that are in line with a transformation design approach.

3 http://designthinkingformuseums.net/tools/ accessed on March 13th, 2014.

4 http://www.pcah.us/posts/center_project_no_idea_is_too_ridiculous accessed on March 31st, 2014.

5 http://www.aam-us.org/resources/center-for-the-future-of-museums/projects-and-reports/innovation-lab-for-museums accessed on March 31st, 2014.

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Experiences from the field

Small Works Hackney

The second insert *Experiences from the field* is dedicated to *Small Works*: the design for social innovation programme in one of the most ethnically diverse areas of London that I observed and contributed to. After an introduction on Clear Village and *Small Works Hackney*, I present the activities developed with the aim of collecting suggestions and opinions of local people about the regeneration of the public space around *Small Works Hackney*. Lastly, the fourth paragraph illustrates three project proposals developed together with Clear Village and meant to contribute to the community development aims of *Small Works Hackney* by and while designing solutions for promoting community heritage and cultural assets.

1. Clear Village

Founded in 2009, Clear Village is a London-based charity that helps social property owners, local councils, community groups, funding agents and other organisations that work with local communities develop community-scale solutions and strategies for regeneration[1]. Clear Village's projects range from finding novel uses for underused or empty spaces, to supporting social entrepreneurs, from redesigning public space to helping enhance cultural institutions' community relevance[2]. All these initiatives have in common the idea of designing and delivering solutions by involving community members through participatory design, that is by bringing together professional expertise and the specific knowledge of local people and stakeholders[3]. The approach of the charity rests on understanding community challenges and building on existing assets, and on using participatory design in order to "ensure that solutions are not just developed for communities, but also by communities"[4]. In 2013, two Clear Village's projects were shortlisted for the *Placemaking Awards,* which "recognise and publicise projects, plans, people and organisations that are making places better"[5]. *Alley Links* was selected for the category "public participation in planning", while *Small Works Hackney* was among the finalists of the "regeneration" category. In 2014, *Small Works* was among the fifteen finalists of the Social Innovation Tournament 2014[6].
From March to August 2013, working with Clear Village, I observed and worked to a design for social innovation and community development programme—*Small Works*—in one of the most ethnically diverse areas of London, and explored the links between this kind of design practice and community heritage and cultural assets in ethnically diverse areas.

2. Small Works Hackney at Regent Estate

Small Works[7] is a joint programme by Clear Village and the Centre for Innovation in Voluntary Action. It pursues a double aim: fostering both enterprise activity and local community development. By turning underused spaces into coworking and community spaces, shared by entrepreneurs and the local community, it aims to support new enterprises whilst also offering a range of services and activities for residents. In April 2012, the first *Small Works* space was launched at Regent Estate in partnership with Hackney Council. The second space was opened in December 2012 at Vauxhall Estate in Victoria, in partnership with Peabody. By the end of 2014, another space will be opened near King's Cross, still in collaboration with Peabody. The goal of Clear Village is to turn this experience into a replicable blueprint for other actors in the community sector to adopt and adapt.
Small Works approach consists of four key components[8]:

1. Space development
   Together with space owners—such as local councils or social property owners—Clear Village identifies empty or underused spaces that can be turned into community assets.
2. Well-Being Analysis
   Clear Village carries out a comprehensive quantitative and qualitative analysis aimed at understanding community challenges that should be addressed through the *Small Works* space and activities.
3. Small Works members
   Small Works offers workspace to entrepreneurs and small-sized organisations. In return, they pay a small monthly fee and contribute some of their time to help take care of the premises and to provide services to the community. On average, members contribute about 1/3 in money and 2/3 in services.
4. Activities and workshops
   Based on the findings from the Well-Being Analysis and together with the local community and *Small Works* members, a programme of activities is developed. These range from social events to IT training, from participatory design workshops to improve the public space, to courses for the unemployed.

This is the approach underlying the development of *Small Works Hackney*[9] at Regent Estate: a housing estate in the London Borough of Hackney, the most ethnically diverse inner borough in London and one of the most

1 http://www.clear-village.org/about-cv and http://www.clear-village.org/services accessed on July 14th, 2014.
2 http://www.clear-village.org/projects accessed on July 14th, 2014.
3 http://www.clear-village.org/about-cv accessed on July 14th, 2014.
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6 http://institute.eib.org/programmes/social/social-innovation-tournament/results-of-the-2014-edition/ accessed on July 21st, 2014.
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ethnically diverse local authorities in the UK (Greater London Authority Intelligence Unit 2012). Located in the Haggerston ward, Regent Estate is a mix of purpose built flats in blocks and terrace houses. The estate, managed by Hackney Council's Hackney Homes, is characterised by a mixed ownership of council tenants, Housing Association tenants, long leaseholders and freeholders.

In 2012, the first *Small Works* phase consisted in carrying out a Well-Being Analysis. As well as at "provid[ing] an overview of a community's strengths and weaknesses as perceived by local people", this tool is aimed at "engag[ing] the community around the transition process" (Clear Village 2012, 8). 46 members of the local community were interviewed: 12 thorough long interviews, while 34 through "'lite' street-style" (Clear Village 2012, 9) ones. The analysis provided a snapshot of issues, concerns, aspirations, hopes, suggestions and ideas among local people (Clear Village 2012), and it serves as a foundation for guiding *Small Works* interventions, in particular with reference to a number of key factors emerged:

- Regent's Estate is a highly diverse and tolerant neighbourhood.
- One of its potential strengths is local community spirit, though this needs to be supported and strengthened by having more communal activities.
- There is a great desire to see more activities taking place in the public space, in order to provide young people with constructive things to do, bring young and old together, and bridge divides between different ethnic and social groups.
- And finally, there is substantial motivation and enthusiasm among local residents to participate in such communal activities and ensure their success. (Clear Village 2012, 42)

3. What if this place was a square for Regent Estate?

Consistently with the double aim of *Small Works*, along with managing the space and the memberships, in 2013, Clear Village undertook a series of activities aimed at collecting suggestions and opinions of local people about the regeneration of the public space around *Small Works Hackney*. In order to underline the idea of Marlborough Avenue (i.e. the street in front of the community space) as a communal gathering place, this strand of activities has been named *Marlborough Square Project*. Over the months of June and July 2013, we engaged about 100 members of the community by using different tools (Tab.1).

Venue/occasion	Tools	People engaged
Big Lunch, in front of Small Works Hackney	Conversations	About 20
St Paul with St Michael Primary School	Mental maps and paper dioramas workshop with one class of pupils	About 20
Pensioners Hall lunch	Focus group stimulated by a mock-up of the area	About 10
Pensioners Hall lunch	Quick interviews, sometimes stimulated by a mock-up of the area and based on a form	1
St Michael and All Angels Church, after the Sunday service		7
Exhibit of the kids dioramas in front of St Paul with St Michael School		5
Regent Estate's streets		47

Table 1. Tools for engaging local people in the Marlborough Square Project

In addition to participating to community gatherings and organising workshops (Figg.1—4), we engaged local people in quick interviews based on a form asking for their wishes for the estate and the reasons for them (Fig.5). In total, 60 people were interviewed. In terms of gender, 50% of them were male and 50% female. In terms of age, 3% were <10 years old, 32% were 10-20 years old, 17% were 20-35 years old, 19% were 35-50 years old, 15% were 50-75 years old, and 2% were 75+ years old.

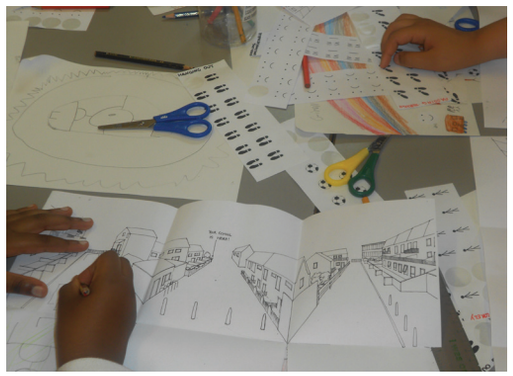
Often, during the workshops, the conversations and the interviews, people exchanged their viewpoints and gave common suggestions. For this reason, in analysing the results, information about the personal profiles and the number of the people engaged were used exclusively to have an idea of the people we were able to reach, not linking the information collected to specific personal profiles (gender, age), nor quantifying the preferences given to the different ideas.

As well as wishes and ideas for improving the communal space, we gathered concerns and anxieties behind them. Safety was one major issue of concern: many people reported that the space is not perceived as welcoming and that people do not feel at ease there, because of the presence of drug dealers, gangs and alcoholics, and of episodes of robberies and other crimes. This, for example, made controversial the suggestions about having street furniture: on the one hand, furniture was seen as fostering sociality and gathering in public space, but, on the other hand, some people were worried that it might become means of anti-social behaviour. Other problems reported concerned local people throwing rubbish in the streets and unemployment.

At the same time, we gathered criticisms and doubts on the role of *Small*

Figure 1. Conversations with local residents during the *Big Lunch*. © Clear Village.

Figure 2. Focus group at the Pensioners HallConversations with local residents during the *Big Lunch*.



Figures 3 and 4. Workshop at St Paul with St Michael Primary School.

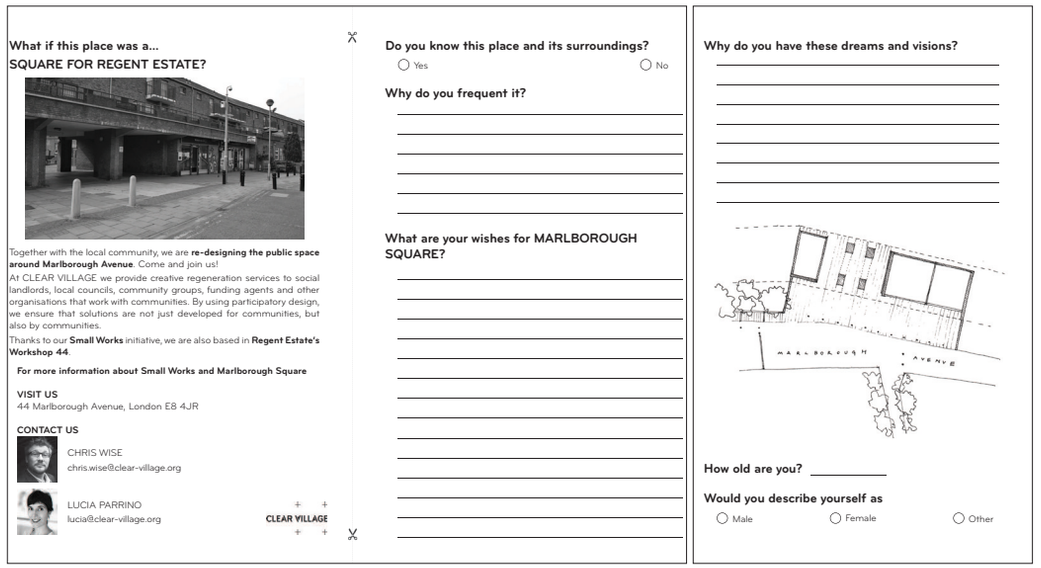


Figure 5. Form for the quick interviews.

Works Hackney. In the context of an area subject to gentrification, some people did not consider it as a community space and asset, but rather as connected to that "new clientele of young professionals and hipsters" (local resident, personal communication, July 25th, 2013) who frequent the Estate and its surroundings, but who do not live there and are not actually concerned with local issues.

The ideas and suggestions collected through the interviews and activities of the consultation process concerned both space and infrastructure interventions and soft interventions (Tab.2).

Clear Village staff selected those ideas that were viable according to regulations and resources, and to the expertise of Clear Village and *Small Works Hackney* member organisations. In September 2013, these were displayed in an exhibition that featured some of the dioramas created by the children, as well as posters and labels showing the selected ideas, grouped into four categories: "activities", "public space", "arts & heritage" and "food & nature" (Figg.10–13). Over afternoon tea, residents were invited to see the results of the consultation process and to discuss their ideas, also by adding comments to the posters exhibited (Figg.6–9).

Table 2. Examples of hard and soft interventions suggested during the consultation process.

Hard interventions - Table tennis - Bouncy castle - Playground for older kids - Lighting for the underpass - Lighting to discourage anti-social behaviour - More notice boards for information - Street seats - Street tables - Community centre - Swimming pool
Soft interventions - Lunch events with flavours of the Estate - Community barbeque every Sunday - Clubs (e.g. youth clubs, garden clubs,...) - Activities to foster unity among residents of the Estate - Initiatives and events to bring together kids and elderly people (e.g. trips, holidays, bingo, Christmas events,...) - Evening homework sessions for kids - Job centre for local people - Facilitation to access Council services (i.e. job, housing and social services) - Funday activities for kids

Figure 6. *Marlborough Square Project* exhibition. © Clear Village.

Figures 7, 8 and 9. *Marlborough Square Project* exhibition and participatory activities. © Clear Village.

Figure 10. Ideas displayed in the *Marlborough Square Project* exhibition: activities. © Clear Village

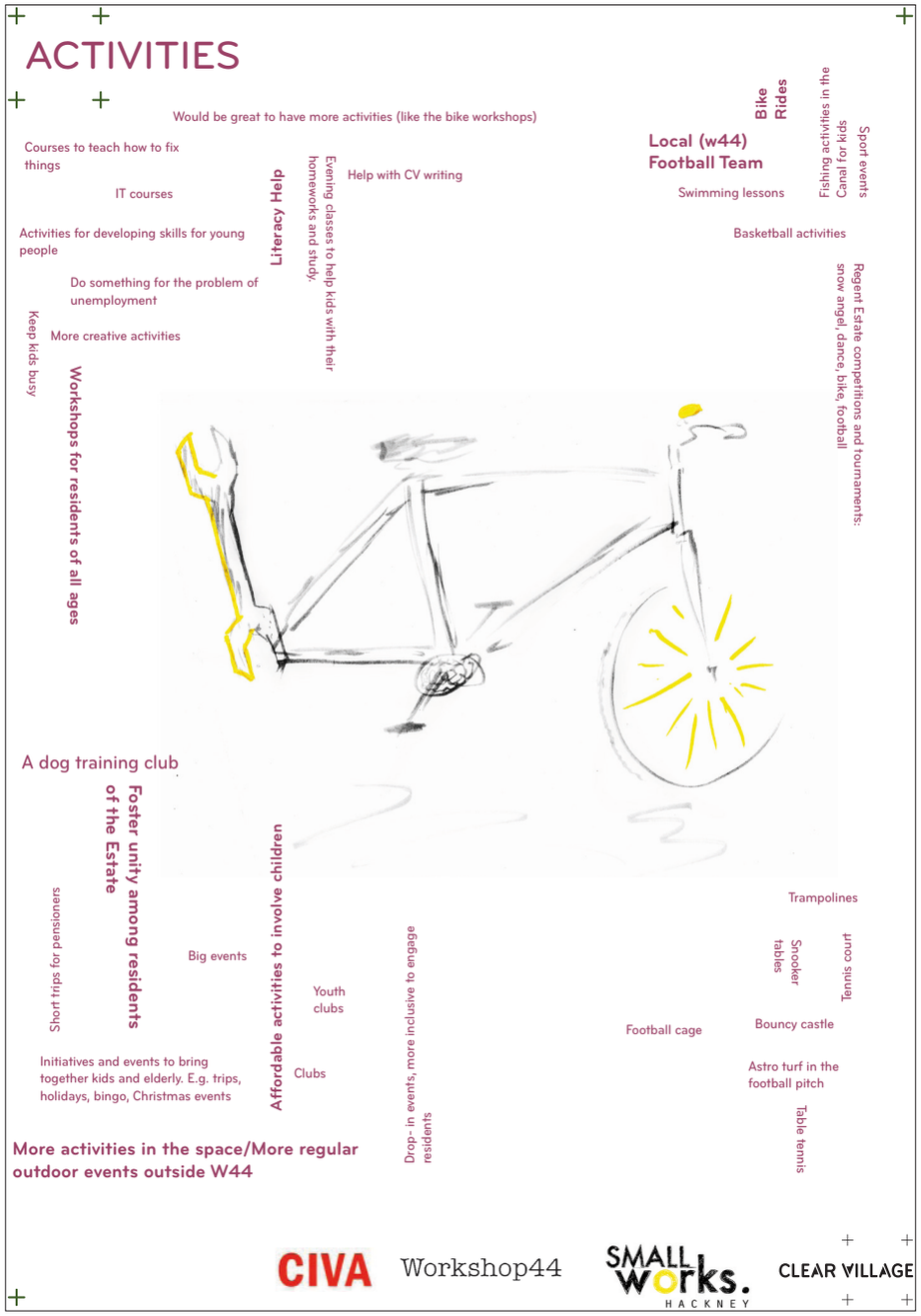


Figure 11. Ideas displayed in the *Marlborough Square Project* exhibition: arts & heritage. © Clear Village

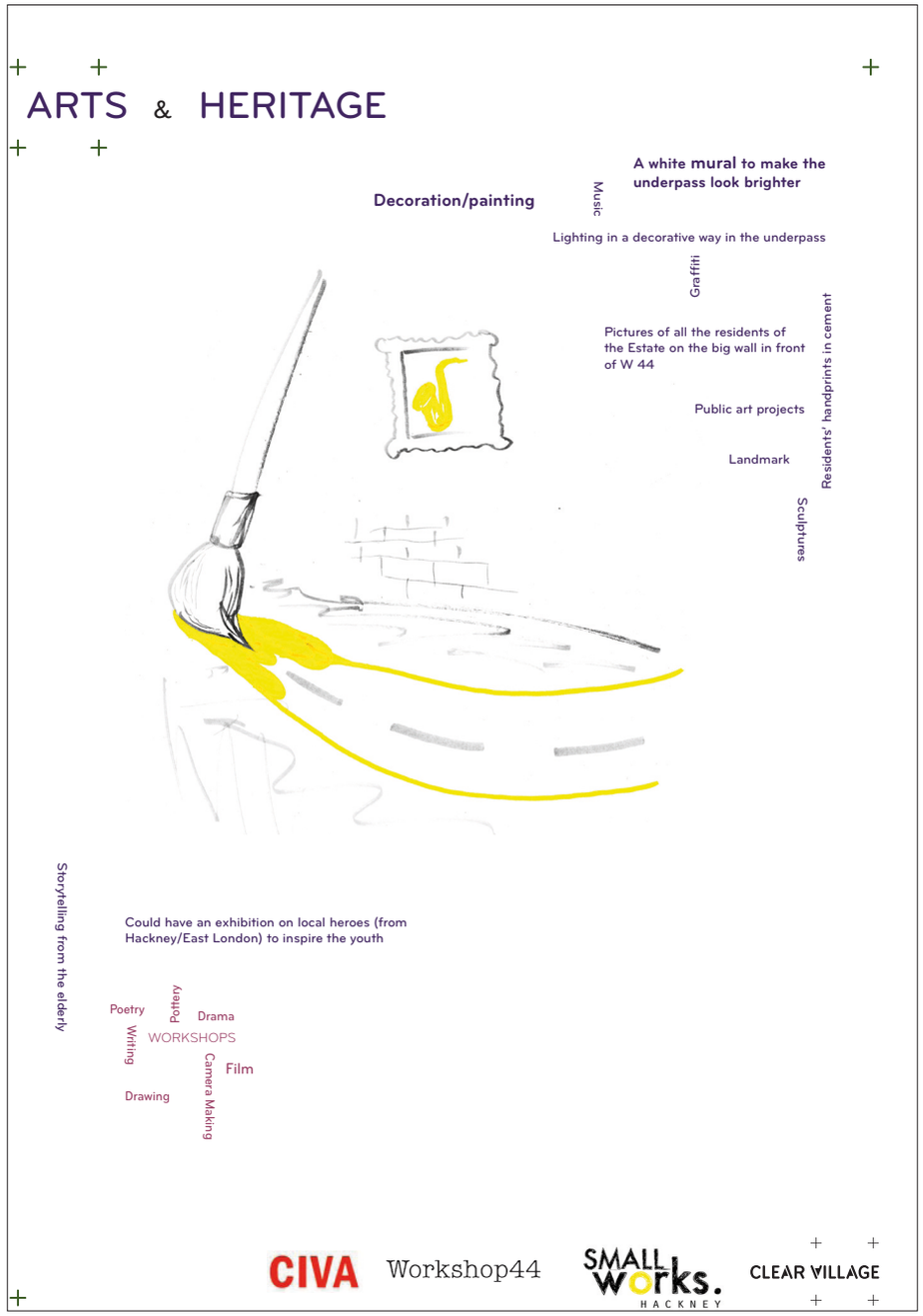


Figure 12. Ideas displayed in the *Marlborough Square Project* exhibition: food & nature. © Clear Village

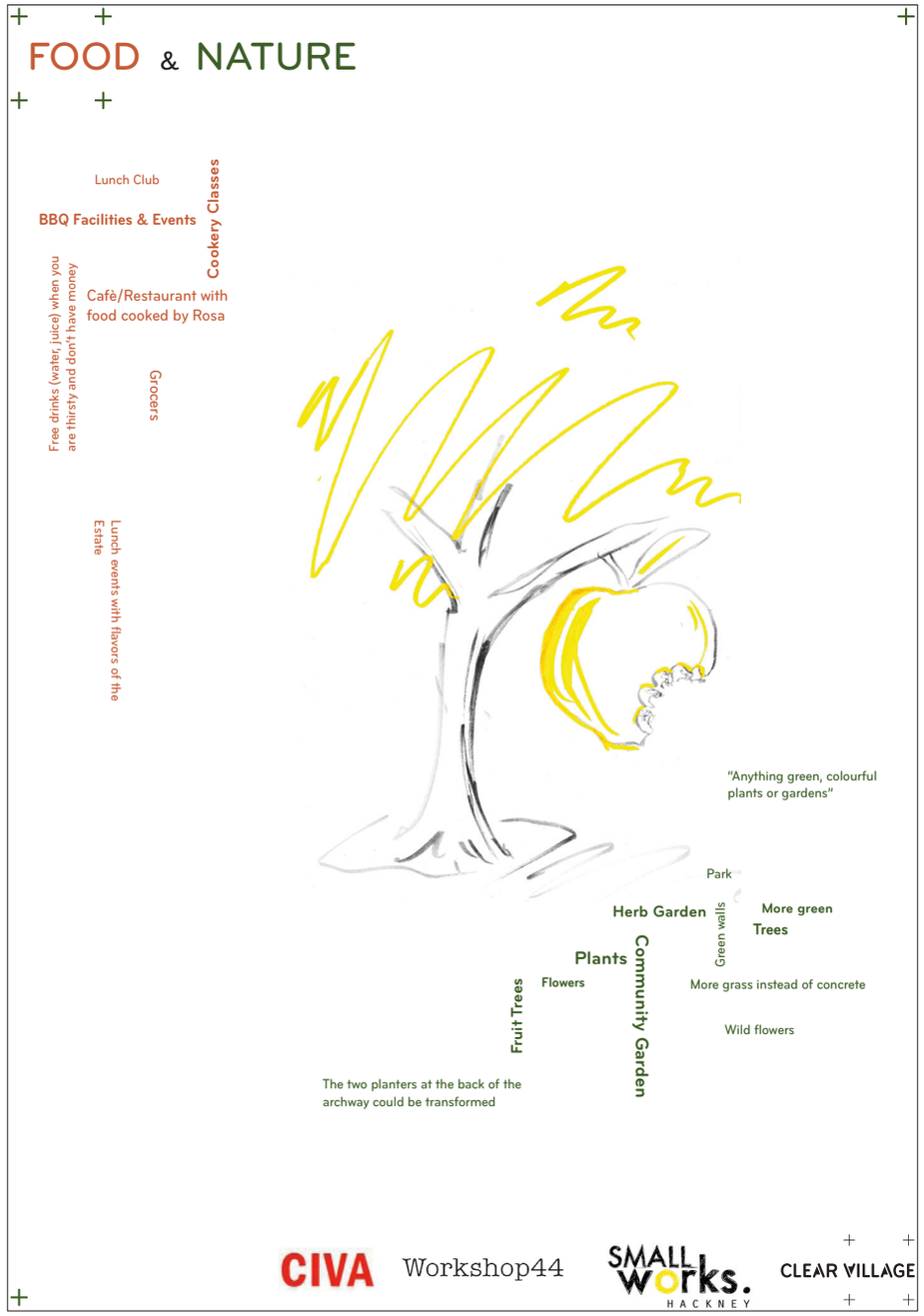


Figure 13. Ideas displayed in the *Marlborough Square Project* exhibition: public space. © Clear Village

Following on the exhibition, in terms of hard interventions, Clear Village staff

> analysed the data and came up with the idea of Safe and Health community activities. This developed into 3 strands: a community orchard, a community mural and temporary games tables (which could be brought out and in each day). The games tables are temporary, since the idea of introducing street furniture was controversial to residents. (Chris Wise, Programme Coordinator, personal communication, July 14th, 2014)

The three interventions have been and are being developed by the member organisations and local residents in accord with Hackney Homes and the Tenants and Resident Association. In terms of soft interventions, through its members and by collaborating with local residents, *Small Works Hackney* has been promoting and supporting a number of initiatives and events, such as free workshops for residents seeking employment, the *E8 Community Newsmagazine*[10], and the *Regent's Estate Dreams Drawing Factory* project[11].

Small Works Hackney exemplifies a design programme aimed at addressing social and development issues by placing "everyday people"—the local residents—at the heart of new solutions. At the same time, the concrete participatory approach of the programme is not exempt from criticisms, as ultimately, based on resources, regulations and requirements of grants, Clear Village filters the solutions and the activities implemented. On the other hand, the participatory design activities and tools of *Marlborough Square Project* made it possible to reach local people and to engage some of them in running activities or in participating to the ones promoted. Furthermore, consistently with the "empowering-people" vision of the design approach adopted and aware of the risk that its level of control and management may lead to false consensus and "empowerment-lite" for local people, Clear Village is

> planning to set up a steering group which will involve representatives from [Clear Village], Members, residents and the TRA/Hackney Homes, in order to involve a wider group of stakeholders in the running of [Small Works Hackney]. (Chris Wise, personal communication, July 14th, 2014)

10 http://e8community.co.uk/ accessed on July 14th, 2014.
11 http://www.clear-village.org/regent%E2%80%99s-estate-dreams-drawing-factory accessed on July 14th, 2014.

4. Heritage works

As underlined by Clear Village Associate and Programmes Director, this kind of design interventions should be based on local heritage, identity and cultural assets.

> Basically, if you have never spent any time on the ground and you don't know what people are struggling with, you are very likely to suggest them or give them a solution that has got nothing to do with their cultural heritage, nothing to do with their identity. Thus, they are not going to want to do it. (Alice Holmberg, personal communication, July 22nd, 2013)

At the same time, some of the ideas and suggestions collected through the *Marlborough Square Project* consultation process showed that initiatives of promotion of the diverse community heritage and cultural assets were perceived as useful in order to foster neighbourliness and sociality, and to improve the quality of life in the estate (Tab.3).

Hard interventions - Open-air public gallery with permanent exhibits that can host exhibitions changing every months or weeks, or for particular events or festivities, linked to things that happening in the Estate - Long wall of Marlborough Av. as an exhibition wall for temporary exhibitions - Plaques or markers on buildings and sites that are important for the Estate - Pictures of all the residents of the Estate on the big wall in front of Small Works Hackney space - Residents' hands in cement - Mural - A white mural to make the underpass look brighter - Wall or space where people can do graffiti - Activities through which people—in particular youngsters—can leave a sign and take ownership of the space, against vandalism - Public art projects - Mixing the idea of a community orchard with that of public art
Soft interventions - Initiatives for tasting traditional food of people from the estate and for exchanging recipes - Storytelling from the elderly people's heritage

Table 3. *Marlborough Square Project* consultation process ideas classified under the category "Public Art and Heritage".

Based on this, together with Clear Village, I developed three project proposals aimed at contributing to the community development aims of *Small Works Hackney* by and while designing solutions for promoting community heritage and cultural assets. *Heritage Works* was submitted for the Hackney Council Voluntary and Community Sector Grants Programme-Small Grant 2013-2014, while *Regent Estate Open Air Gallery* and

Storytelling Street Signs were written for Spacehive, a UK's crowdfunding website specifically designed for civic projects[12]. The three project proposals—that were not founded and realised—connect heritage, cultural assets, community cohesion and the built environment. They are based on a concept of heritage that is flexible and intertwined with the diverse expressions and lived experiences of the people from the estate, and they ground on participatory and community activities aimed both at defining and sharing local heritage and history and at enhancing interpersonal relationships.

12 https://spacehive.com/regentestateopenairgallery and http://spacehive.com/storytellingstreetsigns accessed on July 14th, 2014.

Heritage Works: extracts from the application

Please describe your project.

Heritage Works is about community-generated "YES signs", connecting heritage, community cohesion and the built environment. It is linked to the community development and public space regeneration aims of Small Works programme in Regent Estate. Heritage Works is addressed to the diverse Regent Estate population. It is aimed at promoting the heritage intertwined with community lived experience and expression and it will tangibly produce positive street signs related to activities, rather than prohibiting ones.

This will be achieved through a three-stages participatory process:

1. **Heritage mapping** (autumn 2013-spring 2014)

The mapping will link the physical space of Regent Estate with the diverse histories, stories, traditions and aspirations of its residents. Through interviews, workshops and door-to-door outreach, these will be collected and linked to neighbourhood places on a contribution platform located in the *Small Works* space. The project is aimed at raising local pride of place, thus we will see that positive stories and visions come to light.

2. **Heritage display and sharing** (spring-summer 2014)

The outcome of the heritage mapping will be showcased in an open air exhibition of the neighbourhood, in the neighbourhood, augmenting its physical space with community heritage layers. We will aggregate the results of stage 1 and display them in the places they are linked to. The opening of the exhibition will be a community party opening for feedback and encouraging storytelling to enliven the heritage contents. Walking tours of the exhibition will be organised and people attending will be encouraged to feedback and add their histories and visions to the ones exhibited.

3. **Future heritage** (summer-autumn 2014)

Based on stages 1 and 2, community feelings and feedback, we will design permanent visual signs to be placed in the neighbourhood. As well as adorn public space, these will be the legacy of the project. The signs will visually communicate place meanings and identities. More importantly, they will be based on the outcomes of stages 1 and 2 and will represent identities defined by local community.

Further actions are part of the project and will ensure its proper implementation:

4. **Outreach and communication**

Communication and outreach are intrinsic to the project. Our communication strategy ensures equality of participation and reaches the diverse Regent Estate population in respect of languages, tools and communication channels.

5. **Evaluation**

We will monitor and evaluate continuously the process in order to ensure diversity, equality and representativeness of participation, as well as conformance with community needs and aspirations.

Why is your project needed and what evidence of need have you identified?

Our project rests on the findings of a context analysis carried out in 2012: the Well Being Analysis. This aggregates quantitative and qualitative data on a community. It is supported by research and it is about reaching out to the community, engaging its members, and collating their feedback and views. The Well Being Analysis constituted the first preparatory phase of *Small Works* and is informing all further actions of the project, *Heritage Works* being one of these. 46 members

of Regent Estate community were interviewed. 5 main issues underline the need for our project. These include both problems, aspirations and exploitable assets.

1. Community comfort

The need for working on community cohesion was stressed: "I wish for community cohesion to be increased, everyone should continue carrying out positive activities on the Estate which will reflect across the Borough".

2. Neighbourhood public space

Whilst 59% of interviewees agreed that the public space in the neighbourhood satisfies their needs and those of their family, 20% were neutral and 21% disagreed. For the residents, neighbourhood public space could be better used and it should be a more relational place: "an integrated space, not particular to a certain age or kind of person but for everyone".

3. Empowerment

Interviewees showed a high degree of disenfranchisement, with only 21% agreeing that their voice is represented by the local government and decision makers.

4. Diversity

Hackney's tradition of tolerance is reflected, with 91% agreeing that they enjoyed living in a culturally diverse neighbourhood. However, it was also pointed out that Regent Estate would benefit from having more inter-ethnic interaction: "people don't always mix between ethnic and social groups. They stay in their pockets".

5. Cultural activities

Residents underlined the need of having more cultural activities: "it would be nice to have more things going on—less low key"; "I wish for a Regent Estate Festival, something unique to here that people can get behind".

These needs and aspirations constitute the premises for our project. Thanks to its focus on place and community diverse identity and heritage and to its participatory approach, it will be able to foster community cohesion and intercultural dialogue, as well as to work on residents' empowerment and self-representation.

What risks and/or challenges do you anticipate in delivery of this project and how will you address them?

1. One big challenge is residents' participation. The forcefulness of the project depends just on its ability to properly involve and represent the community. Thanks to our expertise with participatory design, our deep knowledge of the context and our contacts with local residents and institutions (e.g.: we have effective mailing and sms lists), we will be able to develop the most appropriate strategy for ensuring genuine, diverse and representative participation.

2. Regent Estate community is highly diverse. This means that certain participatory methods or activities will not appeal to or be accessible to all. Clear Village facilitator team is used to work in ethnically and culturally diverse contexts and tailor out facilitation tools to match community diversity. We will constantly monitor the participation to the activities and review our participatory strategy if needed.

3. Building deeper trust with the community is a challenge that will determine the level of community engagement and success of the project. Thanks to our community engagement officers and to the outreach activities carried out in the context of *Small Works*, we can rely upon a trusted position within the community. We have a formal memorandum of understanding with the Tenants and Resident Association, attend their meetings and connect with the leadership of the Community Hall, the Over 55s Group, and with Hackney Homes representatives and other local organisations (schools, faith groups,...).

4. Another challenge is about the rootedness of the project. As mentioned, the project rests on the findings of an accurate context analysis, so its nature is context-specific. Also, all the stages of the project (mapping, exhibition, permanent signs) will be based on a flexible concept of heritage defined by and rooted in the community.

5. The project being focused on identity/heritage representation in a diverse context, we have to take into account the risk of showiness of diversity and of reinforcement of cultural and ethnic stereotypes. It is essential that we facilitate and guarantee community self-representation. *Heritage Works* is particularly appropriate for this: reviews of similar heritage works in multicultural contexts point out the fact that such initiatives can involve the potential for self-definition, visibility and voice of communities. Again, appropriate participatory, communication and outreach strategies will be pivotal to addressing this risk.

Please describe the outcomes which this project will achieve.

1. **Sense of place**

The project will raise local pride and sense of belonging. It will enable the community to interact creatively with their neighbourhood and to contribute to its improvement. Also, thanks to the signs, it will foster the exploration of the neighbourhood and the interest towards it not only by local people, but also by visitors, further increasing local pride.

2. **Cohesiveness**

Through participatory community process, the project will enhance interpersonal relationships and work for a cohesive community. The collective work on Regent Estate diverse identity will foster the sense of belonging to a same territorial community, while acknowledging and promoting its constitutive diverse cultural, ethnic and interest communities. At the beginning, people will enjoy having convivial cultural activities. Progressively, the collective construction of local intangible heritage and its display and sharing will have a deeper impact on knowledge and respect between residents and for their different cultural backgrounds and traditions.

3. **Empowerment**

The project will enable Regent Estate community to self-represent their diverse heritage and identities and—through the exhibition and the signs—to contribute to the physical improvement of their estate. This will raise community pride. Moreover, it has a social and civic significance, as awareness of the ability to concretely shape public space will translate to a more proactive attitude towards civic life.

Achieving these outcomes will require the entire duration of the project, its impact being incremental and community-rooted, as well as linked to the pride for the achievement of the community exhibition and the visual signs.

What steps will you take to ensure that the outcomes of this project will be sustained after your grant award comes to an end?

1. The signs will be the tangible legacy of the project, having a long-lasting positive impact on the public space.

2. The focus of the project will be both on the outputs (exhibition and signs) and on the process: we will maximise community involvement, facilitating opportunities for residents to come together. This will foster neighbourliness lasting even after the end of the project.

3. We have discussed public space improvements with the Tenants and Resident Association and we will fully involve them in the project. Thus, its outcomes could be the inputs for further initiatives for the improvement and care of the neighbourhood.
4. The project is developed in the context of *Small Works* programme. So project outcomes will be sustained also in the context of *Small Works* regeneration and community development.
5. In developing the project we will strengthen the links between local community and stakeholder institutions/initiatives (TRA, Hackney Homes, Hackney Museum,...). This will lay the groundwork for a more active participation in the wider Hackney agenda and Regent Estate governance and civic life, even after the end of the project.

Regent Estate Open Air Gallery on Spacehive

We are creating a community gallery displaying throughout the streets and houses of Hackney's Regent Estate.

Regent Estate will be transformed into a gallery able to host temporary exhibitions linked to the cultural activities and products of the Estate's and Hackney's residents and organisations.
The gallery will be made up of 10 display cases – 5 resilient ones to be placed in the street and 5 mobile ones to be put up in people's homes. A wayfinding system will join up the scattered gallery and address the visitor experience.
In order to visit the exhibitions, the audience will have to explore the Estate, as well as to visit local residents hosting the mobile display cases.
Help us make this possible and give us your support for the construction of the gallery infrastructure!

What we'll do:

- We will design and realise the gallery: 5 resilient street display cases and 5 mobile ones to be put up in people's homes.
- We will organise and facilitate the organisation of community-based exhibitions to be hosted in the Regent Estate gallery.
- We will involve cultural organisations and artists in Hackney and host their works in the Regent Estate gallery.

Why it's a great idea:

- The idea of having a Regent Estate community gallery has emerged during a public space design workshop with the residents.
- The gallery and related cultural activities will stimulate the exploration of the Estate and reverse the negative image often linked with it.
- In order to fully visit the exhibitions, people will have to visit other residents' houses. This will foster reciprocal knowledge and neighbourliness among residents, as well as communicate the image of a welcoming Estate.
- The gallery will provide Hackney's and London's cultural organisations with an exhibition space that helps them to decentralise their cultural offer. Having cultural organisations rooted in the local context of Regent Estate and its surrounding, would also have a positive impact on the visibility and image of the Estate.

How we'll get it done:

- We will involve local residents in the design: i.e. defining the spaces, the host houses, and the wayfinding system.
- We will guarantee a stable programme of exhibitions by involving local residents, institutions and cultural organisations.
- We will work with the Tenants and Residents Association and Hackney Homes to guarantee the maintenance of the gallery.

Storytelling Street Signs

What if street signage told you about the histories, traditions, stories and visions of the people who live in those streets?

We want to revolutionise street signs in Hackney's Regent Estate, so that they offer information and tell stories from the past, present and future of the Estate.

Rather than simply expressing prohibitions and space functions, the signs will visually communicate place meanings and identities, as defined by the local community.

We will work with local people to map their stories and histories and render them into storytelling street signs. But we need your support to materially realise the signs.

Help us cover their production cost and make Regent Estate's streets talk!

What we'll do:

- Through interviews, workshops and door-to-door outreach, we will collect diverse histories, traditions and aspirations.
- Based on the results of this community mapping, we will design and make permanent street signs to be put in the Estate.

Why it's a great idea:

- The project capsizes the idea of top-down street signs expressing information, indications and prohibitions to users. Rather, the storytelling street signage is linked to the grassroots placemaking, the signs presenting the actual usages and feelings of the people who have lived and live in those places.
- The street signs will encourage the exploration of the Estate and of its hidden history and stories. This will also have a positive effect on the negative image often linked to Regent Estate.
- The signs will help share diverse traditions, stories and visions in the Estate, thus fostering good relations and sense of neighbourliness.

How we'll get it done:

- From *Small Works*, a space at the heart of Regent Estate, we will involve locals in activities to map place meanings.
- We will analyse and condense the results of the community mapping and render them in street signs.

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PART II
Local museums for the Intercultural City: a metadesign framework

5

Local museums for the Intercultural City: proposing a metadesign framework

This chapter illustrates the Intercultural City metadesign framework for local museums. After an introduction on the elaboration of the framework, I proceed to the description of the suggestions for local museums. These are explained starting from the elements of the Intercultural City strategy that I have translated in the context of local museums and are complemented with examples of concrete museum practices and projects. I conclude the chapter with a summarising overview of the metadesign framework, and with some remarks on the examples mentioned and on the possible solutions through which local museums can put in practice the suggestions proposed.

5.1. (Re)designing the role of local museums for the Intercultural City

As previously stated, I have considered the Intercultural City approach as a reference for addressing the work of local museums. Based on the idea of the ten elements of an intercultural strategy suggested by the Council of Europe and on the working definitions provided by the Intercultural Cities Index (Council of Europe 2013; Council of Europe and European Institute for Comparative Cultural Research 2013), I have developed a metadesign framework aimed at guiding the intervention of local museums.
The Intercultural City recommended actions are conceived for urban policies and are mainly addressed to local governments, policy-makers and practitioners (Council of Europe 2013; Wood, Comedia, and Council of Europe 2009). Therefore, in elaborating the metadesign framework, I have selected and reinterpreted these suggestions in light of what local museums can concretely do, also taking into consideration the fact that they are often small realities with limited resources. Necessarily, this translation has been influenced and addressed by the practices and the projects observed during the research process[1], all of them originally conceived and designed without any explicit reference to the Intercultural City objectives. These experiences both pertain to local museums and to museums acting locally or in a socially relevant way. Some of them are shown below, in correspondence with the related suggestions for the museums. As well as having contributed to define the metadesign framework, these cases provide examples of how museums can concretely adopt these suggestions. Furthermore, the premise for the kinds of suggestions included in the framework lies in the idea of design practice as aimed at designing for and through museums, seen as transformative services for local communities. As well as by contemporary theories and approaches in the field of design[2], this vision has been informed by my active involvement in a design for social innovation programme—*Small Works*—in one of the most ethnically diverse areas of London[3]. Therefore, in translating in the context of museums the Intercultural City recommendations, I have privileged insights from those museum practices that are in line with a transformation design approach.
I have named it metadesign framework as, acknowledging the creative potential of museums and the impossibility of one-size-fits-all solutions, it opens up "solution spaces rather than complete solutions (hence the prefix meta-)" (Giaccardi and Fischer 2008, 19).
In the following paragraphs, I present the Intercultural City elements that are relevant for local museums and their translation in the context of museums, accompanied by examples of concrete interventions. These are illustrated more extensively in the following section *Experiences from the field: museums activating the Intercultural City*. I conclude the chapter with a summarising overview of the metadesign framework and with some remarks on the examples mentioned and on the possible solutions through which local museums can put in practice the suggestions proposed.

1 See chapter 1 for details about the research process.
2 See chapter 4 for further details.
3 See *Experiences from the field. Small Works Hackney for further details.*

5.2. Developing a positive attitude to diversity

The first element is about making public statements and undertaking symbolic actions that encourage the development of a pluralistic city identity and of a positive public attitude towards diversity (Council of Europe 2013). The "ideal intercultural city" would publicly state "its commitment to intercultural principles" and would identify, acknowledge, consolidate and build upon good practices of interculturality (Council of Europe 2013, 63). Among the examples mentioned, there are the initiatives undertaken by the cities of Neuchâtel and Bern and by the Berlin borough of Neukölln (Wood, Comedia, and Council of Europe 2009; Council of Europe 2013). The project *Neuchàtoi* (*Your Neuchâtel*) engaged people in nine months of plays, exhibitions and events aimed at developing a more pluralistic city identity in a participatory way. Every year, the *Integrationspreis* (Integration Prize) promoted by the city of Bern rewards best practices (people, organisations, projects) in the field of migrants' integration. Several projects, such as exhibitions and school programmes, have promoted and communicated the pluralistic identity of Neukölln. After being awarded the title "Place of Diversity" by the national government, the City Council set up the place-name sign "Neukölln - Place of Diversity".
With reference to the working definition provided by the Intercultural Cities Index, the points that can be translated in the context of museums concern:

- the statement and promotion of intercultural commitment;
- the acknowledgment and promotion of the pluralistic identity of the city and
- the acknowledgment and promotion of good practices of interculturality.

5.2.1. Suggestions for local museums

Suggestion 1. Identifying, valuing and promoting the expressions of the cultural diversity that characterises the local context and its history.

- The **collection** of **Hackney Museum** (London) is focused on immigration and settlement in the borough of Hackney. The **permanent exhibition** is organised in different sections aimed at replying to the question: "Why have people come here from all over the world for more than 1000 years?".
- Promoted by **Hackney Museum** (London), the participatory process and community-led exhibition ***Hello Cazenove!*** and ***Side by Side: Living in Cazenove*** aimed to present a particular area of the borough—Cazenove Road—selected because of its uniqueness in terms of local cultural diversity.
- Based on the fact that Black and Minority Ethnic groups—that make up the majority of Brent's population—are under-represented in its collections, **Brent Museum** (London) implemented a **policy** that places a greater emphasis on collecting material that represents the diversity of the borough's population in the twenty-first century. The museum has been developing collecting projects in collaboration with local institutions and community organisations, such as ***Reassessing what we collect. The Polish and Brazilian collecting project***.
- The new **permanent exhibition** of the **FHXB Friedrichshain-Kreuzberg Museum** (Berlin)—***local chats. city–migration–history: from hallesches to frankfurter tor***—presents a multi-perspective history and identity of the borough that acknowledges the centrality of migration and migration history.
- Through the **events** linked to the exhibitions ***This Land is your Land*** and ***Streets***, the **Museo Civico Archeologico Etnologico di Modena** (Modena) acknowledged and promoted also the several expressions of the local cultural diversity, such as the **Yam Festival**, a Nigerian popular holiday traditionally celebrated by Nigerian people in Modena.

Suggestion 2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community.

- Among the objects displayed, ***99 × Neukölln***—the permanent exhibition of the **Museum Neukölln** (Berlin)—includes objects telling stories of best practices of intercultural integration, such as the cap by **Rütli-Wear**: a clothing brand from a project of the Rütli School in Neukölln.
- In celebrating the diverse migrant communities of East London, the ***New Voices Festival***—promoted by the **V&A Museum of Childhood** (London) in partnership with the local charity Praxis Community Projects—acknowledges and celebrates the work of migrants' resource centres and other organisations fostering integration and intercultural dialogue.

5.3. The city through an intercultural lens: education sector

The second group of recommendations for local governments, policy-makers and practitioners is connected to the idea of reviewing "the main functions of the city 'through an intercultural lens' and establishing some flagship trial projects" (Council of Europe 2013, 65). The education sector is one of the subjects of this review. Suggestions about schools include developing intercultural projects, encouraging ethnic mixing of students and staff, reaching out to and engaging migrant parents (Council of Europe 2013). Numerous examples are reported. In order to promote equality, diversity and community cohesion, the metropolitan borough of Kirklees launched a school twinning project, which involved both students, teachers, parents and non-teaching assistants (Wood, Comedia, and Council of Europe 2009). In Reggio Emilia the Centro Interculturale Mondinsieme worked together with schools to develop an intercultural education curriculum and to explore cultural diversity in the city (Council of Europe 2013).

The aspects of the definition by the Intercultural Cities Index that can be translated in the context of museums concern:

- the involvement of migrant parents in school life and
- the development of school intercultural projects.

5.3.1. Suggestions for local museums

Suggestion 3. Engaging the schools—students, staff and families—in intercultural projects and initiatives connected to local history, identity and cultural diversity.

- With ***To each his own face: towards a tolerant and open to diversity citizenry***, the **Museo di Anatomia Umana Luigi Rolando** and the **Museo di Antropologia Criminale Cesare Lombroso** (Turin) engaged local schools and families in a project focused on the neighbourhood of San Salvario and on the diversity of the people who live and work there.
- As part of its educational activities for schools, the **Pinacoteca di Brera** (Milan) offers to students, teachers and families ***I'm at the Brera gallery too***: a programme aimed at raising heritage awareness, at supporting the development of the intercultural skills needed in contemporary societies, and at helping teachers rethink their educational approach.

5.4. The city through an intercultural lens: residential neighbourhoods and public space

Other city functions that should be subject to the review through an intercultural lens are those concerning residential neighbourhoods and public space. Policies and practices in this field should "provide incentives and opportunities for people to interact across their differences" (Council of Europe 2013, 75). The Intercultural City approach places "special emphasis on community development and neighbourhood cohesion" (Council of Europe 2013, 75). Possible interventions include the development of neighbourhood projects, the creation of community centres and the implementation of participatory place-making processes. The examples reported are diverse. The city of Manchester adopted the *Sense of Place framework*: a concept and tool that, by engaging with communities and individuals and encouraging them to think about their place and space, supports city and community development, service delivery, regeneration and so on. In the borough of Tower Hamlets—one of the most diverse areas of London—some of the libraries have been reformed and transformed into hybrid community spaces called Idea Stores (Wood, Comedia, and Council of Europe 2009).
With reference to the working definition provided by the Intercultural Cities Index, the translation in the context of museums rests upon:

- the encouragement of intercultural interaction and mixing in public spaces and neighbourhoods and
- the rehabilitation of areas that feel unwelcoming to others or that are reputed dangerous.

5.4.1. Suggestions for local museums

Suggestion 4. Organising initiatives beyond the museum walls that would foster intercultural sociability and interaction.

- Among the participatory activities promoted by the **Santa Cruz Museum of Art and History** (Santa Cruz, CA), there are the **Pop Up Museums**. Held both in the museum and in non-museum spaces, they are temporary exhibitions—like community show-and-tell events—created by the people who show up to participate. Two of them—aimed at extending the ***Santa Cruz is in the Heart*** exhibition outside of the museum walls—focused especially on local cultural diversity: ***Chinatown is in the Heart*** and ***African American History is in the Heart***.
- With the four-year project ***Mapping the Change***, **Hackney Museum** (London) stepped outside the museum doors to collect and share experiences and stories and to meet people in their community, at celebrations and events, in parks and community centres.
- Annually, in partnership with the local charity Praxis Community Projects, the **V&A Museum of Childhood** (London) promotes the ***New Voices Festival***: held in the gardens of the museum, it incorporates activities, workshops, stalls, live performances, exhibitions and food.

Suggestion 5. Promoting initiatives beyond the museum walls in areas that feel unwelcoming to others or that are reputed dangerous.

- Promoted by the **FHXB Friedrichshain-Kreuzberg Museum** (Berlin) as part of its educational offer, ***A day in Kreuzberg*** is a tour that includes visits to the museum, to a mosque and to other places in the neighbourhood, and a lunch in a Turkish restaurant. The tour was founded in 2001 by four girls from Kreuzberg aiming to fight stereotypes, myths and fears about the district, which, at the time, was depicted and perceived as unsafe.

Suggestion 6. Providing alternative representations of areas that feel unwelcoming to others or that are reputed dangerous.

- In response to the negative attitudes towards the borough, **Hackney Museum** (London) promoted ***I Love Hackney***: an ex-

hibition celebrating the positive aspects of living and working in Hackney and engaging the local community in promoting a different image of the area.

5.5. The city through an intercultural lens: public services

According to the Intercultural City approach, the city should review its public services delivery in order for them to suit a multicultural audience. Moreover, the staff of the public services should "reflect the ethnic/cultural background of the population" (Council of Europe 2013, 77). An example of intervention in this direction is the NHS London's *Mentoring for Diversity programme*, which trained possible future leaders from Black, Asian and Minority Ethnic backgrounds (Council of Europe 2013). As to the development of more culturally sensitive services, the example of the City Council of Neukölln is mentioned. Its Department for Social Affairs, Housing and Environment worked together with the migration service of the Caritas to redesign the area of services for elderly people (Council of Europe 2013).
The ideas of the definition by the Intercultural Cities Index that can be translated in the context of museums concern:

- the presence of people from different ethno-cultural backgrounds within the staff of the public services and
- the development of culturally sensitive public services.

In this case, the transformative intervention of the museum affects also the museum itself, as service of general interest.

5.5.1. Suggestions for local museums

Suggestion 7. Providing cultural sensitivity training to the public services and museum staff

- The staff of the **St Mungo Museum of Religious Life and Art** (Glasgow) curating the community-led exhibition ***Curious. Exploring stories, cultures and ideas in a changing city*** undertook **facilitation training** at two centres specialised in reconciliation and facilitation. Based on the methodologies learnt, they recruited and trained the volunteers in charge for the facilitation of the tours of the exhibition.
- Alongside the exhibition and connected activities, through ***Curious***, the **St Mungo Museum of Religious Life and Art** (Glasgow) devised and ran a **learning programme** offering cultural awareness and strategies for intercultural dialogue sessions to community groups, public sector staff, health workers, ESOL students and other groups.
- As part of its educational activities for schools, the **Pinacoteca di Brera** (Milan) offers ***I'm at the Brera gallery too***. The programme includes preliminary and ongoing **training for schoolteachers** providing recommendations on the intercultural and autobiographical work, and helping them rethink their educational approach.

Suggestion 8. Supporting the presence of people from different ethno-cultural backgrounds within the staff of the museum.

- Due to the large presence of Hispanic and Latino people in the city and to the proximity of the **Santa Cruz Museum of Art and History** (Santa Cruz, CA) to a predominantly Latino neighbourhood, the engagement of the Latino community is one of the priorities of the museum. One of the steps taken to address this issue is through **staffing**. Bilingualism was included as a necessity in the **job descriptions**. This had an impact in terms of presence of Latino people within the staff of the museum.
- The Executive Director of the **Queens Museum** (New York City) makes a proactive effort in reflecting the borough's diversity with the **museum's staff**. Based on the idea that first generation immigrants are better suited for reaching out to migrants, all of the artists-educators of ***New New Yorkers***—a programme addressed to adult migrant communities in Queens—are immigrants.
- In order to improve accessibility to the museum for migrants, the **Galleria d'Arte Moderna e Contemporanea di Bergamo** (Bergamo) has trained a team of **museum mediators** coming from the countries of origin of the migrants living in the province of Bergamo. Through free guided visits held in their mother language, they introduce the museum and temporary exhibitions to people from their communities, and they are involved in the design and delivery of special projects and activities.
- Supporting and enhancing a project promoted by a class of the Permanent Territorial Centre for adult education of Rozzano, with ***Let's meet at the Museum***, the **Museo del Novecento** (Milan) invited some migrant students to act like **"living captions"**

and to illustrate to museum visitors selected artworks and their own stories and interpretations on them.

5.6. The city through an intercultural lens: business and the labour market

Business and the labour market too may fall within the sphere of influence of local authorities and should be reviewed through an intercultural lens. This means fostering migrant entrepreneurship, exploring opportunities through international networks of local migrants, helping migrants to find jobs appropriate to their skills and similar interventions (Council of Europe 2013). Suggestions for policy-makers refer to the design of special programmes and projects. For example, the London Development Agency launched a programme aimed at engaging London's businesses in harnessing the advantages of a diverse supply base and workforce (Wood, Comedia, and Council of Europe 2009). Another example mentioned is *Tek-Stil,* a project developed in the Berlin boroughs of Neukölln and Kreuzberg. By bringing them together, the initiative both supported young designers and unemployed migrant women skilled in handicraft and textile field (Wood, Comedia, and Council of Europe 2009).

With reference to the working definition provided by the Intercultural Cities Index, the translation in the context of museums rests upon:

- the support to migrant entrepreneurship and
- the support to migrants' employment.

5.6.1. Suggestions for local museums

Suggestion 9. Valuing and promoting ethnic and intercultural entrepreneurship, services and products that are important to telling local identity, history and transformations.

- In the context of the EU-funded project ***Entrepreneurial Cultures in European Cities***, the **Amsterdam Museum** (Amsterdam) developed ***Local Shops***. Through events and exhibitions, a website/participatory platform and an iPhone app, the project focused on the story of Amsterdam's local shops in the twentieth and twenty-first centuries, as well as on the role of entrepreneurs from different cultural backgrounds and on their contribution to local economy and social cohesion.
- In the context of the EU-funded project ***Entrepreneurial Cultures in European Cities***, the **Museum Europäischer Kulturen** (Berlin)

and the Neighbourhood Museum Association jointly promoted ***Doner, Delivery and Design - Entrepreneurs in Berlin***: a project and exhibition focused mainly on small and medium-sized businesses run by migrants and their descendants in Berlin. One of the result of the exhibition was the establishment of a **"doner kebab collection"**.

- In the *Shopping* section of the previous **permanent exhibition** of **Brent Museum** (London), the transformation and identity of some areas of the borough are represented in connection with local shops and migrants' entrepreneurship.
- The sections *A place to do business* and *Street level* of the **permanent exhibition** of **Hackney Museum** (London) focus on local entrepreneurship and on the connection between streetscape transformations, local shops and migrants' entrepreneurship.

Suggestion 10. Providing job opportunities and training for migrants.

- Through its **staffing policy** based on the population demographics and by including bilingualism as a necessity in the job descriptions, the **Santa Cruz Museum of Art and History** (Santa Cruz, CA)—located near to a predominantly Latino neighbourhood—increased the presence of Latino people within the paid staff of the museum.
- The Executive Director of the **Queens Museum** (New York City) puts effort in reflecting the borough's diversity with the **museum's staff**. For example, all of the artists-educators of ***New New Yorkers***—a programme addressed to adult migrant communities in Queens—are immigrants.
- Promoted by the **Queens Museum** (New York City) in partnership with the Queens Library, ***New New Yorkers*** is a training programme delivering free multilingual classes that meet the needs of adult migrant communities in Queens.
- In order to improve accessibility to the museum for migrants, the **Galleria d'Arte Moderna e Contemporanea di Bergamo** (Bergamo) promoted a **training course** that allowed **museum mediators** to become a constant presence and workforce at the museum. Acknowledging the importance of this profession with reference to the creation of job opportunities for migrants, together with other museums and cultural organisations, GAMeC

is trying to develop ***The other stories***: a network of institutions aimed at training museum mediators with an immigrant background.

5.7. The city through an intercultural lens: culture

According to the Intercultural City approach, the cultural sector should provide activities that are vectors of intercultural interaction and communication. Elements of an intercultural local policy for the cultural sector include encouraging cultural institutions to programme local migrant artists, sponsoring work on intercultural themes, supporting activities that promote intercultural collaboration between artists and the like (Council of Europe 2013). One of the examples mentioned is that of the Fundació Tot Raval of Barcelona: a platform coordinating and connecting cultural and social organisations operating in one of the most diverse neighbourhoods of Barcelona (Wood, Comedia, and Council of Europe 2009). Another example is provided by the city of Lublin. In order to promote its diverse heritage, routes connecting cultural institutions and places of multicultural significance were created (Wood, Comedia, and Council of Europe 2009).

The aspects of the definition by the Intercultural Cities Index that are significant in the context of museums concern:

- the use of interculturalism as a criterion when supporting associations and initiatives,
- the encouragement of cultural events fostering cultural mixing and
- the encouragement of cultural events addressing the issue of diversity.

Since the museum itself is part of the cultural sector, in this case, the suggestions concern both the museum and the other actors that operate in the local cultural scene and with which the museum collaborates.

5.7.1. Suggestions for local museums

Suggestion 11. Organising/supporting the organisation of initiatives that would foster intercultural sociability and interaction.

- Alongside the exhibitions ***This Land is your Land*** and ***Streets***, the **Museo Civico Archeologico Etnologico di Modena** (Modena) promoted a series of **events** connected to the themes explored and including live performances, music, food, debates, book presentations and so forth. These enabled the museum to create a jovial atmosphere and to be a place for intercultural sociability and interaction.
- In the context of the project ***The museum as promoter of social integration and cultural exchanges***, the **Museo di Castelvecchio**, the **Museo Archeologico al Teatro Romano** and the **Museo di Storia Naturale** (Verona) organised a series of **events** aimed at promoting the traditions of the countries of origin of the migrants living in Verona. In order to create a jovial atmosphere among the diverse participants, each event concluded with tastes of food and drinks from the countries presented.

Suggestion 12. Organising/supporting the organisation of initiatives addressing the issue of diversity

- With reference to other cultural and community organisations that collaborate with it, through its **Exhibition Policy**, **Brent Museum** (London) favours those that promote exhibitions focused on the rich cultural diversity of the borough and on making local people engage with their heritage and that of other cultures.

5.8. Mediation and conflict resolution

Another element of an intercultural strategy pertinent to addressing the work of local museums is that of mediation and conflict resolution. According to the Intercultural City approach, conflict in diverse communities is unavoidable. Rather than denying and ignoring them, local authorities should anticipate, identify, address and resolve conflicts, possibly gathering opportunities for innovation from this process. Suggestions in this direction include the identification of situations and contexts where tensions are underpinned by intercultural misunderstandings, the development of a pool of intercultural mediators and the provision of training and support for authority professionals (Council of Europe 2013). The Casa dei Conflitti (Home of Conflicts) of Torino is mentioned as a good example of mediation space and conflict management. Another experience reported is that of the "street mediators" in the town of Vic: a team of mediators dealing with minor conflicts and talking to people on the streets about their concerns related to the presence of migrants and to the integration process (Council of Europe 2013; Wood, Comedia, and Council of Europe 2009).

With reference to the working definition provided by the Intercultural Cities

Index, the translation in the context of museums rests upon the aspect of:

- the provision of mediation of intercultural communication and/or conflict.

5.8.1. Suggestions for local museums

Suggestion 13. Promoting chances of intercultural reflection, confrontation and mediation, especially with reference to local critical issues.

- In focusing on Hackney's sense of community, the section *A sense of community* of the **permanent exhibition** of **Hackney Museum** (London) is concerned also with racial conflicts and tensions, and presents information about past and contemporary episodes of racism.
- *Veil*—a sculpture by German artist Sibylle Von Halem—was one of the objects displayed in the ***Curious. Exploring stories, cultures and ideas in a changing city*** community-led exhibition promoted by **St Mungo Museum of Religious Life and Art** (Glasgow). Included in the action learning/research project ***I Object!: Working through Conflict in Museums***, its interpretation and consequent representation in the exhibition opened up complex discussions on gender, freedom, choice, identity, faith and protection.

5.9. Language

Another element that can be translated in the context of local museums concerns the languages. Local authorities that pursue the Intercultural City objectives should invest "in language training to ensure that all migrants are able to converse in the majority language" (Council of Europe 2013, 89). At the same time, the intercultural approach considers languages as a cultural and economic resource and aims to foster equal respect for minority languages. Consistently with this, the Intercultural City should give visibility to these languages and enable the population to get an impression of them (Council of Europe 2013). The Consorcio para la Normalización Linguística (Consortium for Linguistic Normalisation) of Barcelona is mentioned as an example of organisation teaching the official language—Catalan—while adopting an intercultural approach (Wood, Comedia, and Council of Europe 2009). The *Woche der Sprachen und des Lesens* (*Week of Languages and Reading*) in Neukölln constitutes a good

practice of promotion of minority languages and multilingualism: during these weeks, locals and celebrities read multilingual texts in numerous public events and performances (Council of Europe 2013).
With reference to the definition by the Intercultural Cities Index, the aspects that can be translated in the context of museums concern:

- the provision of language training in the official languages and
- the support to events that highlight minority languages in a positive way.

5.9.1. Suggestions for local museums

Suggestion 14. Supporting language training in the official languages.

- **Hackney Museum** (London) provides **English for Speakers of Other Languages** teachers with **resources and packs** that can be downloaded from the website and used to organise museum visits focused on learning English.
- At a later stage supported and enhanced by the **Museo del Novecento** (Milano), ***Let's meet at the Museum*** developed from a school project of one of the teachers of the Permanent Territorial Centre for adult education of Rozzano. She used works from the collection of the museum and museum visits to teach Italian to a class of 16-19 years old students newly arrived in Italy.
- Subjects covered by ***New New Yorkers***—the training programme promoted by the **Queens Museum** (New York City) in partnership with the Queens Library—include also English for Speakers of Other Languages based on the collections and activities of the museum. For example, a series of **ESOL workshops** were held in connection with the temporary exhibition *The People's United Nations*.

Suggestion 15. Acknowledging, representing and promoting migrants' languages and literature.

- Developed by the **Museo Popoli e Culture** (Milano) with the public libraries of zone 8 of Milan, the project ***Come to the Library… Let's meet at the Museum*** uses the different kinds of heritage of the institutions to promote languages and traditions of the countries of origin of migrants in the area.
- Through guided **visits held in their mother language**, the mu-

seum mediators of the **Galleria d'Arte Moderna e Contemporanea di Bergamo** (Bergamo) introduce the museum and temporary exhibitions to people from their communities. As well as facilitating access to the museum, this is a way to acknowledge and promote migrants' languages.

- Through its **museum signage**, the **V&A Museum of Childhood** (London) acknowledges and promotes local lingual diversity with reference to the two largest communities speaking a language other than English in the area. As well as in English, the labels introducing the different galleries are **written in Somali and Bengali**.
- The classes of ***New New Yorkers***—the training programme promoted by the **Queens Museum** (New York City) in partnership with the Queens Library—are provided in a variety of languages spoken in the borough, such as Spanish, Mandarin, Korean, Arabic, Bengali, Croatian, Hindi, Nepali, Persian, Portuguese and Tibetan, thus acknowledging the multilingualism of the area.

5.10. Relations with local media

Another element of an intercultural strategy that is relevant for the work of local museums concerns media strategy. Local authorities should involve local media, journalists and journalism schools in the Intercultural City strategy and encourage them "to gather and present news in a responsible and intercultural way" (Council of Europe 2013, 92). Moreover, community media should be supported. Suggested actions for policy-makers include diversity reporting initiatives, intercultural media awards and media assistance for marginalised communities (Council of Europe 2013). Among the examples mentioned there is the *Trophées de la Diversité* (*Diversity Award*) of Lyon. This annual prize is aimed at highlighting pro-diversity initiatives and was launched by the Club Rhône-Alpes Diversité (Diversity Club) in collaboration with Le Progrès, the largest regional newspaper (Wood, Comedia, and Council of Europe 2009).
With reference to the ideas contained in the working definition by the Intercultural Cities Index, those that can be translated in the context of museums concerns:

- the promotion of harmonious examples of intercultural relations through local media and information services and
- the balanced media attitude towards migrants and minorities.

5.10.1. Suggestions for local museums

Suggestion 16. Working with local media and city information services towards the presentation and narration of local cultural diversity in a positive way.

- The **Museo Civico Archeologico Etnologico di Modena** (Modena) has launched the ***Agenda Interculturale***: a diary that has been produced every two years, contextually to its intercultural exhibitions, and that is widely circulated within the city. Together with a calendar with the major festivities in the participants' countries of origin, it features pictures and stories from the exhibitions, thus promoting the museum's commitment to intercultural dialogue.
- As well as effectively engaging the local community in promoting a different image of Hackney, ***I Love Hackney***—promoted by **Hackney Museum** (London)—inspired a **civic pride campaign**. Hackney Council adopted the exhibition and the idea behind it, and launched *I Love Hackney*-themed initiatives, t-shirts, badges and gadgets, thus promoting a campaign aimed both at raising local pride and sense of belonging and at developing a place brand for Hackney.

5.11. An open and international outlook

Another element of an intercultural strategy pertinent to addressing the work of local museums concerns the openness of the city towards international tourism, trade, exchange of knowledge and the like. The Intercultural City would be a place that international tourists, migrants and businesspeople "found legible, friendly and accessible, with opportunities for entering into business, professional and social networks" (Council of Europe 2013, 93). Suggestions for local policy-makers include the promotion of the city as a place open to influences and ideas from the outside world and the development of policy and trade links with the countries of origin of migrants. The initiative *Closer and Closer* is mentioned (Council of Europe 2013) as a good practice of trans-border cultural cooperation between Lublin (Poland), Lutsk (Ukraine) and Brest (Belarus). The experience of Tuzla in Bosnia-Herzegovina is reported as an example of city marketing and promotion based on the connection between city development, interculturalism and international openness (Wood, Comedia, and Council of Europe 2009).

The definition by the Intercultural Cities Index focuses mainly on the economic dimension of the international relations. Instead, the translation in the context of museums does not reflect this dimension, but rests upon the idea of:

- the promotion of relations with the countries of origin of migrants.

5.11.1. Suggestions for local museums

Suggestion 17. Developing projects and cultural networks with institutions and organisations from the places of origin and transit of migrants.

- Cooperation is a cornerstone of the work of the **Museum Europäischer Kulturen** (Berlin). Successful examples of initiatives enabled by bilateral relations are the ***European Cultural Days***: a series of festivals presenting a different city, region, country or ethnic group in Europe that are organised in collaboration both with other cultural institutions in Europe and with the respective European cultural institutes, embassies and migrant associations or communities in Berlin.

5.12. Welcoming new arrivals

Another element of an intercultural strategy that is relevant for the work of local museums concerns the welcome for the new arrivals. Suggestions in this field include welcoming and orientation initiatives for newcomers as well as visits for locals that can (re)discover "parts of the city they have not previously seen, hosted by people of different cultures" (Council of Europe 2013, 98). *City Safari* in Rotterdam is presented as an example of how cities can enable people to explore their own city with different eyes, visiting diverse homes, places of worship, workshops and so on (Wood, Comedia, and Council of Europe 2009). The city of Tilburg has developed a well-structured welcoming programme that includes special ceremonies, tours, "welcome-guides" and a system of buddies supporting newcomers with the same nationality (Council of Europe 2013).
The aspect of the definition by the Intercultural Cities Index that is significant in the context of museums concerns:

- the organisation of welcoming and introduction initiatives for newcomers.

5.12.1. Suggestions for local museums

Suggestion 18. Introducing the local context and its heritage to newcomers.

- The first phase of ***The museum as promoter of social integration and cultural exchanges***—a project that involved the **Museo di Castelvecchio**, the **Museo Archeologico al Teatro Romano** and the **Museo di Storia Naturale**—aimed to foster the integration of adult migrants through the knowledge of the local context and heritage. Three itineraries—one for each museum—introduced the different aspects of the history and identity of Verona to migrant visitors.

5.13. Governance, leadership and citizenship

The last element of an intercultural strategy that can address the work of local museums concerns the participation of migrants to local governance. Through intercultural governance processes, local authorities should encourage "cross-cultural decision making" (Council of Europe 2013, 100) both in public institutions and in the civil society. Moreover, they should see that political and civic leaders from diverse backgrounds emerge and that policy-makers are "culturally knowledgeable and competent" (Council of Europe 2013, 100). Suggestions to local authorities are numerous and concern several aspects of the issue: from the development of schemes that encourage participation at the neighbourhood or street level to the introduction of alternative schemes or bodies in the absence of a formal right to vote for foreigners (Wood, Comedia, and Council of Europe 2009). Among the examples mentioned, there is that of the Integration Council of Copenhagen: a body composed by ethnic minority representatives and professionals and aimed at addressing local integration policies. Another example is provided by the Berlin borough of Neukölln, which established the figure of the Representative for Migration and Integration and the Migration Advisory Committee (Wood, Comedia, and Council of Europe 2009).
With reference to the definition by the Intercultural Cities Index, the translation in the context of museums rests upon the aspect of:

- the representation and involvement of migrants in local governance and decision making.

5.13.1. Suggestions for local museums

Suggestion 19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity.

- Promoted by the **Museo Civico Archeologico Etnologico di Modena** (Modena), the exhibitions ***This Land is your Land*** and ***Streets*** developed through a **participatory process** that lasted almost one year for each exhibition and that consisted of fortnightly "brainstorming" meetings.
- **Hackney Museum** (London) has developed the ***Platform*** section in order to put local people and their issues of concern at the centre, to present different points of view about Hackney and to engage local community through the **co-creation of exhibitions**.
- Promoted by **Hackney Museum** (London), the participatory process and community-led exhibition ***Hello Cazenove!*** and ***Side by Side: Living in Cazenove*** were developed in the context of the ***Our Museum Special Initiative*** by the Paul Hamlyn Foundation. The activities and the resulting contents of the exhibition were conceived and led by the people involved, with the supervision of a **steering group of community partners**.
- In order to collect materials that would represent the diversity of the borough's population in the twenty-first century, **Brent Museum** (London) has been developing **collecting projects** in collaboration with local institutions and community organisations, such as ***Reassessing what we collect. The Polish and Brazilian collecting project***.
- With the aim of defining the vision and the strategy of the forthcoming new museum, **Brent Museum** (London) established a two-stage **consultation process** involving the diverse population of Brent.
- The new permanent exhibition of the **FHXB Friedrichshain-Kreuzberg Museum** (Berlin)—***local chats. city–migration–history: from hallesches to frankfurter tor***—was developed through a **participatory process** consisting of a series of workshops and interviews with local people and supervised by an **exhibition advisory board** made up of local people.
- With *Chinatown is in the Heart* and *African American History is in the Heart*, the **Santa Cruz Museum of Art and History** (Santa Cruz, CA) adopted the **Pop Up Museum format** to engage especially with people of Santa Cruz who had a personal connection to Chinatown and African American History and to empower them to share their stories.

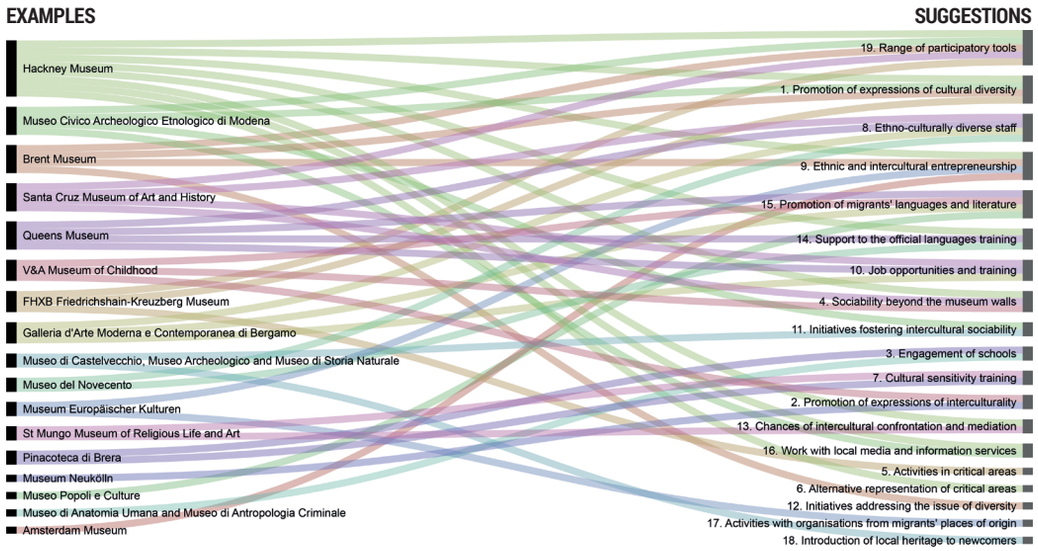
5.14. Proposing a metadesign framework

As previously seen, this Intercultural City metadesign framework for local museums (Tab.1) derives from a process of translation and contextualisation in museums of recommendations for local authorities that concern several policy areas. Consequently, the suggestions of the framework are heterogeneous and involve different kinds of intervention: from the themes that should be addressed, to the actors that should be engaged, to the atmosphere and the location, to organisational changes, to various mixes of these elements. The suggestions do not contradict each other. Quite the contrary, they can overlap and be variously connected one to another. For example—depending on the needs, resources and specificities of a particular context—the provision of cultural sensitivity training to the staff of the museum could be a prerequisite for the development of an initiative that would promote chances of intercultural confrontation and mediation while delivering cultural sensitivity training to public services and population, as in the case of *Curious. Exploring stories, cultures and ideas in a changing city* by the St Mungo Museum of Religious Life and Art. Otherwise, a museum can implement different suggestions by designing several initiatives and services.

The examples mentioned too show the complementarity and overlapping between the different suggestions. Some of the museums exemplify several suggestions (Fig.1), hinging on different museum areas or projects, or on different aspects of a same area or project. The cases show the variety of the concrete solutions through which local museums can put into practice the suggestions of the metadesign framework (Fig.2).

Although the distinction is not clear-cut, some of the interventions are more connected to the collections and their development and interpretation, as shown, for example, by the cases of the Pinacoteca di Brera and of Galleria d'Arte Moderna e Contemporanea di Bergamo, or by the collection policies of Hackney and Brent Museums. Other initiatives—such as *New New Yorkers* by the Queens Museum—are more oriented towards the idea of the museum as provider of public services.

Other differences among the examples mentioned—and the possible



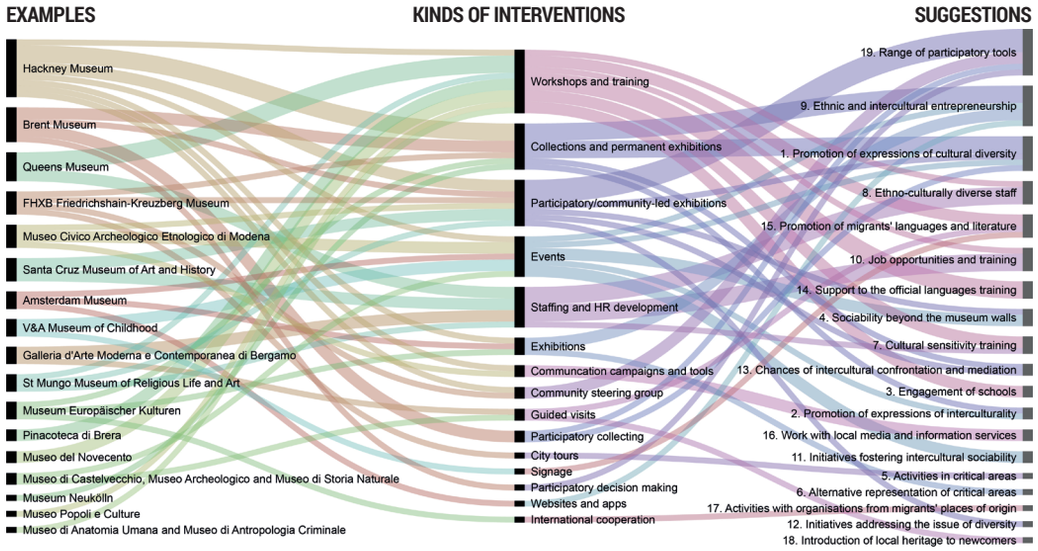


Figure 1. Museum examples and suggestions of the framework. Visualisation: Raw by DensityDesign.

Figure 2. Museum examples, kind of interventions and suggestions of the framework. Visualisation: Raw by DensityDesign.

solutions that local museums can develop—concern their continuity through time (Tab.1). The cases illustrated are both regular activities and features—such as permanent exhibitions, educational offer and staffing policy—and one-time projects (even if made of more parts or events), as in the case of *Come to the Library... Let's meet at the Museum* by the Museo Popoli e Culture or of *Mapping the Change* by Hackney Museum. Although not part of the regular activities of the museums, sometimes these initiatives have become stable and recurring, as shown by the cases of the bi-yearly intercultural projects by the Museo Civico Archeologico Etnologico di Modena or by the *New Voices Festival*. In other cases, one-time projects have left stable outcomes, such as the "doner kebab collection" that followed the *Doner, Delivery and Design* exhibition, or the profile and ongoing training for museum mediators, developed from a pilot training course of the Galleria d'Arte Moderna e Contemporanea di Bergamo. As underlined both by the Head of the Education Department of the Museo Civico Archeologico Etnologico and by the officers of the Museo Popoli e Culture, even one-time projects may have stable outcomes for museums in terms of development of new approaches, expertise and knowledge (Cristiana Zanasi, personal communication, March 28th, 2014 and Lara Fornasini and Paola Rampoldi, personal communication, March 4th, 2014).

Other differences among the examples mentioned concern the role of the museum, which in some cases can play an active role in promoting and delivering projects, while in other cases can enable and support initiatives by other organisations. This is the case of the Museo del Novecento that supported and enhanced a project by a Permanent Territorial Centre for adult education, or of the FHXB Friedrichshain-Kreuzberg Museum that included in its educational offer the tour *A day in Kreuzberg* developed by a local association. Most of the cases show the importance of partnerships with other kinds of organisations in order to develop projects more complex and able to meet the needs and resources of the local contexts. For example, thanks to the partnership with the public libraries of zone 8 of Milan, the Museo Popoli e Culture explored and worked on the connection between its collection and the languages of the countries of origin of migrants in the area.

The variety of the interventions developed is linked not only to the specificities of the different museums—in terms, for example, of kinds of museum and resources—but also to those of the places in which they are grounded. The projects and the actions mentioned are strictly connected to needs, aspirations, resources, legislations and factors specific of the places where they developed. For example, the staffing policy of the Santa Cruz Museum of Art and History or the museum signage of the V&A Museum of Childhood would have less sense in areas where the spatial distribution of migrants does not form those ethnic neighbourhood or enclaves that can be found in many North American and northern European cities. Similarly, solutions on the provision of job opportunities are dependent on employment legislations and on the status and rights guaranteed to migrants, which vary from country to country.

Feasibility and success of the initiatives rely both on factors internal to the museums and on their intersection with contextual factors, such as legislations, policies (local or not, cultural or not), local organisations and institutions, funding opportunities and so forth. For example, the funding opportunities and the support provided by the European project *MAP for ID-Museums as Places for Intercultural Dialogue* gave a start to the intercultural projects by the Museo Civico Archeologico Etnologico di Modena. The development of the projects and their continuity through time were possible thanks to the support of the local administration and to the collaboration with other institutions and associations (Cristiana Zanasi, personal communication, March 28th, 2014). In the case of Hackney Museum, the strong focus on local cultural diversity is supported and informed by the Council's cultural policy framework (London Borough of Hackney 2005; London Borough of Hackney 2010).

If, especially for local-owned museums, the support of local governments is central, it is also true that, in the context of multi-level policy networks and funding support and of the socially-innovative role of the civic society, there might be other factors sustaining museums and their projects, such as special programmes and grants by foundations or national and European institutions, collaborations with community organisations and volunteers, and so foth. For example, Silvia Mascheroni mentioned the case of an Italian civic museum that, completely not supported by its Council, was able to develop its educational and intercultural programmes only thanks to the presence of interns from a university master on museum education. Nevertheless, in her experience, support or, at least, sensitivity to the intercultural work of museums on the part of local governments have been important conditions for working in a planned manner and for developing sustainable projects (Silvia Mascheroni, personal communication, August 1st, 2014).

The metadesign framework is aimed exactly at guiding local museums in activating bottom-up the elements and goals of the Intercultural City strategy, even in the absence of a local policy framework that embraces this strategy. This implies for museums the need of a certain degree of autonomy in their decision-making, whether due to the source of the funding, to the organisational status or to other factors.

Aware of the importance of the specificities of the different museums and their places and consistently with "empowering-organisations" design approaches, I have developed a set of suggestions that, rather than providing complete solutions, open up "solution spaces" (Giaccardi and Fischer 2008, 19). These allow museums to incorporate the Intercultural City framework into their specific contexts, according to their needs, resources and capabilities. The examples mentioned in the previous paragraphs were not conceived and designed with reference to the Intercultural City strategy. Nevertheless, from a design perspective, they show the variety of context-specific solutions through which museums can put in practice the suggestions of the metadesign framework.

Table 1, following pages. Summarising overview of the metadesign framework, with the examples mentioned and respective kinds of intervention, continuity through time and role of the museum.

Intercultural City suggestions	Examples	Kinds of intervention	Continuity through time	Role of the museum
1. Identifying, valuing and promoting the expressions of the cultural diversity that characterises the local context and its history	Hackney Museum: collection and permanent exhibition	Collections and permanent exhibitions	Regular	Active
	Hackney Museum: *Hello Cazenove!* and *Side by Side: Living in Cazenove*	Participatory/ community-led exhibitions	One-time	Active
	Brent Museum: collection and collecting projects	Collections and permanent exhibitions Participatory collecting	Regular Recurring	Active
	FHXB Friedrichshain-Kreuzberg Museum: *local chats. city–migration–history: from hallesches to frankfurter tor*	Collections and permanent exhibitions	Regular	Active
	Museo Civico Archeologico Etnologico di Modena: *This Land is your Land* and *Streets*	Events	Recurring	Active
2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community	Museum Neukölln: *99 × Neukölln*	Collections and permanent exhibitions	Regular	Active
	V&A Museum of Childhood: *New Voices Festival*	Events	Recurring	Enabling
3. Engaging the schools—students, staff and families—in intercultural projects and initiatives connected to local history, identity and cultural diversity	Museo di Anatomia Umana Luigi Rolando and Museo di Antropologia Criminale Cesare Lombroso: *To each his own face: towards a tolerant and open to diversity citizenry*	Workshops and training	One-time	Active
	Pinacoteca di Brera: *I'm at the Brera gallery too*	Workshops and training	Regular	Active
4. Organising initiatives beyond the museum walls that would foster intercultural sociability and interaction	Santa Cruz Museum of Art and History: Pop Up Museums *Chinatown is in the Heart* and *African American History is in the Heart*	Participatory/ community-led exhibitions	Recurring	Active
	Hackney Museum: *Mapping the Change*	Events	One-time	Active
	V&A Museum of Childhood: *New Voices Festival*	Events	Recurring	Enabling
5. Promoting initiatives beyond the museum walls in areas that feel unwelcoming to others or that are reputed dangerous	FHXB Friedrichshain-Kreuzberg Museum: *A day in Kreuzberg*	City tours	Regular	Enabling
6. Providing alternative representations of areas that feel unwelcoming to others or that are reputed dangerous	Hackney Museum: I Love Hackney	Exhibitions	One-time	Active
7. Providing cultural sensitivity training to the public services and museum staff	St Mungo Museum of Religious Life and Art: facilitation training for *Curious. Exploring stories, cultures and ideas in a changing city* staff and volunteers	Staffing and HR development	One-time	Enabling
	St Mungo Museum of Religious Life and Art: *Curious. Exploring stories, cultures and ideas in a changing city*	Workshops and training	One-time	Active
	Pinacoteca di Brera: *I'm at the Brera gallery too*	Workshops and training	Regular	Active
8. Supporting the presence of people from different ethno-cultural backgrounds within the staff of the museum	Santa Cruz Museum of Art and History: staffing	Staffing and HR development	Regular	Active
	Queens Museum: staffing	Staffing and HR development	Regular	Active
	Galleria d'Arte Moderna e Contemporanea di Bergamo: museum mediators	Staffing and HR development	Regular	Active
	Museo del Novecento: *Let's meet at the Museum*	Workshops and training	One-time	Enabling
9. Valuing and promoting ethnic and intercultural entrepreneurship, services and products that are important to telling local identity, history and transformations	Amsterdam Museum: *Local Shops*	Exhibitions Events Websites and apps	One-time Regular	Active
	Museum Europäischer Kulturen: *Doner, Delivery and Design - Entrepreneurs in Berlin*	Exhibitions Collections and permanent exhibitions	One-time Regular	Active
	Brent Museum: permanent exhibition	Collections and permanent exhibitions	Regular	Active
	Hackney Museum: permanent exhibition	Collections and permanent exhibitions	Regular	Active
10. Providing job opportunities and training for migrants	Santa Cruz Museum of Art and History: staffing	Staffing and HR development	Regular	Active
	Queens Museum: staffing	Staffing and HR development	Regular	Active
	Queens Museum: *New New Yorkers*	Workshops and training	Regular	Active
	Galleria d'Arte Moderna e Contemporanea di Bergamo: museum mediators	Staffing and HR development	Regular	Active

Intercultural City suggestions	Examples	Kinds of intervention	Continuity through time	Role of the museum
11. Organising/supporting the organisation of initiatives that would foster intercultural sociability and interaction	Museo Civico Archeologico Etnologico di Modena: *This Land is your Land* and *Streets*	Events	Recurring	Active
	Museo di Castelvecchio, Museo Archeologico al Teatro Romano and Museo di Storia Naturale: *The museum as promoter of social integration and cultural exchanges*	Events	One-time	Active
12. Organising/supporting the organisation of initiatives addressing the issue of diversity	Brent Museum: Exhibition Policy	Participatory/ community-led exhibitions	Regular	Active
13. Promoting chances of intercultural reflection, confrontation and mediation, especially with reference to local critical issues	Hackney Museum: permanent exhibition	Collections and permanent exhibitions	Regular	Active
	St Mungo Museum of Religious Life and Art: *Curious. Exploring stories, cultures and ideas in a changing city*	Participatory/ community-led exhibitions	One-time	Active
14. Supporting language training in the official languages	Hackney Museum: English for Speakers of Other Languages packs	Workshops and training	Regular	Active
	Museo del Novecento: *Let's meet at the Museum*	Workshops and training	One-time	Enabling
	Queens Museum: *New New Yorkers*	Workshops and training	Regular	Active
15. Acknowledging, representing and promoting migrants' languages and literature	Museo Popoli e Culture: *Come to the Library... Let's meet at the Museum*	Workshops and training	One-time	Active
	Galleria d'Arte Moderna e Contemporanea di Bergamo: museum mediators	Guided visits	Regular	Active
	V&A Museum of Childhood: museum signage	Signage	Regular	Active
	Queens Museum: *New New Yorkers*	Workshops and training	Regular	Active
16. Working with local media and city information services towards the presentation and narration of local cultural diversity in a positive way	Museo Civico Archeologico Etnologico di Modena: *Agenda Interculturale*	Communication campaigns and tools	Recurring	Active
	Hackney Museum: *I Love Hackney*	Communication campaigns and tools	Regular	Enabling
17. Developing projects and cultural networks with institutions and organisations from the places of origin and transit of migrants	Museum Europäischer Kulturen: *European Cultural Days*	International cooperation	Regular	Active
18. Introducing the local context and its heritage to newcomers	Museo di Castelvecchio, Museo Archeologico al Teatro Romano and Museo di Storia Naturale: *The museum as promoter of social integration and cultural exchanges*	Guided visits	One-time	Active
19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity	Museo Civico Archeologico Etnologico di Modena: *This Land is your Land* and *Streets*	Participatory/ community-led exhibitions	Recurring	Active
	Hackney Museum: *Platform*	Participatory/ community-led exhibitions	Regular	Active
	Hackney Museum: *Hello Cazenove!* and *Side by Side: Living in Cazenove*	Participatory/ community-led exhibitions Community steering group	One-time	Active
	Brent Museum: collecting projects	Participatory collecting	Recurring	Active
	Brent Museum: consultation process	Participatory decision-making	One-time	Active
	FHXB Friedrichshain-Kreuzberg Museum: *local chats. city–migration–history: from hallesches to frankfurter tor*	Participatory/ community-led exhibitions Community steering group	One-time	Active
	Santa Cruz Museum of Art and History: Pop Up Museums *Chinatown is in the Heart* and *African American History is in the Heart*	Participatory/ community-led exhibitions	Recurring	Active

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Experiences from the field

Museums activating the Intercultural City

The third insert *Experiences from the field* illustrates more extensively the cases mentioned in chapter 5. After a brief introduction on the museums and their contexts—with particular reference to local cultural diversity—I focus on those projects, activities and aspects that are more relevant for exemplifying the suggestions of the Intercultural City metadesign framework and that have already been mentioned in chapter 5.

1. Hackney Museum

Through its collection and permanent exhibition, Hackney Museum explores and represents the reasons why people have moved to the London borough of Hackney from over the past 1000 years, from Anglo-Saxon settlers to recent immigrants. The museum—that is owned and managed by Hackney Council's Health and Community Services—was established in 1986 and moved into its current premises in 2002 (Susan Kirby, previous Museum Development Manager, personal communication, March 23rd, 2013).
Historically,

> Hackney has been a place where immigrants have arrived as transitory residents for several decades, and some of them settled permanently. (Wessendorf 2010, 7)

As of 2011, Hackney was the most ethnically diverse inner borough in London and one of the most ethnically diverse local authorities in the UK (Greater London Authority Intelligence Unit 2012). 157,240 people—64% of the borough's population—belonged to groups other than White British, while residents belonging to Black and Minority Ethnic (BME) groups were 45% of the population, with the largest group (approximately 20%) being Black or Black British[1]. An estimated 100 languages are spoken in Hackney. As well as newer communities of people from Eastern Europe and African countries, there are well-established Turkish, Kurdish, Caribbean, Vietnamese and Orthodox Jewish communities[2]. The borough has one of the largest asylum seeker and refugee populations in London (Wessendorf 2010, 7).
That being so and because of the fact that it is "seen very much as a local community-based museum service" (Susan Kirby, personal communication, March 23rd, 2013), Hackney Museum is committed to explore and represent the diversity that characterises Hackney primarily through the engagement of the local community. Consistently with this, it promotes a rich programme of temporary exhibitions, workshops, events and community exhibitions mostly organised in collaboration with local partners.

1 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls accessed on July 11th, 2014.
2 http://hackney.gov.uk/equalities-knowing-our-communities.htm#.U794HPl_uSo accessed on July 11th, 2014.

1.1. Collection and permanent exhibition

In 1986, when the museum was founded,

> there wasn't really much of a collection. So that gave an opportunity to the Council and to the Museum, because they were able to start collecting in order to reflect the history of Hackney communities and Hackney today. (Susan Kirby, personal communication, March 23rd, 2013)

Hackney Museum's collecting focus is exhibited at the entrance of the museum:

> Many stories
> Hackney has one of the richest mixes of people cultures in Britain today. We collect things that relate to the history of all the people who have ever lived here.
> Hackney's distant past
> We collect objects like this helmet because they provide clues about life in Hackney hundreds of years ago. (Hackney Museum, museum visit, March 8th, 2013).

In order to ensure that the objects collected would actively contribute to an understanding of the subject of the museum—that is immigration and settlement in the borough—since 2002, collecting policy has been focusing more strictly on the immigration theme (Hackney Museum 2009).
The permanent exhibition is organised in different sections aimed at replying to the question: "Why have people come here from all over the world for more than 1000 years?" (Hackney Museum, museum visit, March 8th, 2013). Through explanatory panels, photos, objects, scale models, audios, games and so forth, each of the sessions replies to this question from a different perspective, addressing different themes. For example, *A place to do business* and *Street level* focus on local entrepreneurship and on the connection between streetscape transformations, local shops and migrants' entrepreneurship (Fig.1). *A sense of community* presents both customs and traditions of the different communities that live in Hackney, and local organisations supporting migrants and integration. In focusing on Hackney's sense of community, the section is concerned also with racial conflicts and tensions, and presents information about past and contemporary episodes of racism (Fig.2).

1.2. I love Hackney

In 2005, in response to the negative attitudes towards Hackney in the national media, Hackney Museum designed the exhibition *I Love Hackney* (Fig.4). Getting the discontent of local people for the stigmatisation of the borough in the media and their desire to respond to this, the museum decided to promote an initiative aimed at celebrating the positive aspects of living and working in Hackney. They created an exhibition representing—through museum objects and stories—the reasons why some "local celebrities"[3] loved the borough. Exhibition participants were asked to select an object from the collection or to donate an object that would have showed why they loved Hackney. People visiting the exhibition were able to contribute with their comments and stories through dedicated *I Love Hackney* postcards.
In the words of Hackney's Mayor,

> this exhibition and the sentiment it expresse[d] [were] important. It [was] about engendering civic pride in all [the] residents, and about encouraging people to play an active role in the life of the borough. (Pipe 2005, 1)

As well as effectively engaging the local community in promoting a different image of Hackney, *I Love Hackney* inspired a successful civic pride campaign sustained by Hackney Council (Fig.5). According to the previous Museum Development Manager, with this exhibition, the museum gave an important contribution to the efforts of the Council for changing the perception of Hackney (Susan Kirby, personal communication, March 23rd, 2013). Hackney Council adopted the exhibition and the idea behind it, and launched *I Love Hackney*-themed initiatives, t-shirts, badges and gadgets, thus promoting a campaign aimed both at raising local pride and sense of belonging and at developing a place brand for Hackney (Pipe 2006; Team Hackney 2010).

1.3. Mapping the Change

Mapping The Change was a four-year project (2008-2012) promoted and coordinated by Hackney Museum. It culminated with its major exhibition *Mapping The Change* at Hackney Museum (May 17th-September 15th 2012; Fig.6). The project was aimed at recording the changes taking place in the East London because of 2012 Olympics and Paralympics, and people's responses to those changes. Although mainly focused on Hackney, *Mapping The Change* involved also heritage organisations and residents of two other boroughs around the Olympic site: Tower Hamlets and Waltham Forest (Hackney Museum 2012).
The focus on place identity and transformations encouraged the participants to explore Hackney and to develop a sense of place and pride towards it and its multicultural community. The voices, experiences and stories of people were collected through a range of participatory activities organised in partnership with other local organisations, such as oral history projects, radio and print journalism courses, a user-generated documentary, and photography competitions (Hackney Museum 2012). These were both organised inside the museum and outside: at community events and celebrations, in community centres and public spaces (Fig.7).

> Stepping outside the museum doors to meet people in their community, at celebrations and events, in parks and community centres, was a great way to share experiences and knowledge (Hackney Museum 2012, 66)

As well as new forms of community outreach inside and outside of the museum walls, Hackney Museum experimented new ways for developing its collections and for delivering cultural activities and training. These were promoted through partnerships and by empowering residents and community organisations, under the control and coordination of the museum (Sue McAlpine and Cheryl Bowen, Collections & Exhibitions Officer and Community Education Manager, personal communication, May 10th, 2014).
As underlined by the project evaluation, *Mapping The Change* provided opportunities for sociability and interaction for the participants.

> The social impact of Mapping the Change could be seen in its capacity to bring people together, helping participants to feel part of their local community and it reinforced feelings of local pride. […]
> Another success of Mapping the Change was the high level of enjoyment reported by participants. […] They enjoyed the opportunity for social interaction within the projects and taking part in a creative process. (Dodd and Jones 2013, 5)

3 http://www.destinationhackney.co.uk/about-hackney/I_Heart_Hackney accessed on June 25th, 2014.

1.4. Platform

> The Museum presents one version of Hackney and its history. But there are many more stories to tell. This display provides a platform for some of these. It also provides a space to highlight the groups, projects and special events that are shaping Hackney today.
> Platform will be changed every few months.
> What do you think we should display? Would you like to see your group or project featured here?
> Please use a postcard to make suggestions or give us your details, then post it in the box. (Hackney Museum, museum visit, March 8th, 2013)

These words introduce the *Platform* section of Hackney Museum and invite visitors to make suggestions about issues, people and stories that they would like to see exhibited in the museum (Fig.3). A similar call is published in the museum's website, and interested people and organisations can contact the staff by e-mail.
Hackney Museum has developed the *Platform* section in order to put local people and their issues of concern at the centre, to present different points of view about Hackney and to engage local community through the production of exhibitions (Lynch 2011; Helen Denniston Associates 2003). These are co-created by local people and organisations together with the museum staff, which supports them with its curatorial and museographic expertise. For each exhibition, the museum allocates a budget of 1,000 £ for the graphic design, the realisation and the launching (Gutierrez 2013). As of May 2014, the *Platform* was booked with community exhibitions up to 2016 (Sue McAlpine, Exhibitions Officer, personal communication, May 10th, 2014).

1.5. Hello Cazenove and Side by Side: Living in Cazenove

"What does community mean to you?" was the question underlying *Hello Cazenove!*, that is the project that led to the *Side by Side: Living in Cazenove* exhibition at Hackney Museum (January 23rd–May 17th, 2014). These were developed in the context of the *Our Museum* Special Initiative by the Paul Hamlyn Foundation. By involving and funding several projects in the UK, this initiative aims to facilitate a process of organisational change within museums, based on the idea of active partnership and governance with their communities[4].
The process and exhibition at Hackney Museum developed accordingly. Once defined a geographical focus, the museum undertook what its Community Education Manager defined a "community-based and -led" (Cheryl Bowen, personal communication, May 10th, 2014) process, which resulted in the *Side by Side: Living in Cazenove* exhibition.
Cazenove Road was selected because of its uniqueness in terms of local cultural diversity.

> It is probably unique, I think, in the world. I think it's interesting if you think where the communities migrated from and the conflicts now in the world. And then you got a place in Hackney where… Where there's a mosque and a Muslim community living—we call it—"side by side" (we called the exhibition Side by Side) with a very orthodox Jewish community—Haredi Jewish community—and there are four or five synagogues up there. Now, that's unusual: to have thirteen communities living decently and tolerantly in such close proximity and sending their children to schools literally next door to each other. There are other communities in there: there's Turkish community, there's Caribbean community… Diversity is predominant, I think, in that part. And because that's unusual, that's why we chose that area: because we wanted to demonstrate how Hackney is a place where traditionally two warring communities—two communities that in the other side of the world are not having good relationships—have a good relationship in Hackney. (Sue McAlpine and Cheryl Bowen, personal communication, May 10th, 2014)

In representing this area and its people, the exhibition featured heterogeneous contents: pictures, films, creative artworks and installations made by community groups, schools and local people, working with local photographers, filmmakers and artists.
The process through which local people—co-creators of the exhibition—explored and represented the diverse nature of their communities constituted a new way of working for Hackney Museum. Consistently with the requests of the Paul Hamlyn Foundation, if the museum had a pivotal role in identifying the area and the people and organisations interested in participating in the project, later the activities and the resulting contents of the exhibition were conceived and led by the people involved, with the supervision of a steering group of community partners.

4 http://www.phf.org.uk/page.asp?id=1125 accessed on June 27th, 2014.

This experiment required a redefinition of the roles of the museum staff and of the traditional tasks in the design of exhibitions, with consequent difficulties due to the collective leadership and decision-making. As underlined by the museum staff and by a member of the steering group of community partners, the excellent quality and the success of the exhibition are the result of the enthusiasm, the professionalism and the mostly voluntary work of the people involved in the project (Sue McAlpine, Cheryl Bowen, Tanya Harris and Harriet Murray, personal communication, May 10th, 2014).

1.6. ESOL packs

Learning is at the centre of Hackney Museum's work. As well as offering learning sessions at the museum, the museum provides teachers with resources and packs that can be downloaded from its website[5] and used to organise museum visits supporting the learning of a variety of subjects. One of these is English for Speakers of Other Languages (ESOL). The resources provided to ESOL tutors are the result of the work of an ESOL consultant together with tutors and students from local schools and organisations, such as the Women's Refugee Group, the Turkish Education Centre, the Skola International School, Hackney Community College and Tower Hamlets College.

The resources have been created to match the needs of the different ESOL learning levels and are strictly based on the contents of the museum, whether they be objects displayed, labels, texts, audios or something else[6]. ESOL tutors are provided with instructions on how to plan and book the visit and how to use the materials provided[7]. In the download section of the website, these are organised according to the different levels. For each level, there are preparatory lesson plans and vocabulary activities, worksheets for the museum visit and follow up resources.

5 http://www.hackney.gov.uk/c-museum-edu-main.htm#.U6qR7Pl_uSo accessed on June 25th, 2014.

6 See for example http://www.hackney.gov.uk/Assets/Documents/l2-worksheet-2008.pdf accessed on June 25th, 2014.

7 http://www.hackney.gov.uk/Assets/Documents/c-museum-esol_intro.pdf accessed on June 25th, 2014.

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Figure 1. *Street level* section of the permanent exhibition: focus on streetscape transformations, local shops and migrants' entrepreneurship.

Figure 2. "Tackling racism" in *A sense of community* section of the permanent exhibition.

Figure 3. Introduction to the *Platform*.

Figure 4. Poster from *I Love Hackney* exhibition displayed at Hackney Museum.

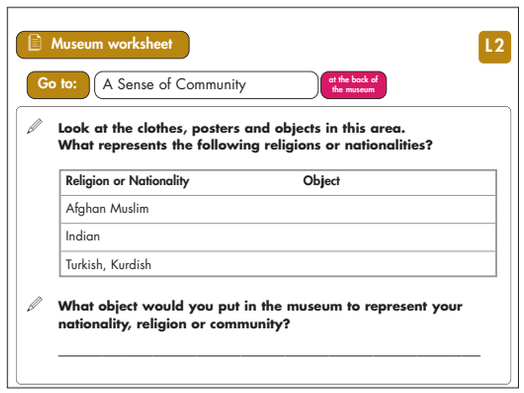
Figure 5. *I Love Hackney* campaign. Source: https://www.flickr.com/photos/hackneycouncil/7425518576/in/set-72157630238481018.

Figure 6. *Mapping The Change* exhibition.

Figure 7. *Mapping The Change* walking tour.

Figure 8. ESOL packs.

Figure 9. *Side by Side: Living in Cazenove* exhibition.



Museum worksheet L2

Go to: A Sense of Community at the back of the museum

Look at the clothes, posters and objects in this area. What represents the following religions or nationalities?

Religion or Nationality	Object
Afghan Muslim	
Indian	
Turkish, Kurdish	

What object would you put in the museum to represent your nationality, religion or community?

2. Brent Museum

Together with Brent Archives, Brent Museum represents the Heritage Services for the London Borough of Brent (Brent Museum 2010). Opened to the public in 1977 as The Grange Museum of Community History, the renamed Brent Museum moved to its current premises in Willesden Green Library Centre in 2006. In 2013, the museum closed its doors as part of the redevelopment of the Library Centre, which includes the development of a brand new Brent Museum for the new Willesden Green Cultural Centre (Brent Council 2014a). Consistently with its previous approach, the new museum—scheduled to open in 2015—will tell the history of the borough and its communities and represent its diversity (Brent Council 2014a).
As of 2011, Brent was the second most ethnically diverse borough in London and local authority in the UK (Greater London Authority Intelligence Unit 2012). 255,328 people—82% of the borough's population—belonged to groups other than White British, while residents belonging to Black and Minority Ethnic (BME) groups were 64% of the population, the second highest proportion in England and Wales[1]. According to the England and Wales classification, Indian/Indian British constitute the largest group in the borough (18.6%), followed by White British (18%), Other White (14.3%) and Other Asian/ Other Asian British (9.2%)[2].

2.1. Collection and permanent exhibition

The collection of the museum comprises artefacts and video and oral history recordings that reflect everyday and working life in Brent from around 1850 to the present day (Brent Council 2014a). In recent years, a collecting policy focused on contemporary material has been implemented. Based on the fact that Black and Minority Ethnic groups make up the majority of Brent's population and that certain groups are under-represented in the collections, the policy places a greater emphasis on collecting material that represents the diversity of borough's population in the twenty-first century (Brent Museum 2010).
For this purpose, the museum has been developing collecting projects in collaboration with local institutions and community organisations. For example, in 2007-2008, it worked with Brazilian and Polish groups. Through the participatory workshops and activities of *Reassessing what we collect. The Polish and Brazilian collecting project*, it added to its collection objects identified as representative of their culture, oral history recordings on being a member of a Brazilian or Polish community in London, and photographs of areas in London that were identified as important[3] (Figg.3—4).
In the same way as the forthcoming new permanent exhibition, in displaying the history and identity of the borough, the previous one had a strong focus on local ethno-cultural diversity. This was acknowledged and presented in the different sections of the exhibition through various materials, such as objects, pictures, audios or explanatory panels. For example, in the *Leisure* section, texts and pictures presented monuments linked to Brent's diverse ethnic communities—such as the Neasden Hindu Temple—and local international restaurants. In the *Shopping* section, by displaying goods, images and written information, the transformation of Ealing Road and of "1 mile around" Brent Museum was represented in connection with local shops and migrants' entrepreneurship (Figg.1—2).

2.2. Exhibition policy

In 2009, Brent Museum and Archive formalised their Exhibition Policy 2009—2012. With this programme, the museum not only aimed to enhance the quality and variety of its offer, but it also intended to pursue objectives in terms of Lifelong Learning, cultural cohesion, audience development and community involvement (Brent Council 2009). Consistently with this, the exhibition policy stresses the idea of having exhibitions that result from Brent Museum and Archive-led community projects, or that are curated and led by community groups or by the Museum and Archive staff and representatives of Brent communities. This applies in particular to exhibitions organised in the Community Gallery. The invitation to apply to curate is promoted also through the website of the museum, where organisations and individuals wishing to exhibit in the Community Gallery or in the Special Exhibition Gallery are invited to complete the application form outlining their exhibition idea[4]. In selecting the proposals, the museum favours those exhibitions that would satisfy one or more of the objectives of the Heritage Service Plan. This means, for example, that they should engage the public in the local history, heritage and culture events

1 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls accessed on July 11th, 2014.
2 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-for-local-authorities-in-england-and-wales/rft-table-ks201ew.xls accessed on July 11th, 2014.
3 http://www.brent.gov.uk/media/375286/Past%20exhibitions%20and%20projects,%202009.pdf accessed on July 11th, 2014.
4 http://www.brent.gov.uk/services-for-residents/brent-museum-and-archives/get-involved-with-brent-museum-and-archives/ accessed on June 25th, 2014.

and learning opportunities, or should interpret museum collections in innovative ways, or should increase the numbers of people actively engaging with their heritage and that of other cultures through community projects and partnerships (Brent Council 2009).

An example of a community-curated exhibition featured in the museum is provided by *Kilburn Kultures*, whose development and organisation were coordinated by the Granville Plus Youth Arts Centre. It ran in the Community Gallery from March to September 2010 and was the culmination of a year-long project, through which local young people discovered the heritage of South Kilburn from 1910 to 2010[5]. Another community project that resulted also in an exhibition was the *Northwest London Somali Project*, delivered by the Somali Advice and Forum for Information in partnership with the local organisation Lift, Brent Museum and Archives and a team of volunteers. By training young people to conduct oral history interviews, the project was aimed at "exploring and capturing the lives and the experience of Somali community in Brent in the form of oral history and photography"[6]. Since the museum is currently closed for redevelopment, the exhibition displaying the project ran from August to October 2014 in Brent Civic Centre (Fig.5).

2.3. Museum and Archives Strategy Consultation Plan

In 2015, a new cultural centre will open with redesigned museum and archives spaces and facilities. A Museum and Archives Strategy is being developed in order to define the vision and the objectives relating to collection management and development, learning activities, events, digital technology, partnership working and volunteering. The strategy is being established with the support of a two-stage consultation process (Brent Council 2014b).

The first stage included an Archives visitor survey, best practice visits to other London boroughs, and meetings with:

- stakeholders internal to the City Council (e.g. Regeneration and Major Projects department);
- educational and heritage institutions of the borough (e.g. Wembley History Society);
- London and national cultural institutions (i.e. the Museum of London and the National Archives) and
- other external stakeholders.

This preliminary consultation (July-December 2013) informed the development of a draft strategy (Brent Council 2014a), which from March to June 2014 was subject of a second phase of public and stakeholder consultation. Brent Museum and Archives tried to involve in the consultation the diverse population of Brent by using different methods:

- online and paper questionnaires;
- focus group meetings;
- attendance at Brent Connects Forums (citizens' meetings);
- informal drop-in sessions and
- promotion of the consultation through mailing lists and social media, and with specific groups, such as Black and Minority Ethnic and Multi-Faith Diversity groups.

5 http://www.brent.gov.uk/media/375254/Past%20exhibitions%20and%20projects,%202010.pdf accessed on June 25th, 2014.

6 http://www.brent.gov.uk/services-for-residents/brent-museum-and-archives/exhibitions-and-projects/northwest-london-somali-project/ accessed on June 25th, 2014.

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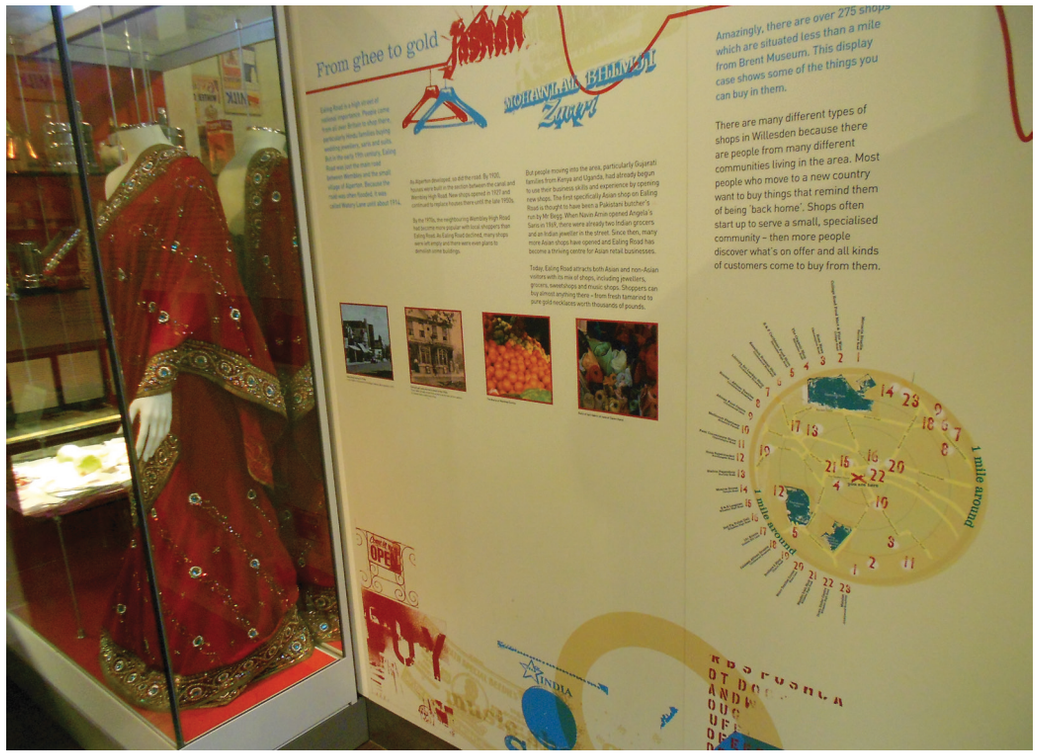

Figures 1 and 2. *Shopping* section of the permanent exhibition: transformation of Ealing Road and of "1 mile around" Brent Museum.

Figures 3 and 4. *The Polish and Brazilian collecting project* posters displayed at Brent Museum.

Figure 5. *Northwest London Somali Project* exhibition at Brent Civic Centre. Source: https://www.flickr.com/photos/21r/14815920919/in/photolist-dnzPFf-dn-QHZ1-ozet7p.

3. V&A Museum of Childhood

Located in Bethnal Green in the London's borough of Tower Hamlets, the V&A Museum of Childhood houses the Victoria and Albert Museum's collection of childhood-related objects, spanning the 1600s to the present[1]. It was founded in 1872 as the Bethnal Green Museum. For years, the museum displayed a variety of collections at different times, until when, starting from the 1920s, it began to focus on services for children and on childhood-related objects. In 1974, it re-opened as the Museum of Childhood[2].

In designing its services and programmes, the museum is aware of the local ethno-cultural diversity. In particular, since the launch of its community programme in 2002, it has endeavoured to reflect the local diversity with a programme of outreach projects, performances, events, festivals, exhibitions and partnerships, designed to attract new audiences[3].

Tower Hamlets is one of the most ethnically diverse local authorities in London and in England. As of 2011, 174,865 people—69% of borough's population—belonged to groups other than White British, while residents belonging to Black and Minority Ethnic groups were 55% of the population. Tower Hamlets' three largest groups are Bangladeshi, White British and Other White. The borough has the largest Bangladeshi population in England, which makes up almost 32% of borough's population: a share that is considerably larger than that across London or England, where they are 3% and less than 1% of the population, respectively (London Borough of Tower Hamlets 2013a).

At least 90 different languages or groups of languages are spoken in the borough, with English and Bengali being the two most commonly used languages. English is used as main language by 66% of residents, while 18% use Bengali. After English and Bengali, the largest language groups in the boroughs are Chinese, French, Spanish, Italian and Somali (London Borough of Tower Hamlets 2013b).

3.1. New Voices Festival

Annually, working in partnership with the local charity Praxis Community Projects, the V&A Museum of Childhood organises the *New Voices Festival*, which is held in the gardens of the museum (Figg.4—5). Launched in 2009, this free annual event is aimed at celebrating the diverse migrant communities of East London and their contribution to the local society and economy. The festival incorporates activities, workshops, stalls, live performances, exhibitions and food. There are also information stands that explore issues concerning migration and provide details on related services delivered by different organisations in this sector, whose work is acknowledged and celebrated during the festival[4].

For the 2014 edition, *New Voices Festival* jointed up with *Celebrating Sanctuary London*, concluding the series of arts, music, cultural and educational events that took place throughout the *Refugee Week*. For this edition, as well as offering its spaces for the several events of the festival and contributing to its organisation, the museum hosted *A Brighter Future* (June 13th-21st, 2014): a photographic exhibition by Simona Aru telling the stories of the journeys people make to find sanctuary within the UK[5] (Fig.3).

3.2. Museum signage

Through its museum signage, the V&A Museum of Childhood acknowledges and promotes local lingual diversity, in particular with reference to the two largest communities in the area speaking a language other than English. The labels introducing the different galleries are written in Somali and Bengali as well as in English (Figg.1—2). The words of the Exhibitions Manager of the museum explain the rationale behind this.

> The V&A Museum of Childhood is located in the London Borough of Tower Hamlets and on the border with the Boroughs of Hackney and Newham. This area of London is one of the most ethnically diverse in the UK and in Europe. The two largest populations who use another language after English are Somali and Bengali speakers. Given this, the Museum made the decision to have the introduction texts into its galleries in these languages as well as in English. (Stephen Nicholls, personal communication, May 25th, 2014)

1 http://www.museumofchildhood.org.uk/about-us/ accessed on June 2nd, 2014.
2 http://www.museumofchildhood.org.uk/about-us/history-of-the-museum accessed on June 2nd, 2014.
3 http://www.museumofchildhood.org.uk/learning/community/community-projects/ accessed on June 2nd, 2014.
4 http://www.praxis.org.uk/new-voices-page-64.html and http://www.museumofchildhood.org.uk/whats-on/events-and-activities/new-voices-festival/ accessed on June 26th, 2014.
5 http://www.museumofchildhood.org.uk/whats-on/events-and-activities/new-voices-festival/ accessed on June 26th, 2014.

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Figures 1 and 2 (following page). Labels introducing the galleries of the permanent exhibition written in English, Somali and Bengali.

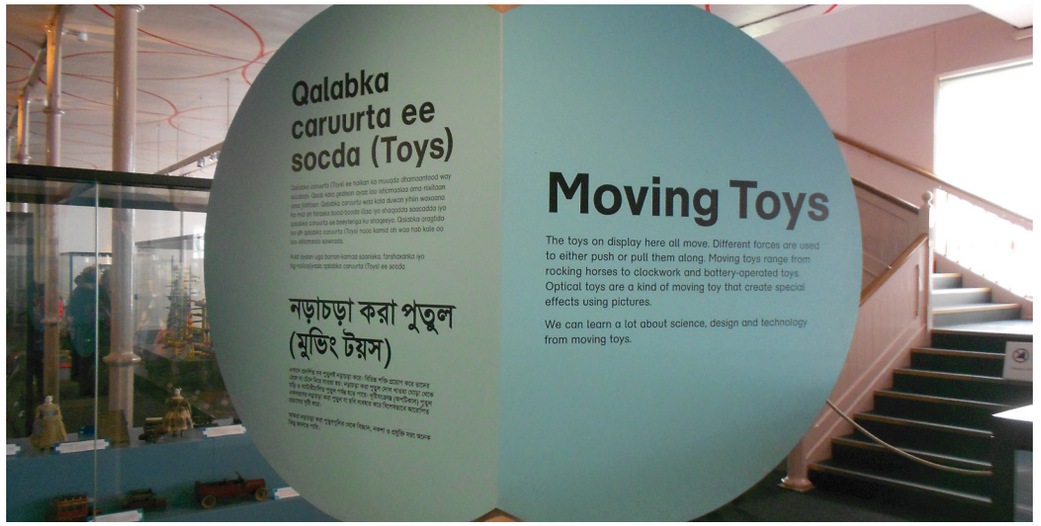
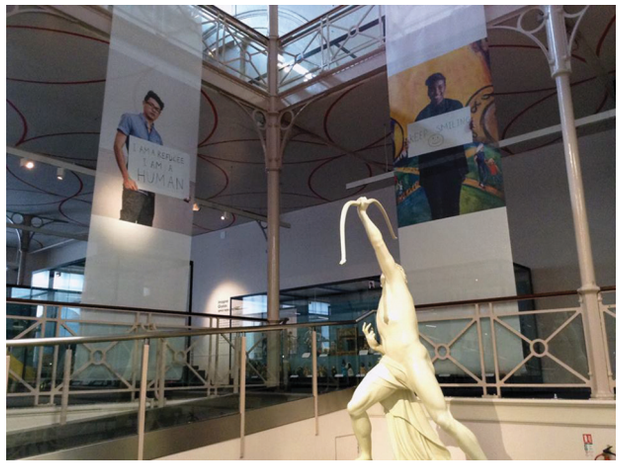


Figure 3. *A Brighter Future* exhibition. © V&A Museum of Childhood.



Figures 4 and 5. *New Voices Festival* 2013. © Migration Museum Project

4. St Mungo Museum of Religious Life and Art

Opened in 1993, the St Mungo Museum of Religious Life and Art is part of Glasgow Museums, the largest local authority museum service in the UK (Bruce 2013). Its galleries display objects and works of art exploring the importance of religion in peoples' lives across time and across the world. The permanent displays are supplemented by temporary exhibitions, events and programmes. Through its activity, the museum "aims to promote understanding and respect between people of different faiths and of none"[1]. Consistently with this, it has a strong focus on interfaith and intercultural dialogue, also with reference to the diversity of Glasgow's population.

Glasgow has the most ethnically diverse population in Scotland[2]. According to the Scotland classification, since 2001 the city's overall ethnic minority population has more than doubled, going from 41,854 people—7.2% of the population—to 91,622—15.4% of the population—in 2011 (Glasgow City Council 2013).

4.1. Curious community-led exhibition

Promoted by Glasgow Museums and based in the St Mungo Museum, *Curious. Exploring stories, cultures and ideas in a changing city* was a project designed to celebrate and support the London 2012 Olympic Games and to prepare for the Glasgow 2014 Commonwealth Games. *Curious* was aimed at "creating intercultural dialogue and developing a legacy of increased understanding of each other, [the] city and [Glasgow Museums'] collections" (The Social Marketing Gateway 2013, 3).

The project comprised four strands (Strachan and Mackay 2013; The Social Marketing Gateway 2013):

1. a community-led exhibition at the St Mungo Museum;
2. a collections-based learning programme about cultural awareness and strategies for intercultural dialogue;
3. a school programme based on the approach of the Curriculum for Excellence and
4. a final symposium reflecting on learning from the project.

The community-led *Curious* exhibition (August 2011-January 2013) displayed 30 objects[3] that had been selected and interpreted by around one hundred people (Figg.1—2). A small group of participants became involved in 2009, while a range of people and organisations reflecting the project's focus on diversity were involved at a later stage. Through the exhibition development, the objects chosen—spanning Glasgow Museums' collections—prompted over 1000 conversations (Strachan and Mackay 2013).

One of the objects was *Veil*, a sculpture by German artist Sibylle Von Halem (Fig.4). Its interpretation and consequent representation in the exhibition were developed through a series of encounters with a group from the Muslim Women's Resource Centre (MWRC) who had previously worked with *Veil* (Strachan and Mackay 2013). These sessions—facilitated by an MWRC staff member—"highlighted the complexity of relationships between veiling and identity, and [participants'] feelings about public perceptions of veiling" (Strachan and Mackay 2013, 79). In developing *Veil*'s interpretation, the museum worked in the context of "a background of legislation restricting veiling in various European countries" and "negative media and public discourse around veiling in the UK" (Strachan and Mackay 2013, 75). Because of the view of *Veil* as a "potentially contentious object" (Strachan and Mackay 2013, 75), its process of interpretation was included in the action learning/research project *I Object!: Working through Conflict in Museums*[4]. Rather than conflicts and simplified competing points of view, the personal experiences and knowledge of the participants opened up complex discussions on gender, freedom, choice, identity, faith and protection.

As for the other objects displayed, the richness and complexity of the community and curatorial interpretation were represented in the exhibition, which was seen itself as a site for stimulating intercultural dialogue and further engagement (Strachan and Mackay 2013; Strachan 2014). To this effect, the museum recruited volunteers to facilitate conversations around the objects displayed, not only in English, but also in Arabic, Polish, Urdu, Farsi and Russian. The museum staff curating the exhibition undertook facilitation training at two centres specialised in reconciliation and facilitation (Strachan and Mackay 2013). Based on the methodologies learnt, they recruited and worked with volunteers to lead tours of the exhibition in different languages.

1 http://www.glasgowlife.org.uk/museums/st-mungos/About/Pages/default.aspx accessed on June 6th, 2014.

2 http://www.ons.gov.uk/ons/rel/census/2011-census/key-statistics-and-quick-statistics-for-local-authorities-in-the-united-kingdom---part-1/rft-ks201uk.xls accessed on July 9th, 2014.

3 http://curiousglasgow.wordpress.com/ accessed on July 7th, 2014.

4 http://objectsinconflict.wordpress.com accessed on July 7th, 2014.

> The tours were run with small groups so this approach encouraged more powerful discussions, including around Veil, which was selected by two Urdu-speaking volunteers. Both are Muslim women; Bushra chooses to wear a veil and Samena does not. During one tour, which they facilitated in English, Bushra spoke about recent French legislation which limits veiling. She was questioned by a Scandinavian male visitor. [...] The disagreement was successful because the volunteers offered the visitors space to express their opinions and offered their own, opposing views. Each party understood each other's viewpoints and learned from the experience. (Strachan and Mackay 2013, 85)

4.2. Curious Learning Programme

Alongside the exhibition and connected activities, *Curious* devised and ran a learning programme offering cultural awareness and strategies for intercultural dialogue sessions to community groups, public sector staff, health workers, ESOL students and other groups (Fig.3). The programme was particularly effective in attracting students and staff from colleges in the Glasgow area (The Social Marketing Gateway 2013). There were over 6,700 participations in the programme and associated events, including over 3,300 participations in the learning programme itself[5].

The programme was aimed at discovering and transmitting methods to engage in intercultural dialogue in the workplace and in everyday settings. Mainly through sessions at the St Mungo Museum, experienced facilitators encouraged a process of self-reflection and attitudinal change (Strachan 2014). The Learning Programme included, for example, activities showing scenarios of intercultural misunderstanding and group works on planning events providing a platform for intercultural dialogue. As part of the *Curious* project, a toolkit presenting the Learning Programme activities was developed[6].

According to the project evaluation, the Learning Programme was felt to be valuable and helpful for both the professional and personal lives of almost all attendees. For example, for the nurses who attended the programme, it was useful in encouraging teamwork and communication, and in helping them to understand more about cultural barriers (The Social Marketing Gateway 2013). Furthermore, the programme inspired staff and students of local colleges to create their own intercultural events[7]. By virtue of its success and value, the model of learning within the Learning Programme has been informing aspects of other Glasgow Museums projects[8].

5 http://www.glasgowlife.org.uk/museums/st-mungos/What%27s-On/Documents/Curious%20Learning%20Programme%20Summary.pdf accessed on July 7th, 2014.

6 http://www.glasgowlife.org.uk/museums/Documents/Curious%20Learning%20Programme%20guidelines%20resource%20pack.pdf accessed on July 7th, 2014.

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Strachan, Aileen. 2014. "A 'Curious' Case Study: Creating Intercultural Dialogue through Objects." In *Migrating Heritage. Experiences of Cultural Networks and Cultural Dialogue in Europe*, edited by Perla Innocenti, 221–232. Aldershot: Ashgate.

Strachan, Aileen, and Lyndsey Mackay. 2013. "Veiled Practice: Reflecting on Collaborative Exhibition Development through the Journey of One Potentially Contentious Object." *Museum Management and Curatorship* 28 (1): 73–90.

The Social Marketing Gateway. 2013. "Curious Project Evaluation Report". Glasgow.

7 http://www.glasgowlife.org.uk/museums/st-mungos/What%27s-On/Documents/Curious_legacies_full_report.pdf accessed on July 7th, 2014.

8 http://www.glasgowlife.org.uk/museums/st-mungos/What%27s-On/Documents/Curious%20Learning%20Programme%20Summary.pdf accessed on July 7th, 2014.

Figures 1 and 2. *Curious* exhibition and related events. © CSG CIC Glasgow Museums Collection

Figure 3. *Curious* learning programme. © CSG CIC Glasgow Museums Collection

Figure 4. *Veil* by Sibylle Von Halem. Source: http://curiousglasgow.files.wordpress.com/2011/10/200811jd_191.jpg.

5. FHXB Friedrichshain-Kreuzberg Museum

The FHXB Friedrichshain-Kreuzberg Museum documents and represents the history and identity of this borough of Berlin, which was formed in 2001 by merging the former boroughs of Friedrichshain and of Kreuzberg. Accordingly, the museum is the result of the merger, in 2004, between the Kreuzberg Museum of Urban Development and Social History and the Friedrichshain Museum of Local History. Since then, it is located in Kreuzberg, in the original premises of the former Kreuzberg Museum[1]. Together with other cultural institutions, the museum is part of the Department of Culture and History of the District Office of Friedrichshain-Kreuzberg[2].
The permanent exhibition of the FHXB Friedrichshain-Kreuzberg Museum features the transformations of the district, giving voice to the diversity of people who have been and are shaping and experiencing them. Moreover, thanks to its educational services and its programme of exhibitions, events and tours, the museum focuses on other issues that are relevant to the area, such as local development and migration.
With 63,644 foreign residents—23.3% of the local population—Friedrichshain-Kreuzberg is the second borough of Berlin with the largest presence of foreign residents, after Mitte. Foreign residents and German residents with an immigrant background—42,174—make up nearly 39% of the population of the borough[3]. Actually, 73% of them live in the area of Kreuzberg, where 30 inhabitants out of 100 have an immigrant background[4]. In fact, Kreuzberg is known for its multicultural character, both due to the presence of migrants and to the cultural movements and subcultures that have spread in the area (Kil and Silver 2006; Novy 2012; Novy and Huning 2009). Beginning from the 60s, Turkish guestworkers and other ethnic minorities and marginalised groups started to settle in the area, which—due to the high visibility of Turks—became known as "Little Istanbul". Over the years, artists, students and bohemians moved to the neighbourhood. This became famous for its multicultural environment and for its mix of alternative lifestyles, nightlife, young art and leftist activism (Novy 2012).
Recently, two different discourses have been shaping the image of Kreuzberg (Novy 2012). The first one outlines it as a deprived neighbourhood: an area characterised by the presence of isolated and isolating migrants and by social problems, such as poverty and unemployment. The second perspective sees Kreuzberg as place of multicultural creativity and inter-ethnic tolerance and innovation (Novy 2012; Kil and Silver 2006).
Although the area is still important for Turkish migrants and their businesses characterise its streetscape, diversity in Kreuzberg is not limited to the Turkish presence.

> The neighbourhood also counts among its residents refugees from Bosnia and Kosovo, Arabs, Kurdish and Lebanese immigrants, ethnic Germans from Eastern Europe, and many others. They have made Kreuzberg their home and often maintain transnational identities, blending the cultures of Berlin and their imaginary homelands and making Kreuzberg not only truly multicultural but a place of inter-cultural exchange and innovation. (Novy 2012, 73)

That being so, as underlined by a staff member dealing with participatory activities, for the FHXB Friedrichshain-Kreuzberg Museum it is natural to focus on the multiculturality of the district and to involve its diverse population.

> I think it works for by itself. Because not only Germans live here, it's a multicultural district. […] The integration is very good here at the museum. We work with these people and then people work with us. There's no question of integration, it happens! Nobody thinks about it. And I think and hope that everybody feels comfortable with it. (FHXB Friedrichshain-Kreuzberg Museum staff member, personal communication, May 23rd, 2012)

5.1. ortsgespräche. stadt–migration–geschichte. vom halleschen zum frankfurter tor

Opened in 2012 as a temporary exhibition and later become the new permanent exhibition of the museum, *ortsgespräche. stadt–migration–geschichte. vom halleschen zum frankfurter tor* (*local chats. city–migration–history: from hallesches to frankfurter tor*) presents "an inclusive and multi-perspective city history" (Miera and Bluche 2013, 505) that acknowledges the centrality of migration history. The opening display explains the vision and aims underlying the exhibition.

1 http://www.fhxb-museum.de/index.php?id=82 accessed on May 12th, 2014.
2 http://www.kulturamt-friedrichshain-kreuzberg.de/ accessed on May 12th, 2014.
3 https://www.statistik-berlin-brandenburg.de/statis/login.do?guest=guest&db=EWRBEE accessed on June 16th, 2014.
4 https://www.statistik-berlin-brandenburg.de/statis/login.do?guest=guest&db=EWRBEE accessed on June 16th, 2014.

> Berlin and the district of Friedrichshain-Kreuzberg are not conceivable without migration.
> The exhibition ortsgespräche makes the meaning of migration for the city's history visible. [...]
> The history of Friedrichshain-Kreuzberg is presented through examples of places in the district. The places tell about arrival and acquisition, exclusion and absorption, about political and social discussion, work and leisure time. Historically and at present, people create, use, change and put their mark on these places.
> The recollections of the history of these places are as different as the people who live in the city. [...] The exhibition ortsgespräche attempts to do justice to this diversity of voices. (FHXB Friedrichshain-Kreuzberg Museum, museum visit, May 23rd, 2012)

The exhibition is divided in two parts. In the first part, six places—which were identified as relevant to tell urban transformations and history—are presented through the stories of the people who have been and are shaping and experiencing them (Figg.1—2). In the second part, visitors are invited to take an indoor tour of the district, equipped with a mobile device that shows them personal stories associated to different places and that allows them to take thematic tours of the district (Figg.3—5).
The exhibition was developed in a participatory way and includes participatory exhibits inviting visitors to contribute with their own viewpoints. At the beginning of the project, through a series of workshops with local people, an exhibition advisory board was established. This contributed to define the places represented in the exhibition, as well as other aspects (Miera and Bluche 2013). The project team conducted interviews with more than one hundred local people. The materials collected—displayed in the form of quotations, audio interviews, video interviews and so on—constitute the contents of the first part of the exhibition (Miera and Bluche 2013). For the second part, about thirty local inhabitants were asked to talk about places that were important to them and related stories. In selecting the interview partners, the project team intended both to illustrate the diversity of the local people and to give voice to those people whose voices are usually underrepresented in museums, such as undocumented migrants, homosexuals and youngsters (Miera and Bluche 2013). The result of the interviews—that continued also after the opening of the exhibition—is an indoor representation of the district showing personal stories, places, feelings and experiences, and their link with historical transformations and facts.

5.2. X-berg-Tag

Promoted by the FHXB Friedrichshain-Kreuzberg Museum as part of its educational offer[5], *X-berg-Tag* (*A day in Kreuzberg*) is a tour addressed to schools and other groups. It includes visits to the museum, to a mosque and to other places in the neighbourhood and a lunch in a Turkish restaurant. The tour was founded in 2001 by four girls from Kreuzberg with an immigrant background (Schwab 2006). It was developed thanks to the support of the Society for Interregional Cultural Exchange in cooperation with the FHXB Friedrichshain-Kreuzberg Museum and the project *Ich bin eine Berliner* (*I am a Berliner*) by the institute for educational practice FiPP[6].
As well as referring to the colloquial name for Kreuzberg, the X in the name of the tour stands for unknown (Schwab 2006). The idea of showing the area and its everyday life from the point of view of the local people was exactly aimed at fighting stereotypes, myths and fears on the neighbourhood and its residents. At the time, Kreuzberg was object of right-wing attacks and racist thinking[7] and, also because of its ethnically diverse population, it was depicted and perceived as an unsafe area (Schwab 2006). Actually, as reported by the promoters of *X-berg-Tag*, at the beginning, they had to challenge the stereotypes and fears of the groups invited to take part in the tour (Schwab 2006).
Since the establishment of the initiative, the neighbourhood and its image have changed. *X-berg-Tag* is changing accordingly, by involving new guides and presenting new perspectives and stories on the area (FHXB Friedrichshain-Kreuzberg Museum staff, personal communication, May 23rd, 2012).

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Figures 1 and 2 (following page). First part of *ortsgespräche.*

Figure 3. Second part of *ortsgespräche*. © Ellen Röhner / FHXB Friedrichshain-Kreuzberg Museum.

Figures 4 and 5. Second part of *ortsgespräche*: mobile devices showing the places and the stories.

6. Museum Neukölln

Part of the Department of Education, School, Culture and Sport of the District Office of Neukölln, the Museum Neukölln focuses on the history and identity of this borough of Berlin. It was founded in 1897 as the Natural History School Museum of Rixdorf, a locality later renamed Neukölln and incorporated into the Greater Berlin. Since 2010, the Museum Neukölln is located in the Britz estate, a complex that includes other cultural facilities[1]. Since then, many objects from the museum's collection are featured in the permanent exhibition *99 × Neukölln*. In addition, the museum promotes temporary exhibitions on local culture and history, as well as events, guided tours and education programmes[2]. In developing its exhibitions and activities, the museum takes into account both the European dimension and the multicultural character of Neukölln[3].

With 73,589 foreign residents—22.8% of the local population— Neukölln is the third borough of Berlin with the largest presence of foreign residents, after Mitte and Friedrichshain-Kreuzberg. Foreign residents and German residents with an immigrant background— 61,969—make up 42% of the population of the borough[4]. As underlined by the City Council in its report for the *Intercultural Cities Programme*,

> [m]any inhabitants of Neukölln experience the cultural diversity of the borough as an enrichment or at least perceive it as a natural element of their everyday life. Unfortunately in some cases there are resentments against people of different group affiliation. This applies to the relationships between the native Germans and the people with migration background as well as to the relationships within different ethnic groups of migrants. (City Council of Berlin-Neukölln 2008, 3)

Both the local administration and other local institutions and organisations are committed to fostering the "borough's intercultural orientation" (City Council of Berlin-Neukölln 2008, 3). Consistently with this, Neukölln has been a pilot city of the *Intercultural Cities Programme*. In respect to this, the projects and exhibitions of the Museum Neukölln focused on migration and cultural diversity are viewed as initiatives through which the local administration communicates its commitment towards an intercultural policy approach and presents its knowledge of diversity and interculturalism (City Council of Berlin-Neukölln 2008). In addition, the museum is considered as a cultural site that attracts guests from other countries, thus contributing to the international and cosmopolitan image of Neukölln (City Council of Berlin-Neukölln 2008).

6.1. 99 × Neukölln

99 × Neukölln is the permanent exhibition of the Museum Neukölln (Fig.1). It displays 99 objects that tell the history and the present of the district. Devices connected to the exhibits identify the objects displayed and present information and contents (images, videos and audios) on them, on their social, cultural and historical context, and on the narratives that are associated with them. In order to make the visit experience more entertaining, quizzes about the objects are included too.

The nature of the items and the reasons why they are displayed are various. Some of them are everyday objects from the past, as the object used to do the laundry[5] or the cash register divider from a local supermarket[6]. Other are linked to local personalities, as the bust representing Friedrich Ludwig Jahn[7] or the 1950s monocycle belonged to a local artist[8]. Through some of the items displayed, the personal stories of their owners intersect with local history and transformations. These include objects from people with an immigrant background, such as the miniature of Ganesha that a young welder had in his luggage when he moved to Berlin from Bangalore in 1975[9], or the x-ray image donated by a local resident and showing the injury caused by an explosion during the Lebanese Civil War. Other objects focus on cultural diversity from a different perspective, that is celebrating local cultural diversity and best practices of integration. This is the case

1 http://www.museum-neukoelln.de/museum-geschichte.php accessed on June 6th, 2014.
2 http://www.museum-neukoelln.de/museum-profil.php accessed on June 6th, 2014.
3 http://www.museum-neukoelln.de/museum-geschichte.php accessed on June 6th, 2014.
4 https://www.statistik-berlin-brandenburg.de/statis/login.do?guest=guest&db=EWRBEE accessed on June 16th, 2014.
5 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-waescheruehrstab.php accessed on June 20th, 2014.
6 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-warentrennstab.php accessed on June 20th, 2014.
7 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-bueste-friedrich-ludwig-jahn.php accessed on June 20th, 2014.
8 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-einrad.php accessed on June 20th, 2014.
9 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-miniatur-ganesha-tempel.php accessed on June 20th, 2014.

of the mask from the *Karneval der Kulturen* (*Carnival of Cultures*), which is presented as an event showing and celebrating the vibrancy of Berlin's multicultural society[10] (Fig.2). It is also the case of the cap by Rütli-Wear: a clothing brand from a project of the Rütli School in Neukölln[11] (Fig.3). It arose in response to the debate about school violence and integration of migrants sparked by a letter thorough which the teachers of the Rütli School called for the school to be closed. Thanks to the initiative of the school neighbour and social activist Tom Hansing and to the support of a group of teachers, volunteers, donations and government grants, the social enterprise Rütli-Wear was founded. This involves youngsters from Rütli School in all the phases of design and production of the clothes[12].

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11 http://www.museum-neukoelln.de/ausstellungen-99-neukoelln-ruetli-muetze.php accessed on June 20th, 2014.
12 http://shirahime.ch/2011/04/made-in-neukolln-education-integration-x-local-social-enterprise/ accessed on June 20th, 2014.

Figure 1. *99 × Neukölln*.

Figure 2. *99 × Neukölln*: mask from the *Karneval der Kulturen*.

Figure 3. *99 × Neukölln*: cap by Rütli-Wear.

7. Museum Europäischer Kulturen

Located in Berlin, the Museum Europäischer Kulturen (Museum of European Cultures) focuses on lifestyles in Europe and European cultural interactions from the 18th to the present day. It houses one of the largest collections on everyday culture and popular art in Europe. It is a national museum, which was formed in 1999 from the union of the Museum of German Folklore with the European collection of the former Museum of Ethnology. Since cultural interactions that determine cultural expressions in European regions commonly reach across geographic boundaries, cooperation is a cornerstone of the work of the museum (Museum Europäischer Kulturen 2014).

As underlined by its Director, the focus of the museum on everyday culture in the European plural society implies also the promotion of activities centred on the city of Berlin, which partly reflects itself this plurality (Elisabeth Tietmeyer, personal communication, April 3rd, 2014).

In fact, about 28% of the population of Berlin is made up of people with an immigrant background: 538,729 of them are foreign residents, while 460,619 are German nationals with an immigrant background. The majority of foreign residents come from the European Union (40%), other European countries (33%) and Asia (14%)[1].

7.1. International cooperation and the Europäische Kulturtage

As previously mentioned, cooperation is a cornerstone of the work of the Museum Europäischer Kulturen. According to its Director, this refers to three dimensions (Tietmeyer 2009):

1. bilateral relations between the museum and a partner institution for specific exhibitions and initiatives;
2. international projects that involve the museum and other partners across Europe, as for example for the EU-funded projects *Crossing Borders: Migrants in Europe* and Entrepreneurial Cultures in European Cities and
3. involvement in international networks, such as the Network of European Museums or the Network of Central and Eastern European Museums.

Successful examples initiatives enabled by bilateral relations are the *Europäische Kulturtage* (*European Cultural Days*): a series of festivals initiated in 2000 and that every year present a different city, region, country or ethnic groups in Europe (Tietmeyer 2009). Among others, the series featured Sami, Polish, Estonians, Venetians, Sardinians, Apulians, Romanian, Slovakians and Georgian *Cultural Days* (Figg.1—3). Every year, the festival lasts up to four weeks and presents a small exhibition and a supporting programme of talks, lectures, music, films, food and arts and crafts (Tietmeyer 2013). The *European Cultural Days* are organised by the museum in bilateral collaboration both with other cultural institutions in Europe and with the respective European cultural institutes, embassies and migrant associations or communities in Berlin. As observed by the Director,

> all cooperation partners are very committed in organising the presentation of "their" culture (or parts of it) for "themselves" and for other people visiting the Museum [...].
> This participative approach helps to consolidate the Museum of European Cultures as an intercultural meeting place on the basis of a permanent exhibition with cultural contacts as its main theme. (Tietmeyer 2013, 71)

From the point of view of the museum, the *European Cultural Days* are outreach opportunities, through which "people of non-German origin are actively invited to discover the Museum [...] and to enjoy familiar aspects of life from their home countries"[2].

7.2. Döner, Dienste und Design - Berliner UnternehmerInnen

In 2009-2010, the Museum of European Cultures and the Neighbourhood Museum Association jointly conceived and organised the project and exhibition *Döner, Dienste und Design - Berliner UnternehmerInnen* (*Doner, Delivery and Design - Entrepreneurs in Berlin*) on entrepreneurial cultures in Berlin. This was developed in the context of *Entrepreneurial Cultures in European Cities*, an EU-funded project that started in 2008 and saw the involvement of eleven museums and cultural institutions across Europe (Kistemaker and Tietmeyer 2010). The partners developed activities, cultural exchanges, local exhibitions and educational programmes focused on small and medium-sized businesses, including ethnic entrepreneurs. Small and medium-sized entrepreneurs were reputed to be "an interesting target group, as they rarely visit museums themselves and are not much represented in the collections" (Kistemaker 2010, 10). Entrepreneurship

1 https://www.statistik-berlin-brandenburg.de/statis/login.do?guest=guest&db=EWRBEE accessed on June 16th, 2014.

2 http://www.smb.museum/en/museums-and-institutions/museum-europaeischer-kulturen/europaeische-kulturtage.html accessed on June 16th, 2014.

was considered and represented in connection with economic, cultural and demographic changes in many European cities and towns, partly deriving from national and international migrations (Kistemaker 2010).

> In Germany, the number of small and medium-sized businesses run by migrants and their descendants is steadily growing. [...]
> An impressive example for this is the doner kebab served in bread, which has long since started conquering the whole of Europe. The dish was actually invented in Berlin, by a former 'guest worker' from Turkey, in the early 1970s. [...] Over the last twenty years the capital has witnessed the flourishing of a dedicated doner kebab industry which, besides the producers, also includes kebab shop furnishers [...].
> Be it in restaurants or shops, the service industry, the media or fashion world, in exports or business consultancy – entrepreneurs and creatives with various cultural backgrounds, and their international networks, have become indispensable for Berlin. (Tietmeyer and Klages 2010, 45–46)

These were the premises for the development of the project and exhibition *Doner, Delivery and Design*, which were linked also to the previous work of the museum and of the Neighbourhood Museum Association on everyday life and cultural diversity in society (Tietmeyer and Klages 2010). Curators from the museums and students from the Institute of European Ethnology conducted 27 interviews with entrepreneurs from a variety of cultural and national backgrounds, coming from different areas of Berlin and running several kinds of businesses: small shops and restaurants, medium-sized businesses engaged on an international level, arts or service industries. Some of these biographies were collected in connection with *What are you doing later, Yasmin? Endeavour future*, a project with children realised in the neighbourhood of Kreuzberg by the Neighbourhood Museum Association together with the Carl-von-Ossietzky high school and the Schlesische 27 Youth Arts and Cultural Centre. The children involved interviewed local entrepreneurs with migration backgrounds on their biographies and businesses. Later, working in groups supervised by artists, they created portraits of the people interviewed (Tietmeyer and Klages 2010).

Doner, Delivery and Design culminated with an exhibition at the Museum of European Cultures (November 21st, 2009-February 28th, 2010), which displayed the stories and materials collected during the project, including a sample of the work of the children (Fig.4). The entrepreneurs involved contributed to the exhibition also with objects related to their profession or having a symbolic meaning for their lives. These were also donated or loaned to the collections of the museum. One of the result of the exhibition was the establishment of a "doner kebab collection" that acknowledges the importance of this industry as well as the fact that

> objects and personal histories/stories revolving around the doner kebab today are already part and parcel of the specific heritage of everyday culture in Berlin, in Germany, and even Europe, and perhaps some day the entire world. (Tietmeyer and Klages 2010, 49)

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Figure 1. *Apulian Cultural Days* with Tarantella dancer Margherita D'Amelio, 2012. © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia.

Figure 2. *Croatian Cultural Days* with the group Lado, 2006. © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia.

Figure 3, following page. *Georgian Cultural Days* with the group Suliko, 2014. © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia.

Figure 4. *Doner, Delivery and Design - Entrepreneurs in Berlin*, 2009-10. © Staatliche Museen zu Berlin, Museum Europäischer Kulturen / Ute Franz-Scarciglia.

8. Amsterdam Museum

Opened in 1926 and until 2011 known as Amsterdams Historisch Museum (Amsterdam Historical Museum), the Amsterdam Museum is the Amsterdam city museum. Its collection and exhibitions focus on the history of Amsterdam, from the Middle Ages to the present time. As well as a place to know about the city, the museum sees itself as a "meeting place" for the local population. To this end, temporary exhibitions, activities and events—both within and outside the walls of the museum—are organised[1]. In developing its activities and programmes, the museum has a strong focus on local contemporary issues, including those related to migration and cultural diversity (Lanz 2013).

The Netherlands and Amsterdam have a long history of immigration (Ersanilli 2007). Dutch statistics distinguish between autochtonen (natives) and allochtonen (foreigners), who are defined as people having at least one parent born outside the Netherlands. In Amsterdam, as of 2013, approximately 51% (404,797) of the population were allochtonen. 69% of them were non-Western allochtonen—from Turkey, Africa, Latin American and the rest of Asia—while 31% were people from other parts of Europe (Bureau Onderzoek en Statistiek 2013).

8.1. Buurtwinkels

With the purpose of strengthening its profile as a city museum, between 2008 and 2011, the Amsterdam Museum developed *Buurtwinkels* (*Local Shops*): a project focused on the story of Amsterdam's local shops in the twentieth and twenty-first centuries, as well as on the role of entrepreneurs and their contribution to local economy and social cohesion (Ariese 2011; van Eekeren 2010). In addition, through this project, the museum aimed to develop new ways of engaging its publics, to experiment with participative and on-line collecting, to collaborate with new non-cultural partners and to reach a diverse audience, in particular entrepreneurs (Ariese 2011).

Buurtwinkels was developed in the context of the EU-funded project *Entrepreneurial Cultures in European Cities*[2] and included several kinds of interventions and initiatives. One of these was the website/participatory platform of the project[3]. This was designed so that people interested in contributing can share their stories, pictures and contents. Together with descriptions and stories of the local shops, the website presents information and reports on the project, and studies on the local shops in Amsterdam. It was also used to promote the *Buurtwinkels* events, exhibitions and activities.

Another element of the project is the iPhone App that enables users to visit Amsterdam and its local shops while learning about their stories and exploring connections with other shops and contents.

In parallel with the website and the app, the Amsterdam Museum, in collaboration with the entrepreneurs and other local organisation and institutions, developed a range of events and exhibitions. A temporary exhibition and connected activities on the development of local shops from late nineteenth century until present day were hosted at the Amsterdam Museum[4] (Figg.3—4). Other events and exhibitions, often more focused on sociality and on sharing stories, were organised in other places in the city, such as a former shop in Amsterdam North, a Turkish coffeehouse (Fig.5) and the Theo Thijssen Museum. In addition, thanks to the contribution of an amateur photographers association, portraits of the entrepreneurs in their own shops were realised and displayed on the respective shop windows throughout the city (Figg.1—2).

1 http://amsterdammuseum.nl/over-de-organisatie accessed on June 9th, 2014.

2 See pp.186—187 for more information on the project *Entrepreneurial Cultures in European Cities.*

3 http://buurtwinkels.amsterdammuseum.nl/ accessed on June 9th, 2014.

4 http://buurtwinkels.amsterdammuseum.nl/8758/nl/de-tentoonstelling accessed on June 9th, 2014.

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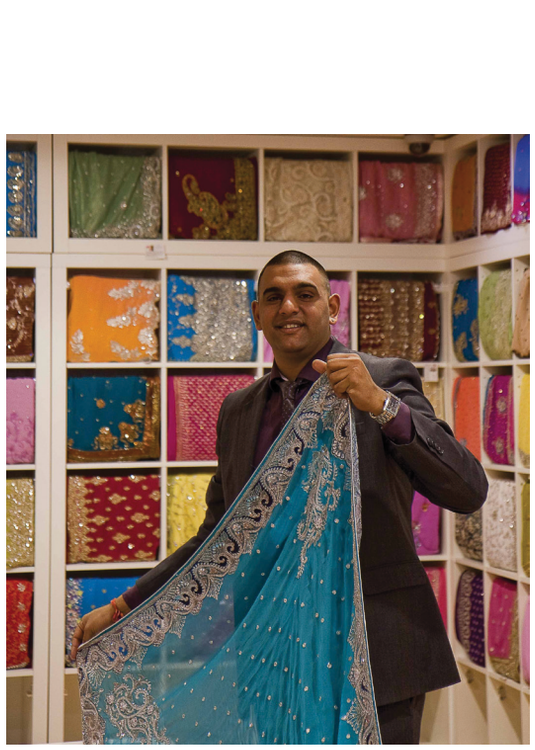
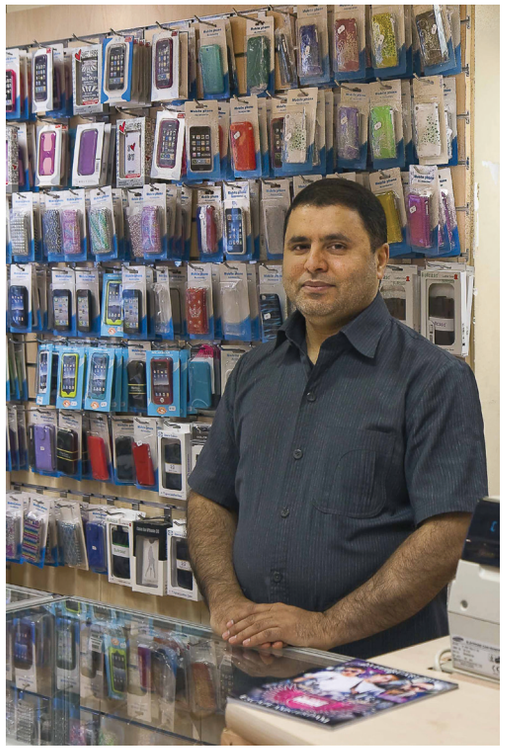
Figures 1 and 2. *Buurtwinkels:* portraits of the entrepreneurs. © Amsterdam Museum.





Figures 3 and 4. *Buurtwinkels*: opening of the exhibition at the Amsterdam Museum. © Amsterdam Museum / Caro Bonink.

Figure 5. *Buurtwinkels*: exhibition at Mustafa's Turkish coffeehouse. © Amsterdam Museum / Caro Bonink.

9. Museo di Anatomia Umana Luigi Rolando and Museo di Antropologia Criminale Cesare Lombroso

The Museo di Anatomia Umana Luigi Rolando (Human Anatomy Museum) and the Museo di Antropologia Criminale Cesare Lombroso (Criminal Anthropology Museum) form part of the university museums of the Università di Torino. Established in 1739, the Human Anatomy Museum offers the possibility to visit a nineteenth-century scientific museum almost unchanged in its contents and setup[1]. The Criminal Anthropology Museum was founded by Cesare Lombroso in 1876. At the time, it was aimed at celebrating a scientific system now obsolete. It is an interdisciplinary museum involving several branches of knowledge, such as criminology, material culture, anatomy and psychology[2]. Both the museums are located in San Salvario: a neighbourhood of Turin well-known for its cultural diversity.

During the past decade, the number of foreign residents in the city of Turin went from 61,227—6.8% of the population—in 2003 to 142,191—15.6% of the population—in 2013 (Fantini 2013). The neighbourhood of San Salvario is located in a ward with an average concentration of foreign residents (8th ward, 15%). Partly due to its proximity to the train station and to its daily market, in the early 1990s it became a popular settlement zone for new migrants (Merrill and Carter 2002). It is now acknowledged as a multi-ethnic neighbourhood characterised by the presence of ethnic businesses and other distinctive traits, such as the co-existence of Catholic churches, Muslim worship rooms, a synagogue and a Waldensian temple[3]. Over the years, tensions around the growing presence of migrants (Merrill and Carter 2002) have mixed with projects and initiatives focused on interculturality[4].

9.1. A ciascuno la sua faccia. Verso una cittadinanza tollerante e aperta alle diversità

In 2009-2010, YLDA-Young People for Local Development Association promoted *A ciascuno la sua faccia: verso una cittadinanza tollerante e aperta alla diversità* (*To each his own face: towards a tolerant and open to diversity citizenry*): a project focused on San Salvario through the Criminal Anthropology and the Human Anatomy museums[5]. As mentioned by the curator of the museum in charge of *A ciascuno la sua faccia*, in a neighbourhood like San Salvario, characterised by a multi-ethnic population, the theme of the face and its relationship with the nature of people is important and critical for the construction of community relationships (Cristina Cilli, personal communication, May 20th, 2014).

The project started with the general aims of improving the quality of life in the neighbourhood, of involving schools, and of promoting the Criminal Anthropology Museum. Gradually, through a design process that involved all the partners, more specific objectives were defined:

- recognising and overcoming prejudices by applying the scientific method to reality;
- reinterpreting the reality in a creative way and
- knowing the neighbourhood and the diversity of the people who live and work there.

The school and its library, associations of parents and other local organisations were involved in the project, which was addressed to students from the local primary school, to their teachers and parents, and to the local residents. Indeed, the active role of the parents and the participation of the people from the neighbourhood are considered two of the strengths of the project. One of the challenges of the project was to make the parents—together with the teachers—mediators between the museums and the students (Cristina Cilli, personal communication, May 20th, 2014).

After a first stage during which the museums, the organisations involved and members from the teachers and the parents defined the project, it developed through four phases.

1. Visits at the two museums. The children got to know the scientific method and the concept of categorisation (Figg.1—2).
2. Workshops at school. Two neuro-scientists illustrated the way our brain constructs references and judgements.
3. Tours in San Salvario. The children were asked to apply the scientific method to their neighbourhood: they identified streets, buildings and categories of workers, and interviewed local people to collect information.
4. Creation of collective artworks, guided by an artist. Each class realised a work based on the human and working reality ob-

1 http://www.museounito.it/anatomia accessed on June 9th, 2014.
2 http://www.museounito.it/lombroso accessed on June 9th, 2014.
3 http://www.sansalvario.org/territorio.php accessed on June 9th, 2014.
4 http://www.sansalvario.org/territorio.php accessed on June 9th, 2014.
5 Unless otherwise specified, the source of the information on the project is http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=81 accessed on June 9th, 2014.

served in the neighbourhood (Figg.3–4).

At the end of the project, the artworks were presented at *Paratissima*, one of the most important art events in Turin. In addition, the interdisciplinary team in charge for the project realised a booklet that is now used by the Museo Lombroso for its activities with the schools.

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Merrill, Heather, and Donald Carter. 2002. "Inside and Outside Italian Political Culture: Immigrants and Diasporic Politics in Turin." *GeoJournal* 58 (2/3): 167–175.

Figure 1. Visit at the Museo di Anatomia Umana Luigi Rolando. © Museo di Antropologia Criminale Cesare Lombroso.

Figure 2. Visit at the Museo di Antropologia Criminale Cesare Lombroso. © Museo di Antropologia Criminale Cesare Lombroso.

Figures 3 and 4. Works created by the children. © Museo di Antropologia Criminale Cesare Lombroso.

10. Galleria d'Arte Moderna e Contemporanea di Bergamo

Located in Bergamo, GAMeC-Galleria d'Arte Moderna e Contemporanea (Gallery of Modern and Contemporary Art) was founded in 1991. It is managed by an association participated by the Municipality of Bergamo and other private partners. Its collection includes works by the most important artists of the nineteenth century.
Permanent and temporary exhibitions are supplemented by educational activities, workshops, guided tours, special accessibility projects, conferences, and other events ranging from music to cinema. This is consistent with the vision of the museum of becoming "a place where everyone feels welcome to enjoy and be involved in a cultural exchange"[1].
Since the beginning of the 2000s, initially working with classes with a high share of migrant students[2], GAMeC started to focus on facilitating access to the museum for migrants, especially those who live in Bergamo and its province.
According to the last estimates, migrants coming from major emigration countries and living in the province of Bergamo are about 144 thousand, with a density of 13 migrants per 100 inhabitants (Blangiardo, Mennona, and Mirabelli 2014). As to the city of Bergamo, about 14% of its population—15,833 people—is constituted by foreign residents[3].

10.1. Museum mediators

In order to improve accessibility to the museum for migrants, GAMeC has trained a team of museum mediators facilitating access to the museum for those citizens who normally find it difficult.
Following the project *OspitiDONOre*[4] (*Guests of Honour*), the museum identified the need of museum mediators capable of representing the museum in their communities. In 2007, a training course for museum mediators was launched (Figg.1—4). This was addressed to adults coming from the countries of origin of the migrants living in the province of Bergamo and who had a good knowledge of the Italian language and a regular visa (Brambilla Ranise 2009).

1 http://www.gamec.it/en/about-us accessed on June 9th, 2014.
2 http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=4 accessed on June 9th, 2014.
3 http://demo.istat.it/strasa2013/index.html and http://demo.istat.it/pop2013/index.html accessed on June 9th, 2014.
4 http://patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=4 accessed on July 5th, 2014.

The course ran from January to April 2007. It consisted in 12 evening lessons, during which the museum education staff introduced twentieth century's art and Bergamo's monuments through workshop activities, visits to the permanent and temporary exhibitions of the museum, and city tours. 31 participants out of 40 passed the final exam (Brambilla Ranise 2009) and were involved in a one-year experimentation, "which allowed museum mediators to become a constant presence and an invaluable workforce at the museum"[5]. Further training has been and is being delivered to the mediators, in particular with reference to temporary exhibitions (Brambilla Ranise 2009).
Museum mediators—who are paid by GAMeC—introduce the museum and temporary exhibitions to people from their communities, through free guided visits held in their mother language. As well as facilitating access to the museum, this is a way to acknowledge and promote migrants' languages (Brambilla Ranise 2009). They are also involved in the design and delivery of special projects and cultural and educational activities for schools, families and adults. The quality of their preparation allows GAMeC to offer a service of guided tours in several languages—such as Hebrew, Spanish, Japanese, Persian, Arabic, Swedish, Russian and Hungarian—thus contributing to enhance the tourist vocation of the city[6].
Acknowledging the importance of museum mediators not only for facilitating access to heritage, but also with reference to the creation of job opportunities for migrants, in 2013, GAMeC, together with other museums and cultural organisations, launched *Le altre storie* (*The other stories*): a network of institutions aimed at training museum mediators with an immigrant background. The proposal of the network—that needs to be funded in order to be implemented—was shortlisted for a grant meant to fund cultural projects relevant in terms of social impact and innovation[7].

5 http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=28 accessed on July 5th, 2014.
6 http://www.gamec.it/it/mediatori-migranti-e-turisti accessed on July 5th, 2014.
7 http://www.che-fare.com/progetti-approvati/le-altre-storie/ accessed on July 5th, 2014.

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Figures 1, 2, 3 and 4 (following page). Training course for museum mediators and certificate ceremony. © GAMeC.

11. Pinacoteca di Brera

The Pinacoteca di Brera (Brera Art Gallery) is a State museum located in Brera: a district in the historical core of Milan. Established in the end of the eighteenth century in connection with the Brera Academy of Fine Arts, it hosts a rich collection of artworks, mainly coming from religious sites suppressed during the Napoleonic era. The collection includes works from the fourteenth to the nineteenth century, most of which are paintings with religious themes[1].

In 2013, the Pinacoteca di Brera was the twentieth most visited heritage site in Italy, with 249,579 visitors (Ministero dei Beni e delle Attività Culturali e del Turismo 2014). This shows how the scope of the museum extends beyond the local dimension. At the same time, through its educational services, the Gallery acknowledges its role as agent of social inclusion in a context characterised by the increasing presence of people with diverse ethno-cultural backgrounds.

According to the last estimates, migrants coming from major emigration countries and living in the province of Milan are about 473 thousand, with a density of 15 migrants per 100 inhabitants (Blangiardo, Mennona, and Mirabelli 2014). More than half of them—almost 258 thousand—live in the city of Milan, which is the city in Lombardy with the highest density of migrants: 20 per 100 inhabitants (Blangiardo, Mennona, and Mirabelli 2014). This reflects on several aspects of the context, such as the presence of 118 associations of migrants, almost 28% of those present in Lombardy (Cesareo 2014). This greater share is visible also in the schools of the province, attended by 38% of the foreign students of the region (Cesareo 2014).

Within the city, foreign residents are more concentrated in the northern part, in zones 2 and 9, where they represent 29% and 24% of the residents, respectively (Comune di Milano 2014a). The zone where the Pinacoteca di Brera is located—zone 1, historical core of Milan—is the one with the lowest presence of foreign residents: 14 per 100 residents. Equally below the average is the share of foreign residents in Brera nucleus of local identity (NIL), where they are almost 15% of the local population (Comune di Milano 2014b; Comune di Milano 2014c).

In fact, the commitment of the Gallery towards diversity and inclusivity is not focused on the very local level. Rather, it is mainly aimed at making the museum a place for intercultural dialogue, where the audience—not only from the city of Milan—could develop the skills and approaches needed in contemporary culturally diverse societies[2].

11.1. A Brera anch'io

Grounding on the idea of the museum as a vehicle of intercultural dialogue, the Government Department for the Historic, Artistic and Ethno-anthropological Heritage of Milan - Brera Art Gallery promoted the creation of the programme *A Brera anch'io* (*I'm at the Brera gallery too*)[3]. This was supported by Brera Friends Association and by a group of schools that took part in the experimentation. A working group composed by museum educators, cultural mediators, schoolteachers and researchers in heritage and cultural diversity developed the programme with the aim of raising heritage awareness in the population, supporting the development of the intercultural skills needed in contemporary societies, and helping teachers rethink their educational approach.

Through the phases of training of the working group, design of the itineraries, experimentation with the schools and evaluation, the process that led to the establishment of the programme lasted from 2002 to 2007. Subsequently, *A Brera anch'io* became integral part of the educational offer for primary and secondary schools.

It is addressed to school pupils and their families. Different themes have been conceived for primary and secondary schools: food and memory, respectively. These themes allow the use of the museum collections from an autobiographical and intercultural viewpoint. For example, *La Camera Incantata* by Carlo Carrà provides an opportunity to identify and think about objects and places of affection, or to reflect on the concept of time in different cultures (Daffra 2009).

The programme consists of a number of activities on selected paintings that are carried out throughout the whole school year in class and at the Gallery. Since it is not intended as an extra-curricular option, it involves several school subjects, such as geography, literature, sciences and so on.

1 http://www.brera.beniculturali.it/Page/t02/view_html?idp=280 accessed on May 10th, 2014.

2 http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=26 and http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=99 accessed on May 10th, 2014.

3 Unless otherwise specified, the source of the information on the project is http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=26 accessed on June 19th, 2014.

One important feature is the preliminary and ongoing training provided to the schoolteachers, which concerns both the contents of the programme and recommendations on the intercultural and autobiographical work.
Equally important is the idea of engaging children's families through the organisation of a final museum visit guided by the pupils. This is considered a critical element, as "the difficulty of a more direct involvement of immigrant families in their children's work has emerged throughout the project"[4].

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4 http://www.patrimonioeintercultura.ismu.org/index.php?page=esperienze-show.php&id=6 accessed on June 19th, 2014.

12. Museo Popoli e Culture

Located in the north-western part of Milan, the Museo Popoli e Culture (Museum of People and Cultures), cares for and displays the objects collected over the centuries by the missionaries of the Pontifical Institute for Foreign Missions (PIME). Initially named Ethnographic Indo-Chinese Museum, it was founded in 1910 and went through several rearrangements over the years. The collections of the museum are organised in two sections, the first one featuring pieces of Oriental art and the second one presenting objects of folk art, costumes, religious items and musical instruments still in use in the countries where PIME is present[1].

> The collections [of the museum] are Extra-European. Therefore, it does not have a strong connection with the territory or the neighbourhood where it is located. Nevertheless, it has the strong educational idea of making these Extra-European collections available to the territory and of using them to take an intercultural journey together. (Lara Fornasini, museum officer, personal communication, March 4th, 2014)

As told by the museum officers, in 2009, following an exhibition on the theme of identity that had required the dismantling of the permanent exhibits, the museum staff decided to re-establish permanent exhibition and connected educational activities with a different approach: an approach based on heritage mediation and on opening the museum to diverse audiences. This change was influenced also by the contacts between the museum staff and the team of *Patrimonio & Intercultura*[2] (*Heritage and Interculture*): an on-line resource by Fondazione ISMU devoted to heritage education in an intercultural perspective (Lara Fornasini and Paola Rampoldi, personal communication, March 4th, 2014).

As previously seen[3], Milan is the city in Lombardy with the highest density of migrants: 20 per 100 inhabitants (Blangiardo, Mennona, and Mirabelli 2014). This reflects on several aspects of the context, such as the presence associations of migrants and the education sector.

Within the city, foreign residents are more concentrated in the northern part, in the zones 2 and 9, where they represent 29% and 24% of the residents, respectively (Comune di Milano 2014a). The Museo Popoli e Culture is located in zone 7, on the border with zone 8. These two areas present a considerable share of foreign residents, who are 18% and 19% of the local population, respectively (Comune di Milano 2014a).

1 http://www.pimemilano.com/index.php?l=it&idn=543#sthash.NvPQqxAj.dpuf and http://www.pimemilano.com/index.php?l=it&idn=544#sthash.R3xBIIat.dpuf accessed on May 14th, 2014.

2 http://www.patrimonioeintercultura.ismu.org accessed on July 4th, 2014.

3 See p. 203.

12.1. Vieni in Biblioteca… Ci vediamo al Museo

Vieni in Biblioteca… Ci vediamo al Museo (*Come to the Library… Let's meet at the Museum*) is promoted by the Museo Popoli e Culture in partnership with the public libraries of zone 8 of Milan. The project originated from the encounter between the staff of the museum and of the libraries, and from the acknowledgment that the different institutions were pursuing the same aims in terms of education, intercultural dialogue and relevance for the local context. This led to the design of a common project, addressed to 6-12 years old children and their families.

> We decided to offer an activity that would have promoted the different kinds of heritage—of the museum and the library—but in the context of the knowledge of a different culture, therefore using those objects of the museum and those texts of the library that would have allowed to promote the knowledge of a different culture. (Lara Fornasini, personal communication, March 4th, 2014)

From the point of view of the museum, the project aimed also to develop its audience, by attracting the publics of the libraries, and to promote the image of the museum as an enjoyable place, as well as a service for the community.

Up to this time, in the context of the project, the first initiatives on Brazil were realised and involved the museum and two libraries. Each initiative was structured in two times: one at the library and one at the museum, in the presence of the staff of both the institutions. During the first encounter—at the library—the librarian and a cultural mediator performed a bilingual animated reading of a book on samba dance (Fig.1). This was followed by a workshop for the creation of samba music instruments that were played by the participants (Figg.2—3). The second encounter took place at the museum. Based on selected objects from the collection, a museum mediator narrated a story on Brazilian traditions and feather costumes. Later, children were involved in the creation of feather dressing (Figg.4—5).

According to the museum officers, in stimulating interest towards Brazil and its traditions, the initiatives worked more for the parents. Rather, children enjoyed the recreational and creative aspects of the activities.

Another limit consisted in the scarce interactions among participants. In order to foster more sociability, for the following encounters, the staff of the museum is planning to propose to the participants the creation of a common object, rather than individual ones (Lara Fornasini and Paola Rampoldi, personal communication, March 4th, 2014).

References

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Figure 1. Animated reading at the library. © Museo Popoli e Culture.

Figures 2 and 3. Workshop at the library. © Museo Popoli e Culture.

Figures 4 and 5. Workshop at the museum. © Museo Popoli e Culture.

13. Museo del Novecento

The Museo del Novecento (Museum of the Twentieth Century) is a public museum owned and managed by the Directorate of Culture of the City Council of Milan.
Opened in December 2010, the museum features a large collection of Italian and international twentieth century's art that includes masterpieces by several Italian and international artists, such as Amedeo Modigliani, Giorgio de Chirico, Lucio Fontana, Pablo Picasso, Wassily Kandinsky and Henri Matisse[1].
According to its vision, the museum intends to preserve and promote the twentieth century art, as well as to foster the development of critical and intercultural approaches in the audience. Specifically, it aims

> [t]o encourage the development of multiple perspectives and critical capabilities through the dissemination of knowledge about twentieth-century art. To conserve, study and promote public heritage and the artistic culture of the twentieth century through research and educational activities. To encourage, through work on various levels, an intercultural approach and involve a public that ranges from specialists to children and passing visitors[2].

Within the culturally diverse city of Milan[3], the Museo del Novecento is located in zone 1—the historical core—which is the one with the lowest presence of foreign residents: 14 per 100 residents (Comune di Milano 2014a). Equally below the average is the share of foreign residents in the Duomo nucleus of local identity (NIL), where they represent 14% of the local population (Comune di Milano 2014a; Comune di Milano 2014b).
The commitment of the museum towards diversity and inclusivity is not focused on the very local level. Rather, it is aimed at encouraging social inclusion and cultural participation in the city of Milan and its surroundings, with reference to all social groups (Daniela Bastianoni, previous Head of Education, personal communication, May 22nd, 2014).

13.1. Ci vediamo al Museo

Ci vediamo al Museo (*Let's meet at the Museum*) developed from a school project that, during the year 2011-2012, involved a class of the Permanent Territorial Centre for adult education (CTP) of Rozzano, a municipality in the province of Milan. In order to teach Italian to a group of 16-19 years old students newly arrived in Italy, the teacher of the class, who prefers a visual approach, decided to use works from the collection of the Museo del Novecento.

> The image becomes the caption of the words you have to learn. Observing *The Fourth Estate*, for example, my students learnt "farmers", "strike", "bare-handed", "to walk" etc. (Paola Lodola, personal communication, March 7th, 2014).

During the lessons, the teacher used a PowerPoint presentation with the images of the artworks to stimulate group conversations. Through these conversations, the class collectively composed—both from the grammatical and from the content point of view—a description for each work. Later, each student chose an artwork and presented its description to the rest of the class during a visit at the museum.
The museum was informed about the school project by the teacher, who delivered to the Director the booklet containing the descriptions of the artworks and *Forse l'artista era un po' nervoso* (*Perhaps the artist was a bit nervous*): a movie on the school sessions realised by mounting recordings made with mobile phones.
The museum decided to support and give visibility to the initiative. If, from the point of view of the school, the emphasis was on the learning of Italian, from the point of view of the museum, it was on social inclusion and on opening the museum to people often "excluded from the cultural and political life of the city" (Daniela Bastianoni, personal communication, May 22nd, 2014).
The museum and the City Council of Milan supported the project both by hosting a public presentation of the video and of the project (Fig.1), and by inviting the students to illustrate selected artworks and connected stories and interpretations to museum visitors.
Throughout August 2012, when museums in Milan where open for free, twice a week, eleven of the students went to the museum and acted like "living captions"[4] (Figg.2—4). They were reimbursed for travel expenses. According to the teacher, this was a good educational opportunity for the students.

1 http://www.museodelnovecento.org/en/home/chi-siamo and http://museodelnovecento.wordpress.com/ accessed on May 14th, 2014.
2 http://www.museodelnovecento.org/en/home/chi-siamo accessed on May 14th, 2014.
3 See p. 203.
4 http://www.comune.milano.it/dseserver/webcity/comunicati.nsf/weball/4FCF58EAB914F2C3C1257A4E0040D1BC accessed on May 14th, 2014.

> It was an opportunity to give a different point of view [on the artworks], but also to get out of their communities. Actually, I was interested in giving to these youths—who out of school do not have many opportunities to learn Italian yet—a rewarding, beautiful and important place where to use the language. (Paola Lodola, personal communication, March 7th, 2014).

By virtue of the effectiveness and success of the initiative, *Ci vediamo al Museo* and the collaboration with the CTP of Rozzano continued by involving the Modern Art Gallery: another museum owned and managed by the Directorate of Culture of the City Council of Milan.

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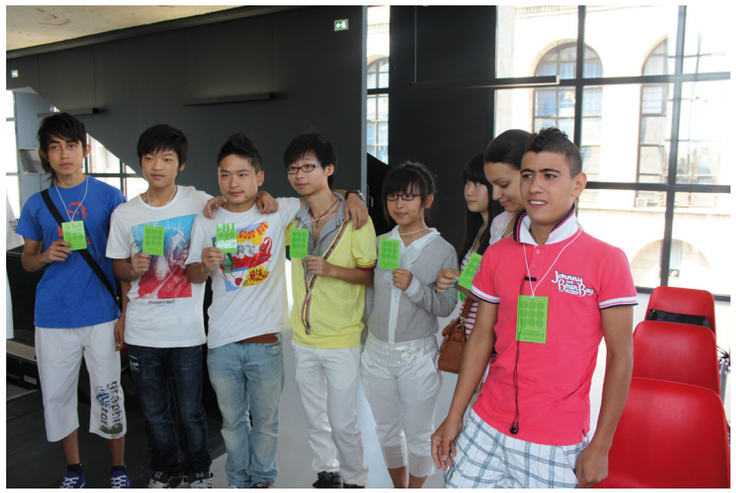
Figure 1. Public presentation of the project at the museum. © Museo del Novecento.



Figures 2, 3 and 4. students illustrating the artworks and connected stories and interpretations to museum visitors. © Museo del Novecento.

14. Museo Civico Archeologico Etnologico di Modena

Owned and managed by the City Council of Modena, the Museo Civico Archeologico Etnologico (Archaeological Ethnological Civic Museum) documents the historical development of the city and the area of Modena from prehistory to Middle Ages. It was founded in 1871, in the context both of a strong interest in prehistoric research and of the flourishing of civic museums aimed at preserving the identity of the cities in the recently-united Italy. Although made up of findings from extra-European countries, the ethnological section is strictly connected to the origin of the museum, as it was set up with comparative purposes, consistently with the anthropological views of the time[1].
In 2008-2009, with the project *Choose the Piece*[2], the museum started to focus on its role as a place for intercultural dialogue. This originated from a reflection on the origins of the museum.

> This museum was founded in order to represent and transmit to future generations the identity of the city. But these city museums—founded in that period—now are facing a different city, a city that is multicultural. Therefore, they need to be addressed to new citizens and to transmit and share with them this heritage. (Cristiana Zanasi, Head of the Education Department, personal communication, March 28th, 2014).

Indeed, since 2003, the number of foreign residents in the city of Modena went from 11,734 people—6.6% of the population—to 29,517—15.9% of the population—in 2013. Nowadays, they are about 30% of the foreign residents in the province of Modena, who are 96,671 and represent 13.7% of the population (Benassi and Bursi 2013).

14.1. This Land is your Land and Strade participatory processes

Following *Choose the Piece*, in 2010-2011 and in 2012-2013, the museum promoted the projects and exhibitions *This Land is your Land*[3] and *Strade*[4] (*Streets*). The two projects were developed through a participatory process that lasted almost one year for each exhibition. The museum worked in partnership with the Department of Anthropology of the University of Modena and Reggio Emilia, the association Casa delle Culture, the Institute for Cultural Heritage of Emilia Romagna, and other departments of the City Council of Modena, such as the migrants' resource centre and the architecture office.
Focused on the themes of the land and of the streets, the two participatory processes developed through fortnightly meetings during which museum staff and the migrants involved shared stories and feelings, sometimes based on objects from the museum collections, sometimes starting from their experiences.

> [We worked] in an atmosphere of total brainstorming, in which we went through collections of the museum, objects related to the themes, stories from the participants and we generated this weaving. Later, the big work is unravelling it. (Cristiana Zanasi, personal communication, March 28th, 2014).

By virtue of their skills, the museum staff supported and addressed the working groups in designing two exhibitions that would have reflected the underlying participatory process and, at the same time, would have been clear and appealing for the other visitors. The results were two exhibitions that—trough a range of different materials including objects from the museum collections and from the participants, texts, interviews, audios, pictures, videos—presented different and plural stories and perspectives on the land and the streets.
For example, the different sections of *Strade* presented the street from the point of view of the routes of migrants, pilgrims and goods, but they focused also on the practices connected to street (e.g. games, food and celebrations), on the historical and contemporary streets of Modena, and on other aspects explored during the participatory process (Fig.4).

14.2. This Land is your Land and Strade events

Alongside the exhibitions, the museum promoted a series of events connected to the themes explored. These included live performances, music, food, debates, book presentations and so forth, and were realised in collaboration with migrants' groups and other organisations dealing with migration and cultural diversity.
The openings themselves were events during which music and live per-

1 http://www.comune.modena.it/museoarcheologico/ accessed on May 16th, 2014.
2 http://www.agendainterculturale.modena.it/agenda-2010-choose-the-piece/test accessed on July 8th, 2014.
3 http://www.agendainterculturale.modena.it/agenda-2012/il-progetto/agenda-2012/il-progetto accessed on July 8th, 2014.
4 http://www.agendainterculturale.modena.it/agenda-2012/il-progetto/agenda-2014/presentazione accessed on July 8th, 2014.

formances combined with speeches by local and national authorities, such as the Mayor and the Minister for Integration. More than 400 people attended the launching of *This Land is your Land* and more than 600 that of *Strade* (Cristiana Zanasi, personal communication, March 28th, 2014).
The events were always related to the main theme of the exhibitions, and allowed to deepen aspects not or only partially represented in them. For example, throughout the course of *Strade*, the museum promoted book presentations, street art and street food events, performances by street storytellers and so forth[5]. The events enabled the museum to create a jovial atmosphere and to be a place for intercultural sociability and interaction (Figg.1–2). Talking about an intercultural fashion show realised in the museum yard by a fashion school on the occasion of *This Land is your Land*[6] (Fig.3), the Head of the Education Department remembers: "I had never seen the museum so alive, so vital and so colourful" (Cristiana Zanasi, personal communication, March 28th, 2014).
Through the events, the museum acknowledges and promotes both the organisations dealing with migration and cultural diversity and the several expressions of the cultural diversity that characterises Modena. For example, during *This Land is your Land*, the Yam Festival, a Nigerian popular holiday traditionally celebrated by Nigerian people in Modena, was held at the museum (Figg.6–7). In the view of the Head of the Education Department, this had positive consequences in terms of promotion of intercultural relationships.

> Nigerian people had already celebrated it, but always—this is the newness of our project—in peripheral places. [...] Encouraging the concentration of intercultural initiatives in the cultural institution that is located in the heart of the city generates a series of positive consequences. That is to say, those are no longer initiatives of individual communities in their individual city areas of belonging, which in fact on those occasions draw members of their communities. [...] In this instance, representatives of different communities met, it was truly a melting pot of cultures. (Cristiana Zanasi, personal communication, March 28th, 2014).

5 http://www.agendainterculturale.modena.it/agenda-2014/eventi/eventi accessed on July 8th, 2014.
6 http://www.agendainterculturale.modena.it/agenda-2012/this-land-is-your-land/foto-degli-eventi/il-vestito-dellaltro-15-aprile-2012 accessed on July 8th, 2014.

14.3. The Agenda Interculturale

Since the first project *Choose The Piece*, the museum, with the support of the Institute for Cultural Heritage of Emilia Romagna, launched the Agenda Interculturale: a diary that has been produced every two years, contextually to the exhibitions (Fig.5). The Agenda is widely circulated within the city. Together with a calendar with the major festivities in the participants' countries of origin, it features pictures and stories from the exhibitions, thus promoting the museum's commitment to intercultural dialogue.

> It is a kind of catalogue. It is an object that has become cult here in Modena, which accompanies you throughout the year and in which you can read these stories. (Cristiana Zanasi, personal communication, March 28th, 2014).

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Figure 1. *Hospitable Lands* event during *This Land is your Land*. © Bianca Mascoli.

Figure 2. *Street Food* event during *Strade*. © Bianca Mascoli.

Figure 3. Intercultural fashion show during *This Land is your Land*. © Alessandra Lotti.

Figure 4. *Strade* exhibition.

Figure 5. Agenda Interculturale *This Land is your Land* 2012.

Figures 6 and 7. Yam Festival during *This Land is your Land*. © Mauro Terzi.

15. Museo di Castelvecchio, Museo Archeologico al Teatro Romano and Museo di Storia Naturale

The three museums form part of the civic museums of Verona, which are owned and managed by the City Council[1]. Located in the eponymous medieval castle and established in 1925, the Museo di Castelvecchio (Castelvecchio Museum) displays works from the late Middle Ages to the eighteenth century[2]. The Museo Archeologico al Teatro Romano (Roman Theatre Archaeological Museum) was founded in 1924 and features archaeological findings coming from Verona and the surrounding area or from other collections donated to the museum[3]. The arrangement of the Museo di Storia Naturale as a natural history museum dates back to the 1962. It houses naturalist collections related to botany, geology, palaeontology, prehistory and zoology[4].

At the beginning of the 2000s, the staff of the Council department in charge for the museums started to focus on the role of heritage with relation to the increasingly diverse local population.

As of 2012, with 94,340 foreign residents—10.5% of the local population—the province of Verona was the second province of Veneto with the highest share of foreign residents (Bertazzon 2013). During the past years, the number of foreign residents in the city of Verona went from 3,518 people—1.4% of the population—in 1992 to 39,810—15.1% of the population—in 2012[5].

15.1. Il museo come promotore di integrazione sociale e di scambi culturali

Il museo come promotore di integrazione sociale e di scambi culturali (*The museum as promoter of social integration and cultural exchanges*) was promoted by the Directorate of Arts Museums and Monuments of the City Council of Verona, that is the office in charge for the Museo di Castelvecchio and the Museo Archeologico al Teatro Romano. The project was realised thanks to the collaboration of other sectors of the City Council—i.e. the Museo di Storia Naturale and the Department of Culture, Diversities and Equal Opportunities—and of local organisations and people, namely the Centre for Immigration Studies of Verona, the Permanent Territorial Centres for adult education (CTPs), associations of migrants and cultural mediators (Bolla 2009).

The project had the double aim of fostering the integration of adult migrants through the knowledge of the local context and heritage, and of encouraging intercultural dialogue and exchange by promoting the different cultures present in Verona (Bolla 2009). Consistently with this, the project was developed through two phases. During the first phase—that started in 2004—the three museums involved, with the collaboration of cultural mediators and students and teachers of the CTPs, designed three itineraries, one for each museum, introducing different aspects of the history and identity of Verona. Materials supporting the visits were designed and translated in Albanian, Romanian, Sinhalese, Arabic and English. About 500 people participated in the 20 guided visits that took place on ten Sundays from summer 2005 to summer 2006 (Bolla 2009; Bolla and Roncaccioli 2007; Fig.1). The great majority of them reported to be resident in Verona since less than 5 years (Bolla 2009).

The second phase of the project—in 2006-2007—aimed to promote the "foreign cultures present" in Verona (Bolla 2009, 128). To this end, during six Sundays afternoon, these were presented in the spaces of the Museo di Castelvecchio, through the organisation of different kinds of events (Bolla 2009):

- Romania (2 days): photo exhibition; exhibition of traditional clothing, painted eggs, pottery, fabrics and rugs, icons; guided tours to the exhibitions; music;
- Sri Lanka: photo exhibition; exhibition of clothing and Batik fabrics; exhibition of objects from a Buddhist temple; traditional dances and music; projection of a video (Fig.2);
- Argentina: projection of a video; tango performance; music and dances;
- Ukraine: presentation about history; reading of poems; traditional dances; music;
- Russia: presentation about history; projection of pictures; reading of pieces of prose; piano performance of Russian romances.

In order to create a jovial atmosphere (Bolla 2009), each Sunday after-

1 http://portale.comune.verona.it/nqcontent.cfm?a_id=24783 accessed on June 10th, 2014.
2 https://serviziinternet.comune.verona.it/Castelvecchio/cvsito/english/storia4.htm and http://portale.comune.verona.it/nqcontent.cfm?a_id=9189 accessed on June 10th, 2014.
3 http://portale.comune.verona.it/nqcontent.cfm?a_id=9693 accessed on June 10th, 2014.
4 http://www.comune.verona.it/nqcontent.cfm?a_id=754 accessed on June 10th, 2014.
5 http://portale.comune.verona.it/media//_ComVR/Cdr/Statistica/Allegati/annuari/2012/cap.4/Tav4_14_Popolaz_straniera_res_per_sesso_nel_Comune_di_VR_2012.pdf accessed on July 3rd, 2014.

noon concluded with tastes of food and drinks from the countries presented. About 200 people took part in each event.

All the initiatives were organised thanks to the collaboration of migrants' associations and other organisations and institutions, as for example the Argentinian consul, the association of Russian-speakers Berjozka-Betulla and the association of the Romanian Parish of Verona. If, on the one hand, the active involvement of migrants in the organisation of the initiatives was signal of their enthusiasm towards the presentation of their cultures, on the other hand, this entailed difficulties for the realisation of the initiatives, as this was dependent on the availability and the free time of the migrants involved in the organisation (Bolla 2009).

The interest of the museums towards social integration and cultural diversity continued in 2009 with a project focused on improving the accessibility and the significance of the museums for specific segments of the population: the Romanian community, elderly people, children with special educational needs and youngsters (Margherita Bolla, Project Coordinator, personal communication, May 20th, 2014).

The idea of introducing the local context and its heritage to newcomers—underlying the first phase of the project—continued for a few years thanks to an agreement with the Verona Youth Tourist Centre, which was in charge for the tours. After that period, the visits have been sporadically offered in the context of the other activities of the centre (Margherita Bolla, personal communication, May 20th, 2014).

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Figure 1. Visit to the Museo Archeologico al Teatro Romano during the first phase of the project. Source: http://www.ismu.org/patrimonioeintercultura/image.php?image=37

Figure 2. Sunday afternoon dedicated to Sri Lanka during the second phase of the project. © Musei d'Arte e Monumenti Comune di Verona.

16. Queens Museum

Founded in 1972, the Queens Museum is an art museum and educational centre located in the borough of Queens in New York City[1]. Housed in the New York City Building that was constructed for the 1939 World's Fair, the museum houses the *Panorama of the City of New York*: a scale model of the city built for the 1964 New York World's Fair[2]. The link between the Queens Museum and the 1939 and 1964 World's Fairs is shown also by the collection, which includes more than 10,000 objects pertaining to the two expositions[3].
Through its exhibitions, public programmes and educational experiences, the museum has a strong focus on outreach and access for a wide range of audiences, with particular reference to the diverse local community.

> The Queens Museum is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural, and international community[4].

The New York Borough of Queens is well-known for its diverse population (McCall 2000). An estimated 48% of the people living in Queens in 2008-2012 were foreign born. 48% of them came from Latin America, 37% from Asia, 12.3% from Europe, 2.2% from Africa, 0.3% from Northern America and 0.1% from Oceania[5]. Other data—organised according to the categories of the United States Census[6]—provide information on the ethnic makeup of the borough. In 2010, Queens had a population of 2,230,722 inhabitants. The major groups were White (50%), Asian (24.8%) and Black or African American (20.9%).
In this ethno-culturally diverse context, in 2008-2012, among people at least five years old, 56% spoke a language other than English at home[7].

1 http://www.queensmuseum.org/building-history/ accessed on June 1st, 2014.
2 http://www.queensmuseum.org/exhibitions/2013/10/30/panorama-of-the-city-of-new-york/ accessed on June 1st, 2014.
3 http://www.queensmuseum.org/exhibitions/2013/11/15/worlds-fair-visible-storage/ accessed on June 1st, 2014.
4 http://www.queensmuseum.org/about/ accessed on June 1st, 2014.
5 http://thedataweb.rm.census.gov/TheDataWeb_HotReport2/profile/2012/5yr/np01.hrml?SUMLEV=50&county=1918&state=34 accessed on May 30th, 2014.
6 See http://quickfacts.census.gov/qfd/meta/long_RHI405210.htm and http://quickfacts.census.gov/qfd/meta/long_RHI705210.htm accessed on May 6th, 2014.
7 http://thedataweb.rm.census.gov/TheDataWeb_HotReport2/profile/2012/5yr/np01.hrml?SUMLEV=50&county=1918&state=34 accessed on May 30th, 2014.

According to the Language Map Data Center by the Modern Language Association, as of 2010, the major languages other than English spoken were Spanish (23.88%), Chinese (8.06%), various Indic languages (3.44%) and Korean (2.74%)[8].

16.1. New New Yorkers

Founded in 2006 and developed in partnership with the Queens Library, the *New New Yorkers* programme delivers free multilingual classes "to meet the needs of adult immigrant communities in Queens"[9] (Figg.1–3). The Altman Foundation, Deutsche Bank, New York City Department of Cultural Affairs and New York State Council on the Arts support the programme.
The courses emphasise arts, technology and English language acquisition. Subjects covered have included computer literacy, graphic design, video editing, web design and English for Speakers of Other Languages (ESOL). Classes are provided in a variety of languages spoken in the borough, such as Spanish, Mandarin, Korean, Arabic, Bengali, Croatian, Hindi, Nepali, Persian, Portuguese and Tibetan[10].
In the words of the Manager of the *New New Yorkers* activities, the programme—which is addressed to adult participants—is founded on the idea of "audience development as more holistic enterprise rather than just counting bodies at the door" (José E. Rodríguez, personal communication, June 2nd, 2014).

> Participants must be adults. 80% of courses (and all of the basic level courses) are conducted in languages other than English so 90% of our participants are immigrant adults. We reach out to them through print and web media with the help of the Queens Library and local community-based organizations. [...]
> That's the area we decided to go into because we are a Museum, and we want new citizens to become comfortable with museums as centers for inspiration, not drudgery. (José E. Rodríguez, personal communication, June 2nd, 2014)

According to the data collected by the present Manager, since 2009,

8 http://www.mla.org/cgi-shl/docstudio/docs.pl?map_data_results accessed on May 30th, 2014.
9 http://www.newnewyorkers.org/?page_id=66 accessed on June 2nd, 2014.
10 http://www.queensmuseum.org/new-new-yorkers/ accessed on June 2nd, 2014.

through its courses, the programme has served 1,180 individuals, for a total of 2,576 educational experiences. Indirectly—through exhibitions, cultural festivals and other public offerings—it has served about 5,000 people per year.

All of the artists-educators of *New New Yorkers* are immigrants. This is connected both to the idea that "1st generation immigrants are better suited for the task of reaching out to immigrants" and to the fact that the "Executive Director makes a proactive effort in reflecting the borough's diversity with the Museum's staff" (José E. Rodríguez, personal communication, June 2nd, 2014).

Subjects and specific curricula of the courses change seasonally. Many of them are suggested by programme participants and at various times the museum has "merely provided financial support for their ideas" (José E. Rodríguez, personal communication, June 2nd, 2014).

Often, the contents of the courses are connected to the activities and programmes of the Queens Museums, both because the curricula are based on the offerings of the museum and because exhibitions, events and other initiatives based on the contents of the classes are developed.

For example, the writer and artist Pamela Cardwell used the Pedro Reyes' exhibition *The People's United Nations* to hold a series of ESOL workshops[11]. Based on the contents of the exhibitions, learners constructed dialogues and used role-play to solve imagined problems.

Some of the design classes of the *New New Yorkers* programme have been delivered in connection with the development of the Queens Museum's first mobile application. In 2011, the Deutsche Bank Americas Foundation awarded the programme with a grant for realising the app, which will centre on the *Panorama of the City of New York* and "will take on both informative and interactive (user generated) aspects"[12]. With the aim of producing "a more useful engine for interaction", the staff of the Queens Museum "decided to crowd-source the development work for the app"[13]. This was done through the educational activities of *New New Yorkers*. The museum organised a series of workshops through which the participants learned about interaction, reviewed examples of other apps and studied the collections of the museum. The courses were offered in Spanish, English and Mandarin, and they provided an educational experience as well as suggestions for the development of the app.

11 http://www.newnewyorkers.org/?event=esol-peoples-un-2-2014-03-01 accessed on June 12th, 2014.

12 http://www.newnewyorkers.org/?p=5067 accessed on June 2nd, 2014.

13 http://www.newnewyorkers.org/?p=5067 accessed on June 2nd, 2014.

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Figures 1, 2 and 3. *New New Yorkers* programme: Photoshop classes. © Carmen Vasquez.

17. Santa Cruz Museum of Art and History

Located in Santa Cruz, CA, the Santa Cruz Museum of Art & History at the McPherson Center (MAH) promotes a greater understanding of the history and contemporary art of Santa Cruz County, through its collections, exhibitions and activities (Santa Cruz Museum of Art & History 2010). Nina Simon—author of the blog Museum 2.0 and of the book *The Participatory Museum*—is the Executive Director[1]. This has influenced the approach of the museum, based on participation and on the idea of fostering sociality and connections among visitors and community members.

The vision of the museum is to become a "gathering place where local residents and visitors have the opportunity to experience art, history, ideas, and culture"[2]. Consistently with this, the museum pursues its work in an experimental and community-engaged way. It tries to bring people together across differences through its exhibitions and programmes, based on the idea that shared experiences provided by the museum help people to "build understanding and social capital with community members from different cultures, generations, and backgrounds"[3].

The data of the United States Census illustrate the ethno-cultural diversity of the population. In 2012, 18% of the people living in Santa Cruz County were foreign born. 69.1% of them came from Latin America, 14.4% from Asia, 12% from Europe, 2.8% from Northern America, 1% from Oceania and 0.7% from Africa[4]. Similarly, 13% of the people living in Santa Cruz city in 2010-2012 were foreign born[5]. Other data—organised according to the categories of the United States Census[6]—provide information on the ethnic makeup of the city. In 2010, Santa Cruz had a population of 59,946 inhabitants. The major groups were White (74.5%), Asian (7.7%) and Black or African American (1.8%). Independent of these categories, 19.4% were Hispanic or Latino[7]. This diversity reflects also on the language. In 2010-2012, 23% of the people at least five years old living in Santa Cruz city spoke a language other than English at home: 60.3% spoke Spanish, 19.6% Asian and Pacific Islander languages, 16.6% other Indo-European languages and 3.4% other languages[8].

17.1. The Pop Up Museum

Among the participatory programmes and activities promoted by the MAH, there are the Pop Up Museums. The Pop Up Museum model—as understood and adopted by the MAH—was initially created by Michelle DelCarlo with the aim of stimulating "conversation between people of all ages and walks of life" and of creating environments "where people truly had an equal opportunity to express themselves"[9].

> A Pop Up Museum is a temporary exhibit created by the people who show up to participate. It works by choosing a theme and venue and then inviting people to bring an object on-topic to share, like a community show-and-tell. Each participant writes a label for his or her object and puts it on display. A Pop Up Museum usually lasts for a few hours on one day, and focuses on bringing people together in conversation through stories, art, and objects. (Simon 2013, 5)

Since 2012, with the support of the James Irvine Foundation, the MAH has been hosting Pop Up Museums throughout Santa Cruz County, in partnership with schools, businesses and community organisations. These events have been held both in the museum and in non-museum spaces, such as bars, churches and public spaces.

Two of them—both related to the exhibition *Santa Cruz is in the Heart*[10]—focused especially on local cultural diversity: *Chinatown is in the Heart* (Figg.1—3) and *African American History is in the Heart* (Figg.4—6).

The focus on these themes is due to their significance for local identity and history. As stated in the website of the Pop Up Museum programme, although Santa Cruz African American history dates back to the 1860s, much of it is yet to be explored and celebrated[11]. Equally unexplored is the history of Santa Cruz Chinese communities in the Santa Cruz County of

1 http://museumtwo.blogspot.it/ accessed on May 7th, 2014.
2 http://www.santacruzmah.org/about/ accessed on May 7th, 2014.
3 http://www.santacruzmah.org/about/ accessed on May 7th, 2014.
4 http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_12_1YR_NP01&prodType=narrative_profile accessed on May 8th, 2014.
5 http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=ACS_12_3YR_NP01&prodType=narrative_profile accessed on May 8th, 2014.
6 See http://quickfacts.census.gov/qfd/meta/long_RHI405210.htm and http://quickfacts.census.gov/qfd/meta/long_RHI705210.htm accessed on May 6th, 2014.
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9 http://incluseum.com/2012/09/27/the-pop-up-museum-as-a-social-inclusion-strategy/ accessed on May 5th, 2014.
10 http://www.santacruzmah.org/2013/santa-cruz-is-in-the-heart-august-30-november-24-2013/ accessed on May 5th, 2014.
11 http://popupmuseum.org/african-american-history-is-in-the-heart/ accessed on May 5th, 2014.

the nineteenth and early twentieth centuries, at the time home of Chinatowns and smaller Chinese villages[12].
The words of the MAH Community Programs Coordinator express the aims and vision underlying the two events:

> we focused on these themes because we wanted to provide an outlet for history and storytelling around these two communities in Santa Cruz. The pop up invited folks to share meaningful objects and stories in a potluck style, enabling a spontaneous and community-curated show. [...]
> We were hoping to engage with folks from all walks of life, but especially those local to Santa Cruz who had a personal connection to Chinatown and African American History to empower them to share their stories with the community and strengthen community ties through unexpected connections and shared experiences. (Nora Grant, personal communication, May 6th, 2014)

Following a Ghost Walk that explored historical sites of Chinese American populations in Santa Cruz, *Chinatown is in the Heart* took place where once was the heart of Chinatown. *American History is in the Heart* was held at the historic Progressive Missionary Baptist Church, the place of the community partner that collaborated to the organisation of the Pop Up Museum. The museum chose these locations in order to extend the Santa Cruz is in the Heart exhibition outside of the museum walls, into the streets of Santa Cruz (Nora Grant, personal communication, May 6th, 2014).
According to the reports of the MAH, both the events were convivial, participated and rich in terms of stories and documents exhibited and shared. About 120 people gathered to view objects and share stories on the local Chinatowns[13], while more than 30 people took part in the Pop Up Museum on the history of the African American community in Santa Cruz[14].

17.2. Staffing policy

Both due to the large presence of Hispanic and Latino people in the city and to the proximity of the MAH to Beach Flats—"a low-income, predominantly Latino neighborhood"[15]—according to its Director, the engagement of the Latino community is now one of the priorities of the museum.

> Over the past two years, we have done a good job diversifying our participating community in terms of age and background, but not so much in regard to the fact that we live in a bicultural community (White and Latino). We continue to underperform in terms of garnering Latino participation[16].

One of the steps taken to address this issue is through staffing. Based on the population demographics, the MAH decided that the front line staff and those working with schools should be bilingual. To this end, bilingualism was included as a necessity in the job descriptions. This had an impact in terms of presence of Latino people within the staff of the museum. At the end of 2013, the last three people hired were Latino. According to Nina Simon, the outcome of this adjustment in the job description offers an example of how "small tweaks" can contribute to solve complex issues like staff diversity.

> One simple change on the job description had a big impact on the racial make-up of our staff.
> From a managerial perspective, it was really fascinating for me to see who applied when we added that one requirement to the job description[17].

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12 http://popupmuseum.org/chinatown-is-in-the-heart/ accessed on May 5th, 2014.
13 http://popupmuseum.org/chinatown-is-in-the-heart/ accessed on May 7th, 2014.
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15 http://incluseum.com/2013/12/16/nina-simon-on-bridging-and-beyond-at-santa-cruz-museum-of-art-history/ accessed on May 7th, 2014.
16 http://incluseum.com/2013/12/16/nina-simon-on-bridging-and-beyond-at-santa-cruz-museum-of-art-history/ accessed on May 7th, 2014.
17 http://incluseum.com/2013/12/16/nina-simon-on-bridging-and-beyond-at-santa-cruz-museum-of-art-history/ accessed on May 7th, 2014.

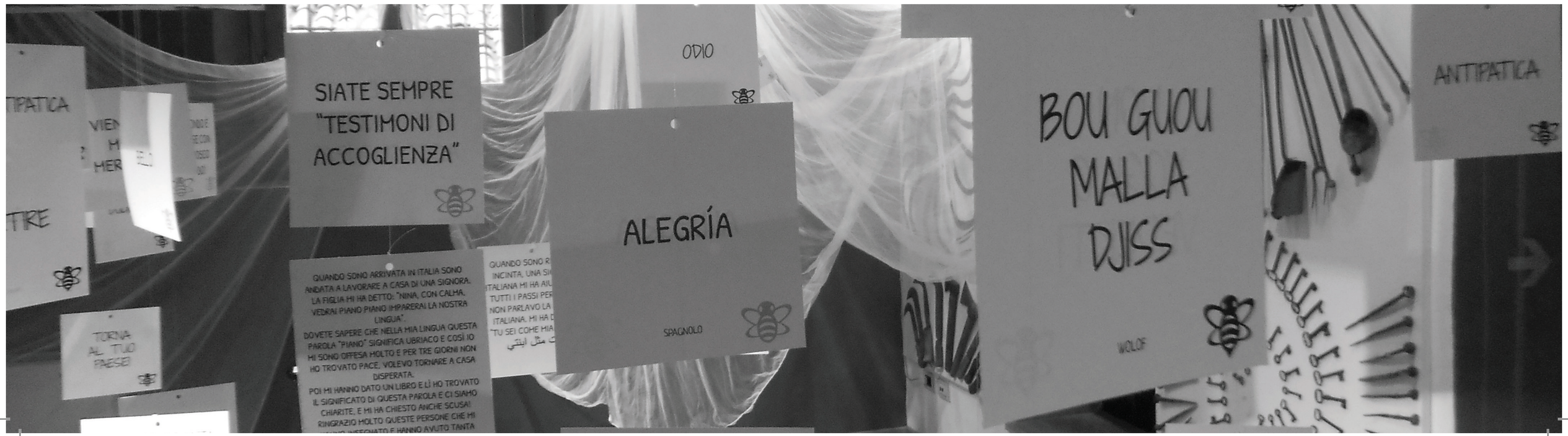
Figures 1, 2 and 3. *Chinatown is in the Heart*. © MAH.

Figures 4, 5 and 6. *African American History is in the Heart*. © MAH.

6

Vimercate and its museum: reflections on using the Intercultural City framework

This chapter presents the case of MUST-Museo del Territorio Vimercatese in Vimercate. After introducing Vimercate Council, MUST and their approaches towards local cultural diversity, in the third paragraph, I illustrate MUST's interculturality line of intervention from the initial proposal to its current developments. In the fourth paragraph, the Intercultural City metadesign framework is used as an analytical tool to observe MUST's interculturality line of intervention from the point of view of its correspondence with the Intercultural City museum approach, as defined by the framework. In paragraphs 5 and 6, I reflect on using the framework as a metadesign tool with reference to MUST by presenting two cases: a proposal discussed with the museum and the process that led to the exhibition *Parole per accogliere. Parole da cogliere*. I conclude with some reflections on how the Intercultural City metadesign framework can be used in the specific context of MUST.



6.1. Vimercate and the "bilateral integration"

Vimercate is a city[1] of 25,874 residents (Comune di Vimercate 2013a) in the province of Monza and Brianza. Distant about 25 kilometres from Milan, it is one of the first-level poles of its polycentric metropolitan area (Provincia di Milano and Centro Studi PMI 2007). Originally founded by the Romans, the ancient village of Vimercate gained importance as a trade centre, as suggested by the name deriving from the Latin "Vicus Mercati", which means "Market Village". Nowadays, Vimercate hosts one of the biggest weekly street markets of the surroundings, locally well-known.

In the past ten years, the number of the foreign residents of Vimercate has more than doubled, going from 1,267 people—5% of the population—in 2004 to 2,574—10% of the population—in 2013 (Comune di Vimercate 2013a). As of 2013, the main countries of nationality of foreign residents were Albania (471 people), Morocco (379), Romania (338), Ecuador (246), Peru (161) and Ukraine (150) (Comune di Vimercate 2013a).

Since 1997, Vimercate has been governed by a left and centre-left City Council, which has explicitly adopted a positive attitude to ethno-cultural diversity. Over the years, it has launched a series of initiatives aimed at fostering what the present Councillor for Cultural Policies, Participation and Integration calls "bilateral integration": "it is not only the foreigner who has to integrate with Vimercate, but it is also Vimercate that has to integrate with the foreigner" (Mariasole Mascia, personal communication, July 22nd, 2014). These initiatives tie in also with the commitment towards migrants' citizenship and political rights in Italy. For example, in 2013-2014, the Council conferred the symbolic Italian citizenship to children of foreign origin born in Italy and living in Vimercate[2] and promoted events on the theme, such as the "literary boxing match" on the Italian citizenship law[3] and the public meeting with the former Italian Minister for the Integration (Giglio 2014). Another initiative showing the kind of integration policies of Vimercate Council is the establishment, since 2007, of the Consultative Council of residents without Italian citizenship (hereafter called Consultative Council), instituted according to the view that

> [t]he participation of the residents of Vimercate without Italian citizenship enables the City of Vimercate to fully represent all of its citizens and, at the same time, it is an opportunity to establish a support for the City Council to understand the needs and requirements about the integration of foreign residents in the local community, and to promote reciprocal awareness of the history, culture, traditions and customs, as an element of enrichment for the community of Vimercate. (Comune di Vimercate 2012, 2, personal translation)

Since the mandate that started in 2013, the Consultative Council has taken a "cultural turn" (Mariasole Mascia, personal communication, July 22nd, 2014) and has been collaborating with Vimercate Council to promote cultural events and initiatives on migration and cultural diversity.

A key actor supporting the City Council in implementing its policies to promote integration is COI-Centro Orientamento Immigrati (Centre Orientation Immigrants): a well-known local charity active in providing support and courses of Italian to migrants[4]. COI has around 40 volunteers, 30 of whom are involved in delivering the courses of Italian language. These are attended by approximately 120 students each year (Patrizia Motta, President, personal communication, January 16th, 2014).

6.2. Local identity, diversity and interculturality at the Museo del Territorio Vimercatese

MUST-Museo del Territorio Vimercatese (Vimercatese Territory Museum) is a civic museum on the history and identity of the Vimercate area, from the most ancient civilisations to contemporary society. The museum, whose planning started in 2004, opened to the public in 2010 (Comune di Vimercate 2013b). It is housed in a restored wing of Villa Sottocasa, a former noble residential building. The fourteen rooms of the permanent exhibition area are situated on two floors: the ground floor is organised chronologically, from the Roman Ages to the nineteenth Century, while, on the first floor, the rooms focus on different themes related to contemporary history. In addition, there are spaces for temporary exhibitions—that sometimes are hosted also in the permanent exhibition area—and the museum organises activities in the courtyard of the villa, such as the outdoor cinema during summer. The collection of the museum is made up of a variety of materials, including archaeological finds, oral traditions recordings, historical-artistic artefacts, and videos. Similarly, the contents

1 In conformity with the Italian law, in 1950 Vimercate was appointed with the title of city, which is attributed to municipalities by virtue of their historical, artistic, civic or demographic relevance.

2 http://www.museomust.it/drupal/eventi/2411-consegna-degli-attestati-simbolici-di-cittadinanza-italiana accessed on August 1st, 2014.

3 http://www.museomust.it/drupal/node/1715 accessed on August 1st, 2014.

4 http://www.coivimercate.org/ accessed on August 1st, 2014.

of the permanent exhibition are heterogeneous. They range from the archaeological finds of the room *Origins: the myth* to scale models of the noble villas. Rooms featuring paintings—as the portraits of the Sottocasa Family or the works by Gianfilippo Usellini for a local school—alternate with exhibits displaying audio-visual contents, such as *Contemporary Landscapes*, which shows old and new pictures of local landscapes and relative changes connected to societal transformations.

During 2013, MUST had 11,418 visitors, with an increase of 6.5% over 2012 (10,716 visitors). The museum offers a rich programme of exhibitions, concerts, performances and other events aimed at promoting the museum service and its cultural offer, and at facilitating the return of the visitors. In 2013, 16,037 people participated in the 134 events proposed: 29.3% more than the 12,398 users of 2012 (Marchesi 2014).

During these years, MUST has been awarded with several prizes and nominations[5]. In 2012, it was shortlisted for the European Museum of the Year Award and received the ICOM Italy prize for the best new outfitting. In 2014, it was included by Lombardy Region in the list of the regional quality museums and it received an honourable mention by the National Association of Local Institutional Museums for its projects on social inclusion and interculturality.

Since new immigration flows to the Vimercate area over the past decades and resulting local cultural diversity were not reflected in the collection of the museum, nor in its permanent exhibition, MUST has decided to address these topics through the so-called interculturality line of intervention. As told by the museum officer in charge of this,

> it is a theme that until then had not been addressed by the museum, either while designing the museum. In fact, the museum, you see, does not have multilingual tools. Therefore, it was not an element discussed during the design phase. So we decided to address it in the form of services, events or projects to be carried out once the museum was opened. (Enrico Salvoldi, personal communication, January 16th, 2014)

In the words of the Councillor for Cultural Policies, Participation and Integration, the aim of MUST and, through it, of Vimercate City Council

> is not only to facilitate the process of social and cultural integration of foreigners, but also to make the citizenry aware of the idea that the diversity of origin, geographical and cultural, constitutes a resource, a real asset for our territory, which we must know, protect and promote. (Mascia 2014, 3, personal translation)

Moreover, in the view of the Councillor, by virtue of its function—that is "to photograph the social context of the time and to pass it down"—MUST has the task of inviting migrants to express their stories and cultural backgrounds and of recording and promoting them as local heritage (Mariasole Mascia, personal communication, July 22nd, 2014).

So far, the interculturality line of intervention has actualised in:

1. *MUST: un museo interculturale* (*MUST: an intercultural museum*), the initial proposal written by the museum officer in charge and never implemented in its original form;
2. *Tutto il mondo in un museo* (*All the world in one museum*) and other activities realised in 2013 and
3. *Tutto il mondo a Vimercate* (*All the world in Vimercate*) and other activities realised in 2014.

6.3. The interculturality line of intervention

6.3.1. The initial proposal

As told by the museum officer in charge of the interculturality line of intervention, since he had no previous expertise in intercultural projects, in order to develop the initial proposal *MUST: un museo interculturale*, he drew insights from existing projects, particularly from those of MAP for ID-Museums as Places for Intercultural Dialogue[6] (Enrico Salvoldi, personal communication, January 16th, 2014).

The resulting proposal included two projects:

1. *MUST for all*, aimed at facilitating access to local heritage, history and traditions for "new citizens" and
2. *My piece of Vimercate*, intended to redefine the museum's role as a place for intercultural dialogue and exchange.

The first project proposal, focused on rethinking the museum service, included:

a. the creation of multilingual resources for museum visits in English, Spanish, French and in the languages of the main countries of origin of the migrants living in Lombardy;

5 http://www.museomust.it/drupal/il-museo/chi-siamo/premi-e-riconoscimenti accessed on August 5th, 2014.

6 http://www.amitie.it/mapforid/ accessed on April 28th, 2014.

b. the development of the English versions of MUST's website and Facebook page;
c. the promotion of guided tours to MUST and Vimercate in English and Spanish, especially addressed to new citizens and
d. the organisation of encounters between the museum staff and cultural mediators, in order for the staff to develop the skills needed to relate to a culturally diverse public and knowledge on intercultural dynamics.

My piece of Vimercate was based on the idea of inviting six participants—one Italian and five coming from different countries—to choose one object from MUST's collection or one of the places showed in the permanent exhibition. The choice, guided by cultural mediators and the museum staff, would have been based on personal memories, tastes, interests, and affinities with objects related to the different countries of origin of the participants. Starting from this, a series of activities and products would have been developed:

a. autobiographical video interviews to the participants included in MUST's collection and in the *Identity and Memory* section of the permanent exhibition;
b. pictures of the participants portrayed with their chosen object or in their chosen place, and resulting exhibition and calendar;
c. museum visits on the objects and places chosen and related stories, run by the participants;
d. educational workshops for schools on the objects and places chosen and related stories, run by the participants;
e. Facebook page inviting people to post images, stories and videos on their relationships with Vimercate and
f. final day with the presentation of the project and of its outcomes (opening of the exhibition, museum visits and so on), with stalls of organisations dealing with interculturality, and with music performances.

The initial proposal was never implemented in its original form. Since that of interculturality is only one of the activities MUST's human resources have to address, for the development of the proposal it was fundamental to identify local partners (Enrico Salvoldi, personal communication, January 16th, 2014). Consequently, interactions with COI—that was identified as a key partner—and limitations in terms of resources shaped the actual initiatives carried out in 2013 and 2014 within the interculturality line of intervention.

6.3.2. 2013 and Tutto il mondo in un museo

Tutto il mondo in un museo developed from the

> combination of these two facts: the fact that we wanted to start the [interculturality] project and the fact that [COI] contacted us to bring the students to the museum. (Enrico Salvoldi, personal communication, January 16th, 2014)

As told by the President of COI, the first step were two museum visits with a double aim:

> one aim was to make [students] aware of the museum existing in Vimercate, which everybody had walked by before, but without knowing what it was, nor visiting it, nor being interested. And, of course, to present to them Vimercate and the history of Vimercate and the surrounding territory. To make them feel part of the place [...]. The second aim was to find people, among our students, who were willing to choose an object or something, who were struck by an object, a room, an image inside MUST, in order to train them as guides. (Patrizia Motta, personal communication, January 16th, 2014)

Starting from these two visits, MUST's staff and COI's students and volunteers were involved in a series of meetings and activities that led to:

a. *MY MUST*[7] visits on the objects chosen and related stories, run by seven COI's students (personal stories) together with a MUST's guide (historic and artistic information) and
b. the video *In quale lingua sogni?* (*What language do you dream in?*) featuring the participants of *MY MUST* talking about their stories and feelings on the Vimercate area, to be included in MUST's collection and in the *Identity and Memory* section of the permanent exhibition.

Given its activity as school of Italian for migrants, from the point of view of COI, both the two preliminary visits and the activities for realising *MY MUST* tours and the video had a value also in terms of learning and improvement of the Italian language.

COI was involved also in the organisation of the *Tutto il mondo in un mu-*

7 http://www.museomust.it/drupal/eventi/1606-%E2%80%93-my-must-visite-interculturali-al-museo accessed on August 5th, 2014.

seo day[8] (June 16th, 2013), which included:

a. the continuous projection of *In quale lingua sogni?* in MUST's *Identity and Memory* section;
b. four *MY MUST* visits;
c. the *Piccola Fiera dell'Interculturalità* (*Little Fair of Interculturality*) organised in the courtyard by COI and promoting local migrants' associations and resource centres, and similar organisations;
d. the presentation in the courtyard of the *Literacy* project by the local section of Rotary International;
e. COI's Italian language certificate ceremony in the courtyard and
f. a musical buffet organised and offered by Vimercate Civic Band, COI and a local shop.

On the *Tutto il mondo in un museo* day, MUST had 253 visitors, while nearly 600 people participated in the outdoor events, that is the *Piccola Fiera dell'Interculturalità*, the musical buffet, the certificate ceremony and the presentation of the *Literacy* project (Marchesi 2014). MUST was opened free of charge, encouraging visitors to leave donations for COI, which benefitted also from a monetary contribution from the museum.

In September 2013, *MY MUST* visits were proposed again on the occasion of *Ville Aperte*[9] (*Open Villas*): a provincial initiative aimed at promoting local heritage.

Due to resource and time constraints, compared to the initial proposal, *Tutto il mondo in un museo* was downsized.

> However, [...] we have reached a good compromise. It came out a decent product, which has worked. But we could have made it 100 thousand times better, 100 thousand times more in-depth, 100 thousand times more prepared. But unfortunately, even if we did want, it was not possible to do so. (Enrico Salvoldi, personal communication, January 16th, 2014)

The collaboration of COI was pivotal for realising the projects and initiatives of *Tutto il mondo in un museo*.

> COI was great. They helped us. If it wasn't for them, we couldn't have done anything. Just think of the time that it takes to build relationships. Instead, [...] they already had all the contacts. And it will go the same for the project we are going to prepare for [2014]. (Enrico Salvoldi, personal communication, January 16th, 2014)

8 http://www.museomust.it/drupal/eventi/1606-tutto-il-mondo-un-museo accessed on August 5th, 2014.
9 http://www.villeaperte.info/ accessed on August 5th, 2014.

Another collaboration linked with the implementation of the interculturality line of intervention is that with the Consultative Council of residents without Italian citizenship. This started in 2013 with the joint promotion of *Alla scoperta di Vimercate*[10] (*Discovering Vimercate*), a guided tour to MUST and Vimercate especially addressed to new citizens, and further developed in 2014 with *Tutto il mondo a Vimercate*.

6.3.3. 2014 and Tutto il mondo a Vimercate

The design and organisation of *Tutto il mondo a Vimercate*—the second edition of *Tutto il mondo in un museo*—saw the continuation of the partnership with COI, and the involvement of the Consultative Council of residents without Italian citizenship and of the pertaining City Council's Office for Participation. Both as researcher interested in local museums and diversity and as volunteer of COI, I was involved too, in particular with reference to the exhibition created by COI and to the facilitation of the relationships between MUST and COI.

Tutto il mondo a Vimercate lasted one week (June 7th-15th, 2014) and consisted of:

a. the photographic exhibition *Abiti dal mondo*[11] (*Clothing from the world*), promoted by the Consultative Council;
b. the exhibition *Parole per accogliere. Parole da cogliere*[12] (*Words to receive. Words to be received*), designed and created by COI and
c. the *Tutto il mondo a Vimercate* day[13].

Held on June 15th, 2014, according to the plans, the day was supposed to include:

a. the closing of *Abiti dal mondo* (June 7th-15th, 2014);
b. the opening of *Parole per accogliere. Parole da cogliere* (June 15th-29th, 2014);
c. the *Piccola Fiera Interculturale* (*Little Intercultural Fair*) organised in the courtyard by COI and the Consultative Council;

10 http://www.museomust.it/drupal/node/1679 accessed on August 5th, 2014.
11 http://www.museomust.it/drupal/eventi/abiti-dal-mondo accessed on August 6th, 2014.
12 http://www.museomust.it/drupal/eventi/parole-accogliere-parole-da-cogliere accessed on August 6th, 2014.
13 http://www.museomust.it/drupal/eventi/1506-tutto-il-mondo-vimercate accessed on August 6th, 2014.

d. COI's Italian language certificate ceremony in the courtyard and
e. the multi-ethnic happy hour and DJ set organised in the courtyard by the Consultative Council.

Due to bad weather, the *Piccola Fiera Interculturale* was cancelled, while the other outdoor events were moved to other indoor locations, which, particularly for the case of the happy hour and DJ set, decreased the attendance of people.

According to the data provided by the museum, on the *Tutto il mondo a Vimercate* day, during which the museum was opened free of charge, MUST had 259 visitors.

Compared to the previous year, the initiatives of *Tutto il mondo a Vimercate* were more centred on the role of MUST as a community space and asset, rather than on its collection and permanent exhibition. Nevertheless, this is consistent both with the idea of MUST as a museum representing an ever-changing territory and with the "bilateral integration" pursued by Vimercate Council.

> Last year, it was more focused on the museum, this year more on the theme of the word, the language, the integration. As for me, in view of the bilaterality that I told you before, maybe it is even better [...]. Alternating things a bit is right, in the sense that in this case the place museum—therefore a Vimercate's place—ultimately, has been used to speak a foreign language. (Mariasole Mascia, personal communication, July 22nd, 2014).

The lesser focus on the collection and permanent exhibition ties in with a different role for MUST, which, in 2014, rather than being involved in the design of the initiatives, supervised the work of COI and offered its support for communications and logistics (e.g. provision of the materials for the exhibits).

As explained by the museum officer in charge for the project, these changes were due both to resource and time constraints and to the fact that, since it was the second year, MUST did not have the aim of introducing itself to migrants and could rely upon an established relationship with COI.

> The first edition was meant to have a structure more related to the contents of the museum [...]. The priority was to promote the museum with the community of local foreigners [...]. All this resulted in a huge work, especially because it was the first edition. The second edition [went differently], both due to resources—the only person in charge is me and I had so many other things to do—and because we had already built a relationship with COI that was of proven liability [...]. Moreover, [there was] your presence, which has brought a breath of fresh air and which is both passionate, competent and professional.
> All this allowed to realise a project, where actually the museum had mostly the role of container, at least as for COI's project. COI's project resulted, let's say, from some discussions and chats. But once we understood that the project was worthy, that there were the contents and that they were in line with the day and with *Tutto il mondo in un museo*, it is obvious that we gave freedom and autonomy to COI. Then, obviously, there was a check during the mounting of the exhibition and the realisation of the materials. Again, great quality, great idea, great realisation, so there was no need for it [...].
> Therefore, if a moderate presence on the part of the museum was perceived, it is because there was no need, and because, alas, there were not the resources, neither economic, nor of time, nor of people, to do a [different] thing. (Enrico Salvoldi, personal communication, July 10th, 2014)

Things went differently with the exhibition and the events promoted by the Consultative Council. As I observed during the process that led to *Tutto il mondo a Vimercate*, the design and organisation of the photographic exhibition and of the multi-ethnic happy hour and DJ set were made difficult by the fact the it was the first time that the Consultative Council organised this kind of initiatives. Differently from COI, it did not have a structure of volunteers used to organise educational and cultural activities, nor knowledge and skills on designing and organising exhibitions. For these reasons and for the fact that, within Vimercate Council, the Consultative Council appertains to a directorate other than that of MUST, the initial proposal was modified. The initial idea of an exhibition and show of dresses curated by the Consultative Council became a possible photographic exhibition curated by the Consultative Council and, in the end, the actual exhibition curated by a local photographer and photographic club.

In addition to *Tutto il mondo a Vimercate*, in 2014, the interculturality line of intervention included another activity resulting from the connection between MUST and COI: the possibility of guided tours of the museum offered to COI's students.

6.4. The interculturality line of intervention through the Intercultural City framework

The proposal and the activities of MUST's interculturality line of interven-

tion were not developed making reference to the Intercultural City metadesign framework, but rather they were based on best practices examined by MUST's officer in charge and on interactions with the other actors involved. Nevertheless, as shown in the following images and tables, I have used the framework as an analytical tool to observe MUST's interculturality line of intervention from the point of view of its correspondence with the Intercultural City museum approach, as defined by the metadesign framework (Figg.1–3; Tabb.1–3).

Table 1. Initial proposal from the Intercultural City framework point of view.

Intercultural City suggestions	Intended actions	Intended continuity through time
1. Identifying, valuing and promoting the expressions of the cultural diversity that characterises the local context and its history	Autobiographical video interviews to *My piece of Vimercate* participants included in MUST's collection and in the *Identity and Memory* section of the permanent exhibition.	Regular
2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community	Stalls of organisations dealing with interculturality in MUST's courtyard.	One-time
	Donation of the revenue from *My piece of Vimercate* to a selected intercultural project.	One-time
3. Engaging the schools—students, staff and families—in intercultural projects and initiatives connected to local history, identity and cultural diversity	*My piece of Vimercate* educational workshops for schools as part of the offer for schools.	Regular
7. Providing cultural sensitivity training to the public services and museum staff	Encounters between museum staff and cultural mediators, in order for the staff to develop skills needed to relate to diverse public and on intercultural dynamics.	One-time
8. Supporting the presence of people from different ethno-cultural backgrounds within the staff of the museum	*My piece of Vimercate* museum visits run by participants with an immigrant background.	One-time
	My piece of Vimercate educational workshops for schools run by participants with an immigrant background.	Regular
10. Providing job opportunities and training for migrants	*My piece of Vimercate* educational workshops for schools run by participants with an immigrant background.	Regular
12. Organising/supporting the organisation of initiatives addressing the issue of diversity	*MUST: an intercultural museum*, as a proposal of activities and projects aimed at addressing the issues of diversity and intercultural dialogue.	Regular Recurring
15. Acknowledging, representing and promoting migrants' languages and literature	Multilingual resources for museum visits in English, Spanish, French and in the languages of the main countries of origin of the immigrants living in Lombardy.	Regular
16. Working with local media and city information services towards the presentation and narration of local cultural diversity in a positive way	*My piece of Vimercate* calendar widely circulated within the city.	One-time

18. Introducing the local context and its heritage to newcomers	Guided tours to MUST and Vimercate in English and Spanish especially addressed to new citizens.	Recurring
19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity	Involvement of the City Council's Educational and Social Services and of local resource centres similar organisations in the perfection and implementation of the proposal.	Recurring

Figure 1. Initial proposal from the Intercultural City framework point of view.

Intercultural City suggestions	Actions and actors	Intended continuity through time
1. Identifying, valuing and promoting the expressions of the cultural diversity that characterises the local context and its history	MUST, in collaboration with COI, realised *What language do you dream in?*. Projected on the day of *All the world in one museum*, the video features some of COI's students talking about their stories and feelings on Vimercate area.	One-time
	MUST included the *What language do you dream in?* video in its collection and in the *Identity and Memory* section of its permanent exhibition.	Regular (still to be actualised)
2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community	Free of charge opening of MUST facilitated both participation and donations for COI.	Recurring (first time)
	The involvement of COI in *All the world in Vimercate* was a way to promote its activities and to raise funds for them.	Recurring (first time)
	MUST invited the local section of Rotary International to present the *Literacy* project.	One-time
	The aim of the *Little Fair* of *Interculturality* organised in MUST's courtyard by COI was to promote migrants' associations and resource centres, and other organisations fostering integration and intercultural dialogue.	Recurring (first time)
8. Supporting the presence of people from different ethno-cultural backgrounds within the staff of the museum	Developed and promoted by MUST and COI, *MY MUST* museum visits were run by a MUST's guide together with COI's students with an immigrant background.	One-time
10. Providing job opportunities and training for migrants	Through the monetary contribution received by MUST, COI paid a fee to the students who ran *MY MUST* museum visits.	One-time
11. Organising/supporting the organisation of initiatives that would foster intercultural sociability and interaction	The musical buffet organised and offered by Vimercate Civic Band, COI and a local shop was aimed at creating a jovial atmosphere fostering intercultural sociability.	Recurring (first time)
12. Organising/supporting the organisation of initiatives addressing the issue of diversity	With the aim of addressing issues connected to local cultural diversity, MUST promoted *All the world in one museum* and, within it, supported the organisation and the communication of the initiatives promoted by COI.	Recurring (first time)
14. Supporting language training in the official languages	With the aim of introducing Vimercate, of developing the common project *All the world in one museum* and of supporting teaching activities of COI, MUST offered to COI's students two museum visits that were used by COI's teachers also as a support for teaching Italian.	Recurring (first time)
18. Introducing the local context and its heritage to newcomers	As well as at developing the common project *All the world in one museum* and at supporting teaching activities of COI, the two museum visits that MUST offered to COI's students were aimed at introducing Vimercate and its heritage.	Recurring (first time)
	MUST and the Consultative Council promoted *Discovering Vimercate*: a guided tour to MUST and Vimercate especially addressed to new citizens.	One-time
19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity	By creating a common working group, MUST involved COI in the definition of the contents of *All the world in one museum* and in the creation of *MY MUST* visits and of the *What language do you dream in?* video.	Recurring (first time)

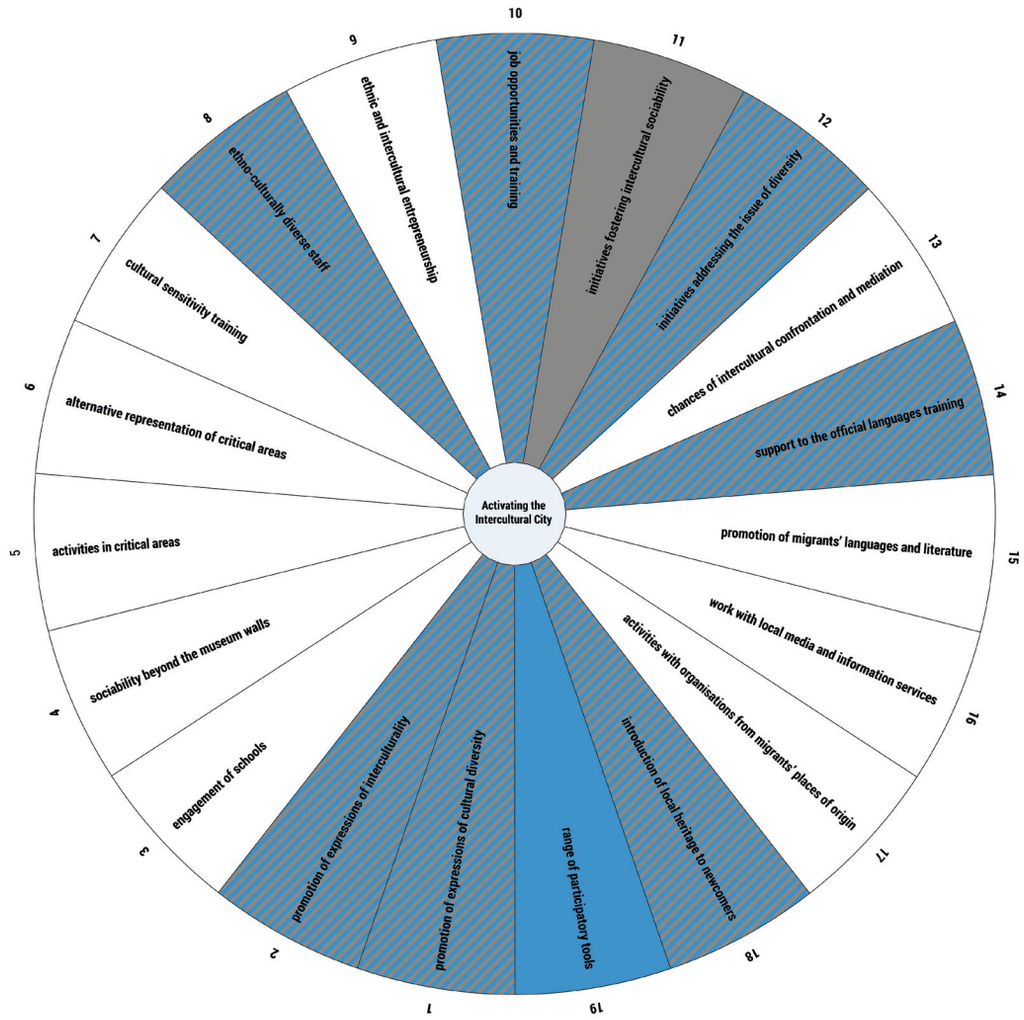
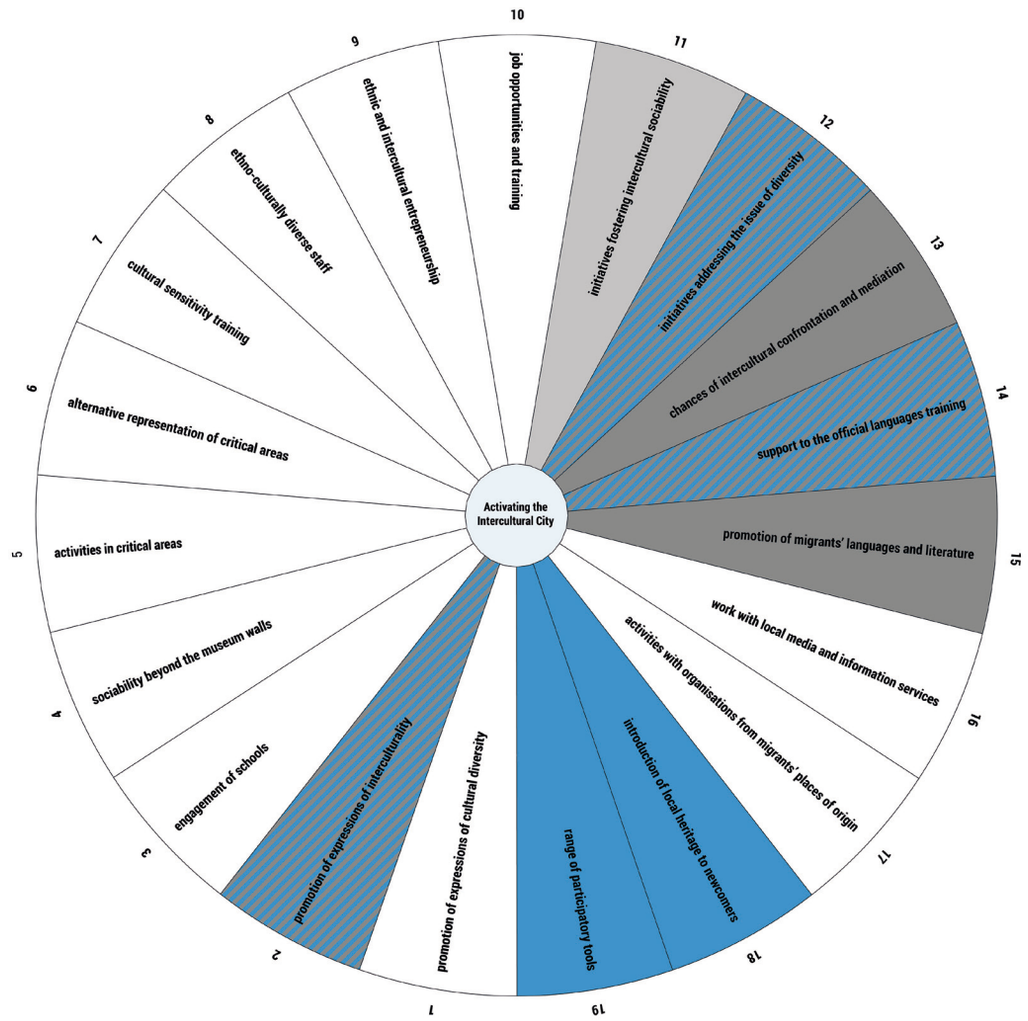


Table 2. 2013 activities from the Intercultural City framework point of view.

Figure 2. 2013 activities from the Intercultural City framework point of view: MUST (blue) and other actors (grey).

Intercultural City suggestions	Actions and actors	Continuity through time
2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community	Free of charge opening of MUST facilitated both participation and donations for COI.	Recurring
	The involvement of COI in *All the world in Vimercate* was a way to promote its activities and to raise funds for them.	Recurring (also in 2013)
	MUST has COI's merchandise for sale in its bookshop.	Regular (since *All the world in Vimercate)*
	The involvement of the Consultative Council in *All the world in Vimercate*, was a way to promote its activities.	First time
	The aim of the *Little Intercultural Fair* organised in MUST's courtyard by COI and the Consultative Council was to promote migrants' associations and resource centres, and other organisations fostering integration and intercultural dialogue. **Cancelled due to bad weather**	Recurring (also in 2013)
11. Organising/supporting the organisation of initiatives that would foster intercultural sociability and interaction	The multi-ethnic happy hour and DJ set organised in MUST's courtyard by the Consultative Council were aimed at creating a jovial atmosphere fostering intercultural sociability. **Moved due to bad weather**	Recurring (similar in 2013)
12. Organising/supporting the organisation of initiatives addressing the issue of diversity	With the aim of addressing issues connected to local cultural diversity, MUST promoted *All the world in Vimercate* and, within it, supported the organisation and the communication of the initiatives promoted by COI and the Consultative Council.	Recurring (also in 2013)
13. Promoting chances of intercultural reflection, confrontation and mediation, especially with reference to local critical issues	The exhibition *Words to receive. Words to be received* by COI was dedicated to the words that express both inclusion and exclusion according to the experiences and stories of COI students and volunteers, and to those of the visitors of the exhibition.	One-time
14. Supporting language training in the official languages	With the aim of introducing Vimercate and of supporting the teaching activities of COI, MUST offered to COI's students a museum visit that was used by COI's teachers as a support for teaching Italian.	Recurring (also in 2013)
15. Acknowledging, representing and promoting migrants' languages and literature	Through the exhibition *Words to receive. Words to be received* by COI, some of the different languages spoken by migrants in the Vimercate area were presented.	One-time
18. Introducing the local context and its heritage to newcomers	As well as at supporting the teaching activities of COI, the museum visit that MUST offered to COI's students was aimed at introducing Vimercate and its heritage.	Recurring (also in 2013)
19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity	By creating a common working group and by supporting their exhibitions and activities, MUST involved COI and the Consultative Council in the definition of the contents of *All the world in Vimercate*.	Recurring (similar in 2013)



Even if participation of the various stakeholders is not structured in specific tools, policies or programmes, the idea of involving and collaborating with other organisations is at the core of the interculturality line of intervention. If the idea of the initial proposal was about asking for a contribution within a project framework defined by the museum, actually this translated in working groups where the other actors involved so far—COI and the Cosultative Council—had a role in defining the contents of the initiatives and were fundamental for delivering them.
At the same time, collaboration with COI and involvement of other migrants' associations and organisations dealing with cultural diversity and integration were related to the idea of promoting them as best practices

Table 3, previous page. 2014 activities from the Intercultural City framework point of view.

Figure 3. 2014 activities from the Intercultural City framework point of view: MUST (blue) and other actors (grey).

fostering intercultural approach in the local community.
Thanks to the relationship with COI, MUST has been working on the idea of the museum as a support for teaching Italian language and introducing local heritage to newcomers. Up to this time, this has not resulted in resources linked to MUST's collection and permanent exhibition, nor in activities and visits regularly included in the offer of the museum.
Another aspect acknowledged by the interculturality line of intervention is the importance of convivial activities fostering sociability. So far, they have been promoted by MUST's partners and they have not been linked to the museum's functions or contents.
With respect to the continuity through time, the activities implemented are mainly recurring or one-time. Differently from what had been presumed in some parts of the initial proposal, interventions affecting the regular offer of the museum have not been developed.
Other aspects of the Intercultural City framework that are acknowledged by the initial proposal and that were actually not implemented are the provision of cultural sensitivity training to the museum staff, the engagement of schools and the connected job opportunities for migrants coming from school workshops.

6.5. The Intercultural City framework as a metadesign tool: MUST for "Vimercate Intercultural City"

The first use of the Intercultural City metadesign framework with reference to MUST concerns a proposal that I discussed with the museum before undertaking the work that led to *Tutto il mondo a Vimercate*. Personally, I was interested in translating the metadesign framework into a Vimercate- and MUST-specific project. As for MUST and the Councillor for Cultural Policies, Participation and Integration, they were thinking about how to continue in 2014 the path undertaken in 2013 with *Tutto il mondo in un museo*.
Acknowledging the importance of COI, of the Consultative Council and of their connections with migrants' and multicultural organisations, the proposal puts a lot of emphasis on fostering the participation of these stakeholders in the definition of the contents for representing local cultural diversity. Moreover, the proposal is based on the idea of introducing changes that are sustainable for the museum, by reshaping from an Intercultural City perspective what it already does and by suggesting small new interventions that could be developed in partnership with other local actors. Working on the idea of MUST as a museum not only on the territory, but also in the territory, these were meant to bring it outside the confines of its physical location, through community encounters that would have facilitated interactions and mutual understanding between local people with different ethno-cultural background.

The initiatives of the proposal were supposed to be communicated jointly through a title-slogan (to be defined) conveying the commitment towards an "Intercultural Vimercate" and that ideally would have been used also to communicate other consistent events and initiatives promoted by Vimercate Council (e.g. the symbolic Italian citizenship to children foreign origin born in Italy and living in Vimercate). Aside from the joint communication, the proposal consisted of two lines of intervention:

1. intercultural tweaks and
2. *Pop up MUST*.

The intercultural tweaks were supposed to reshape some of MUST's already existing activities. Two first suggestions were:

a. making explicit and communicating properly a community exhibitions policy that would encourage migrants' and intercultural organisations to create exhibitions with MUST or in its spaces and
b. rethinking the usual Sunday musical buffets in way of promoting artistic and cultural expressions of migrants living in the area of Vimercate (food, music, …).

As well as being themselves potential promoter and co-creators of exhibitions, COI and the Consultative Council, would have had role in facilitating the participation of migrants, both as visitors and as co-organisers of exhibitions and events.
The second line of intervention concerned the design and implementation of an ad hoc intervention based on the participatory format of the Pop Up Museum[14]: a series of Pop Up Museum events were meant to bring MUST outside of its walls and to make it facilitator of intercultural interactions and relations. Accordingly, the locations would have been:

a. places in which it is easier to engage a multicultural audience (e.g. Friday street market);
b. well-known places and situations of Vimercate—also because linked to a negative image—on which to collect a pluralistic vision (e.g. Friday street market, Feast of St. Anthony, Marconi square and bus station,…);
c. intercultural or ethnic places (e.g. restaurants and shops, spac-

14 For details on the Pop Up Museum see pp. 122, 136 and 230.

es of migrants' and intercultural associations,...) and
d. popular bars, restaurants and shops.

Possible themes would have included:

a. places of Vimercate;
b. themes explicitly stimulating intercultural reflection and confrontation (e.g. stereotypes);
c. topics connected to MUST's collection and
d. themes related to everyday life and diversity (or less) in lifestyles (e.g. recipes, traditions, ...).

COI, the Consultative Council and other organisations would have participated in the definition of the most appropriate places and themes, in the promotion of the Pop Up Museums with migrants, and in the facilitation of the events.

As well as prioritising the participation of migrants' and intercultural organisations and the idea of MUST as a museum in the territory, in translating the metadesign framework into a Vimercate- and MUST-specific proposal (Tab.4), I privileged those suggestions that did not imply structural and complex changes, for example concerning staffing or programmes for schools. Consistently with the need of conceiving a project that would have functioned as continuation of *Tutto il mondo in un museo* for 2014, I focused on suggestions and connected initiatives that could have been developed within six months' time.

Although MUST's Director and officer in charge of the interculturality line of intervention found the proposal in line with the museum's aims and vision on cultural diversity, the Director was concerned about the resources—firstly in terms of time and people—needed to map the stakeholders and to engage them in developing the project. Within MUST's five-people staff, the person in charge of the intercultural project is only one and this person is also in charge for communications and local tourism. For this reason, the collaboration and support of COI were considered fundamental. Reasonably, rather than engaging them within an already existing proposal (i.e. that of the intercultural tweaks and *Pop up MUST*), the museum decided to start afresh and to involve COI and the Consultative Council in the definition of the second edition of *Tutto il mondo in un museo*. Since, as volunteer of COI and as researcher interested in local museums and diversity, I was involved too, I was able to make reference to some of the suggestions of the Intercultural City framework in developing, together with COI volunteers, the exhibition *Parole per accogliere. Parole da cogliere*.

Table 4, following page. From the metadesign framework to a Vimercate- and MUST-specific proposal.

Intercultural City suggestions	Intercultural tweaks	Pop Up MUST
1. Identifying, valuing and promoting the expressions of the cultural diversity that characterises the local context and its history	Community exhibitions policy, depending on the themes of the exhibitions. Sunday musical buffets promoting artistic and cultural expressions of migrants.	Depending on the themes and locations (e.g. Pop Up Museums in ethnic restaurants, ...).
2. Identifying, valuing and promoting practices, projects and actors that foster intercultural approach and dialogue in the local community.	Community exhibitions policy, depending on the themes and on the actors promoting the exhibitions.	Events in places of intercultural organisations—e.g. COI—and facilitated by them.
4. Organising initiatives beyond the museum walls that would foster intercultural sociability and interaction.		Pop Up Museums as events facilitating interactions and mutual understanding between local people with different ethno-cultural background.
5. Promoting initiatives beyond the museum walls in areas that feel unwelcoming to others or that are reputed dangerous.		Depending on the locations (e.g. Pop Up Museum at Marconi Square and bus station).
6. Providing alternative representations of areas that feel unwelcoming to others or that are reputed dangerous.		Depending on the themes (e.g. Pop Up Museum on Marconi Square and bus station).
9. Valuing and promoting ethnic and intercultural entrepreneurship, services and products that are important to telling local identity, history and transformations.	Sunday musical buffets with ethnic food.	Depending on the themes and locations (e.g. Pop Up Museums in ethnic restaurants, ...).
11. Organising/supporting the organisation of initiatives that would foster intercultural sociability and interaction.	Sunday musical buffets as convivial events.	
12. Organising/supporting the organisation of initiatives addressing the issue of diversity	Proposal for MUST based on initiatives addressing the issue of diversity organised both by MUST and by other organisations supported by MUST.	
13. Promoting chances of intercultural reflection, confrontation and mediation, especially with reference to local critical issues.		Depending on the themes (e.g. Pop Up Museum on stereotypes, ...).
15. Acknowledging, representing and promoting migrants' languages and literature	Sunday musical buffets, depending on the contents (e.g. musical readings on migrant literature).	Depending on the themes (e.g. Pop Up Museum on migrant literature, ...).
16. Working with local media and city information services towards the presentation and narration of local cultural diversity in a positive way.	Title-slogan conveying the commitment towards an "Intercultural Vimercate" and ideally used also to communicate other consistent events and initiatives promoted by Vimercate Council, in collaboration with the city information services.	
19. Implementing a range of participatory tools that would enable the engagement of the diverse stakeholders in the definition of the most appropriate interventions for representing and promoting local identity and cultural diversity.	Community exhibition policy based on co-creating and hosting exhibitions conceived by local organisations.	Pop Up Museums empowering people to share their stories and viewpoints.
	Emphasis of the proposal on the participation of COI, the Consultative Council and other migrants' and multicultural organisations in the definition of the contents and the details of the initiatives.	

6.6. Parole per accogliere. Parole da cogliere

The exhibition *Parole per accogliere. Parole da cogliere* developed from the idea of COI's President and the School Director of realising something related to words and languages, which are at the core of the activities of the association. The previous year, on the *Tutto il mondo in un museo* day, they had already started to collect welcoming and unwelcoming words according to that day's visitors. When initially discussing the contents of *Tutto il mondo a Vimercate* with MUST, COI's President and the School Director proposed to realise a sound and visual installation with welcoming and unwelcoming words to be read and listened to. In addition, continuing a work started the previous year, they purposed to realise and present a video with short interviews to students and volunteers talking about their impressions on the Italian language. Lastly, they had the intention of creating and selling some merchandise to fundraise for COI.

Once the museum approved the ideas, COI set up three working groups that, starting from the end of April 2014, dealt with these initiatives. The work of the two groups dealing with the words installation and the interviews resulted in the exhibition *Parole per accogliere. Parole da cogliere*. Hosted in two galleries of the museum, it consisted of two parts. In the first room, two videos were projected: *In quale lingua sogni?*, realised in 2013 for *Tutto il mondo in un museo*, and *L'italiano in tutte le lingue del mondo* (*Italian in all the languages of the world*), with COI's students and volunteers talking about their impressions on the Italian language. The second section of the exhibition was dedicated to the words that express inclusion or exclusion in some of the different languages spoken in the Vimercate area. This section was composed by four elements:

1. cards with the collected welcoming and unwelcoming words and stories hanging down from the ceiling at eye level (Figg.8–10);
2. a projection with the welcoming words written and said (Fig.7);
3. tags with the welcoming words that visitors could peg on themselves and show around the museum and the town (Figg.5–7) and
4. a drapery where visitors could stick cards with their own words and stories (Figg.11–14).

As researcher interested in local museums and diversity and as volunteer of COI, I coordinated the process that led from the initial idea of a sound and visual installation to the actual exhibition, created by COI's volunteers with the support of MUST. The museum provided us with most of the materials for the exhibits (pegs, printing, cord, markers, ...) and with tips on the space arrangements. This implied the need for COI of arranging for the skills essential to realising the exhibition: for example, as well as coordinating the whole design process, I dealt with the graphic design of the exhibits and with some aspects of the audio-video projection, other volunteers with recording and editing the video interviews and the words, and so forth.

During the design process, everything was discussed among the eight members of the working group, through meetings and e-mail conversations, interacting with the museum in order to verify the feasibility of the proposals. In parallel with collecting the words and developing the different exhibits, we worked to find a unifying theme. At the suggestion of one of the members—who discovered that in Hebrew the words "bee", "word" and "action" have the same root—we chose the graphic motif of the bee to present an exhibition focused on how words can represent inclusion and exclusion actions. In addition to using some of the words previously collected by COI, during classes and through COI's Facebook groups, we gathered other words and stories both in Italian and in the other languages spoken by the people involved. As well as to read and listen to these words, visitors were invited to contribute to the exhibition by leaving their own words and by bringing the tags with welcoming words in different languages with them around the museum and the town.

In coordinating and facilitating the design process, I did not systematically use and share the Intercultural City metadesign framework with the working group. Nevertheless, thanks to my participation to the design process and to the discussions with the other members of the group—who agreed on its underlying intercultural approach—some of the elements of the framework informed the changes that led from the initial idea of the installation to the actual exhibition. Specifically,

- we aimed to foster intercultural interaction and confrontation on inclusion and exclusion, by presenting and asking to visitors both positive and negative words and stories (reference to suggestion 13);
- we stressed the idea of promoting migrants' languages by collecting and displaying words not only in Italian but also in the languages spoken by the participants, and by inviting visitors to display around the museum and the town welcoming words in different languages (reference to suggestion 15) and
- we gave to the exhibition a participatory character (reference to

Figure 4. *Tutto il Mondo a Vimercate* day at MUST. © COI.

Figures 5 and 6. *Parole per accogliere. Parole da cogliere:* visitors showing the tags with the welcoming words around the museum. © COI.

Figure 7. *Parole per accogliere. Parole da cogliere:* projection with the welcoming words written and said and tags with the welcoming words for visitors to take and show around the museum and the city.

Figure 8. *Parole per accogliere. Parole da cogliere:* cards with the collected welcoming and unwelcoming words and stories hanging down from the ceiling at eye level. © COI.

Figures 9 and 10. *Parole per accogliere. Parole da cogliere:* cards with the collected welcoming and unwelcoming words and stories hanging down from the ceiling at eye level.

Figures 11, 12, 13 and 14 . *Parole per accogliere. Parole da cogliere*: visitors leaving their own words and stories and drapery with visitors' cards.

suggestion 19).

The exhibition was appreciated both by MUST and by Vimercate Council. COI students and their families and friends were happy to see their words, languages and stories represented in the museum. The exhibition succeeded in engaging visitors of all ages, who, especially on the *Tutto il mondo a Vimercate* day (Fig.1), appreciated also its participatory elements, showing the welcoming words tags around the museum and the town, and leaving about one hundred cards with their own words and thoughts in Italian and in other languages. For some of the participants, this was a way to test their Italian or to leave a thank-you note for COI. Other saw it as a "cathartic" (visitor, personal communication, June 15th, 2014) way to express unwelcoming words and situations experienced, and so forth.

6.7. On using the Intercultural City framework

With reference to MUST, I used the Intercultural City framework:

- to formulate a proposal for the museum;
- to observe MUST's interculturality line of intervention and
- to inform some elements of the exhibition *Parole per accogliere. Parole da cogliere.*

The elaboration of the proposal shows how the framework can be used by a person or a team—both internal and external to the museum—to design an intervention that is specific to a given context and museum. In this case, I was a cultural operator external to MUST. Although its Director and officer in charge considered the proposal to be sensible for the museum, it was impossible to realise it, both due to limitations of resources and to lack of sharing with other key stakeholders, reputed important because already involved in the development of MUST's interculturality line of intervention.

The initiatives already envisaged and implemented by MUST show the museum's awareness of its social and political role with reference to integration policies and practices. Undoubtedly, this is favoured by the vision that Vimercate Council has of the museum. Interpreting MUST's interculturality line of intervention from the point of view of its correspondence with the Intercultural City framework, I observed that many aspects of the work of the museum are in line with the suggestions of the framework. This conformity is the result both of MUST's vision on its own role with regard to integration and intercultural dialogue and of choices deriving from the involvement of other organisations.

As previously seen, an aspect of the Intercultural City framework acknowledged as preparatory and fundamental by MUST's Interculturality proposal and actually not implemented is the provision of cultural sensitivity training to museum staff.

> We should start with a training phase. We do not have adequate preparation on these issues, because, until now, it has not been considered a priority. If we lived in the suburbs of Los Angeles, it would have been the first thing to do [...], which would create the basis and the awareness by all—and not just by me—of the need of being aware of all these issues. Simply, it would be a matter of doing a few meetings: a basic training for us and for the operators that are at the museum, which are those who have the contacts with the users. (Enrico Salvoldi, personal communication, July 10th, 2014)

Other aspects that are both considered most important for the future developments of the interculturality line of intervention and in line with the Intercultural City framework are the involvement of schools and of more migrants' and intercultural organisations, preferably through and for initiatives that would go beyond the *Tutto il mondo in un museo/Tutto il mondo a Vimercate* day and festival. To this end, according to the museum officer in charge, the design and organisation of the initiatives should start well in advance, in order to be able to look for funding and resources and to establish a more structured working group. Indeed, "what has been lacking [so far] was time, and more sharing, more direction, more coordination between all the things" (Enrico Salvoldi, personal communication, July 10th, 2014).

The experience done with COI for *Parole per accogliere. Parole da cogliere* shows other possible ways of using the Intercultural City metadesign framework for a museum—as MUST—that is very much based on collaboration with other realities, not necessarily and not always part of the museum or the cultural sector. For a museum with limited funding and human resources, collaborating with associations and the third sector is fundamental. Moreover, this has a meaning related to the nature itself of MUST as a community museum (Enrico Salvoldi, personal communication, July 10th, 2014).

In the light of this collaborative approach, when designing for promoting and addressing cultural diversity, the Intercultural City metadesign framework can be used also:

- as a starting point for the co-design and co-creation of projects, activities and exhibitions with other stakeholders or
- to establish some guidelines for the initiatives promoted by other actors and supported and hosted by the museum.

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7

Designing for/through local museums and heritage for the Intercultural City

I start this last chapter going back to the questions defined in parallel to the conceptual framework and illustrating how the study developed accordingly. In the second paragraph, I show the main contributions and novelties of my work, observed from the point of view of museums, of design and of the Intercultural City approach. I conclude the chapter with some remarks on the study and on possible future works.

7.1. Back to the initial questions and aims

As previously seen, this study proceeded from a generic interest in how museums and design could have a role in addressing local cultural diversity issues to the elaboration of a metadesign framework based on the Intercultural City approach. In this paragraph, I go back to the questions that I defined in parallel to the conceptual framework and that have guided the study.

The first set of questions concerned the actions, approaches and actors through which local museums can contribute to activate the Intercultural City. About this, I have elaborated a metadesign framework precisely aimed at guiding local museums in activating bottom-up the elements and goals of the Intercultural City approach, even in the absence of a local policy framework that embraces this strategy. The suggestions of the framework are heterogeneous and involve different kinds of intervention: from the themes that should be addressed, to the actors that should be engaged, to the atmosphere and the location, to organisational changes, to various mixes of these elements. Consistently with the Intercultural City vision, they stress the importance of involving migrants and migrants' associations in the design and delivery of projects and activities.

By focusing on the case of MUST, I was able to verify the correspondence between the suggestions of the framework and the views and aspirations of a local museum aware of its role with regard to integration policies and practices. Furthermore, through the case of MUST, I reflected on the possible uses of the framework as a metadesign tool, namely:

- as an analytical tool used to observe already implemented interventions and actions from the point of view of their correspondence with the Intercultural City museum approach;
- as a tool used by a person or a team—both internal and external to the museum—to design interventions that are specific to a given context and museum;
- as a starting point for the co-design and co-creation of projects, activities and exhibitions with other stakeholders or
- as a set of criteria to establish some guidelines for the initiatives promoted by other actors and supported and hosted by the museum.

The last two points stress the dimension of collaboration with other actors.

At the same time, the case of MUST points out to the challenges and difficulties to the actual implementation of the Intercultural City metadesign framework and, more generally, of socially and locally relevant interventions addressing diversity. These are mainly due to lack of resources in terms of time, people and funds. This situation is common to many museums, as underlined, for example, by Silvia Mascheroni who observes how, paradoxically, often museums do not have even the resources needed to deal with fundraising and applications for grants (Silvia Mascheroni, personal communication, August 1st, 2014). Similarly, the lack of resources was reported also among the difficulties that the local authority borough museums observed in London are experiencing in developing initiatives aimed at addressing local cultural diversity.

An important factor to take into account in reflecting on the possibility for local museums of adopting the Intercultural City framework as a metadesign tool is decision-making autonomy, especially for museums owned by local authorities. As previously seen, the support of local governments is important, but not determining for the realisation of interventions addressing cultural diversity. Nevertheless, primarily in the case of unfavourable local governments, the activation of the elements of the Intercultural City strategy through the metadesign framework implies that museums would have a certain degree of autonomy in their decision-making, whether due to the source of the funding, to the organisational status or to other factors.

As seen in the introduction, the first question entailed the need of addressing other two sets of questions. The second question concerned how museums are actually developing practices and projects in line with the priorities and vision of the Intercultural City approach. Through the focus on museums of the first framing phase of my research, I saw that, internationally, the socially active role of museums has become intertwined with cultural diversity and intercultural relations. About local museums, the cases of the borough local authority museums observed London show that because of the fact that local population is ethnically diverse, these museums are committed to consider this diversity and represent it in and through the museum. This is linked to the view of the museums as services for the diverse population of the boroughs and to the idea of pursuing social aims, such as inclusivity, community cohesion and intercultural understanding. Some of the activities developed by these museums are actually in line with the Intercultural City priorities. For example, tours and activities for English as a Second Language groups acknowledge the importance of investing in the majority languages training (element 4 of the Intercultural City strategy), the participatory approach of some of the

projects recall the idea of intercultural governance (element 10 of the Intercultural City strategy), and so forth.
Among the cases observed during the research process, there are not museums that, in designing their projects and activities addressing diversity, have made explicitly reference to the Intercultural City approach. This is understandable, given that the Intercultural City recommended actions are conceived for urban policies and are mainly addressed to local governments, policy-makers and practitioners.
Nevertheless, many of the cases reviewed during the research show elements that are in line with the Intercultural City actions, such as the emphasis on developing a positive attitude to diversity, the focus on the majority languages training and on the promotion of language diversity, the idea of fostering intercultural interactions and of developing international relations, and so forth. As previously shown, these practices have informed the definition of the Intercultural City metadesign framework for local museums and some of them have been mentioned in this thesis to show possible ways to implement the suggestions of the framework. The cases mentioned show the variety of initiatives through which museums are acting in line with the Intercultural City approach. Some of them are more connected to the collections and their development and interpretation, while other initiatives are more oriented towards the idea of the museum as provider of public services. The examples range from regular activities and features—such as permanent exhibitions, educational offer and staffing policy—to recurring initiatives, to one-time projects. The variety of the interventions developed is linked not only to the specificities of the different museums—in terms, for example, of kinds of museum and resources—but also to those of the places in which they are grounded.
The third question guiding my study was about how design can support local museums in activating the Intercultural City and which design fields and approaches are involved. The answer to this question given in this study lies in the idea itself of elaborating a metadesign framework as a tool for guiding museums. Through the part of the research process focused on exploring design, I considered to be relevant for the transformational role of museums inherent to my study both the approaches referable to transformation design and the ones that acknowledge people's and organisations' creativity in finding their own specific solutions. According to this vision, I have elaborated a metadesign framework that, while supporting local museums in activating the Intercultural City, avoids one-size-fits-all solutions and allows for context-specific solutions, in line with needs, resources and capabilities of the different museums and their places.

During the research process, I worked to a design for social innovation and community development programme—*Small Works*—in one of the most ethnically diverse areas of London. Through this, I explored the links between this kind of design practice and community heritage and cultural assets in ethnically diverse areas. I observed that local population perceived initiatives of promotion of the diverse community heritage and cultural assets as useful in order to foster neighbourliness and sociality, and to improve the quality of life in the estate. This implies that when designing for social innovation and community development, in order to foster intercultural sociality and inclusion, diverse community heritage and cultural assets should be considered targets and means of design interventions, as shown by the project proposals conceived with Clear Village. In the context of museums, this translates in the idea—embraced by the Intercultural City metadesign framework—of designing for transformative institutions, which, through their cultural assets, would have a role in addressing local cultural diversity issues.

7.2. Contributions and novelties

The main contributions and novelties of my work can be observed from three perspectives, that is the three foci of my conceptual framework.
From the point of view of museums, I have formalised a reference that would guide the work of local museums in relation to intercultural integration policies and practices. This can be used both to support museums and their partners in designing their interventions and to evaluate the compliance with intercultural integration policies of their existing activities. The formalisation of such reference and framework is in line with the guiding approach embraced by museum think tanks and associations with reference to cultural diversity and social inclusion and impact. For example, in February 2014, the American Alliance of Museums released a diversity and inclusion policy statement[1] that, according to its two key drivers, is expected to become a formal part of the Alliance's accreditation process[2]. The Museums Association launched *Museums Change Lives*: its vision for the increased social impact of museums, with ten practical

1 http://aam-us.org/about-us/who-we-are/strategic-plan/diversity-and-inclusion-policy accessed on August 29th, 2014.
2 http://incluseum.com/2014/08/25/aams-diversity-and-inclusion-policy-statement/ accessed on August 29th, 2014.

steps museums can take in order to improve their social impact[3]. Furthermore, the formalisation of such reference meets local museums' needs for advice when addressing cultural diversity, as reported, for example, by MUST's staff (Enrico Salvoldi, personal communication, January 16th, 2014) or in Bott's study on London's local authority museum collections (Bott 2003).

From the perspective of design, the study has offered new viewpoints and experiences on the relationship between transformation design and design for cultural heritage when designing in and for multicultural places. In particular, I have framed in the context of design for cultural heritage the idea of the museum as a transformative service and a policy and community development tool. Furthermore, during the research process, together with Clear Village, I developed three project proposals based on designing solutions for promoting community heritage and cultural assets in the context of a design for community development programme.

From the point of view of the Intercultural City approach, I have translated in the context of museums a set of recommendations originally conceived for urban policies and mainly addressed to local governments, policy-makers and practitioners. This implies a revision of the role of museums: from targets of the Intercultural City strategy to tools for promoting bottom-up this approach. Importantly, this re-contextualisation expands and systematises the idea already included in the Intercultural City strategy of reviewing the cultural sector—in this case local museums—"through the 'intercultural lens'" (Council of Europe 2013, 61). Furthermore, it acknowledges the importance of complex governances—that alongside governments includes also third sector, cultural organisations and the like—in shaping local (cultural) policies.

7.3. Final remarks and further research

As shown by the research process, the Intercultural City metadesign framework is based on my subjectivity and on the ways and the reasons why I have observed and interacted with reality. The translation of the Intercultural City recommendations into a metadesign framework for local museums was based on my interpretation of case studies of museums addressing diversity and of the link between design for cultural heritage and transformation design. In order to include directly more perspective, it would have been valuable to develop the metadesign framework through a series of working sessions with Intercultural City officers and local museum professionals. Due to feasibility constraints, I did this work "indirectly", based on my review of case studies, reports and literature. That being so, a possible development of this study can consist in the refinement of the metadesign framework through a series of workshops with Intercultural City officers and local museum professionals, selecting the museums in order to have participants representing different kinds of institutions: referring to boroughs, cities or other urban entities, located or not in highly ethnically diverse areas, supported or not by local governments and policies, and so forth.

On the contrary, in this study, I have evaluated the correspondence between the suggestions of the framework and the vision of a local museum only with reference to a local authority museum that acknowledges its role in the context of integration policies and practices, and that is supported by the local Council. Furthermore, it has not been possible to test systematically the framework as a metadesign tool for local museums and their partners. Further design research could concern this aspect, possibly also complementing the suggestions of the metadesign framework with those design methodologies aimed at supporting organisations—and museums (Mitroff Silvers, Rogers, and Wilson 2013; Norris and Tisdale 2014)—in creating their own solutions (IDEO.org 2009; Fabricant et al. 2012; d.school Institute of Design 2013). This should put a special emphasis on the *Hear*/*Emphatize*/*Seek* phase, so that museums could identify the suggestions of the framework that are more relevant for their contexts.

A further remark concerns the issue of outcome and impact evaluation. The elaboration of the framework is based on the idea that museums can achieve and are achieving learning and social outcomes and impacts (see for example Hooper-Greenhill et al. 2000). However, in this study, I did not focus on the assessment of the outcomes and impacts of the different cases that have informed the metadesign framework. The framework is conceived for providing guidance in the design phase. Further work could consist in the elaboration of indicators linked to the different suggestions, in order to be able to assess the outcomes of the interventions and their role in addressing local cultural diversity issues.

A last remark is about the criticisms to the Intercultural City approach and to culture- and creativity-based urban development strategies, which, consequently, can concern also this study. As previously seen, European

3 http://www.museumsassociation.org/museums-change-lives accessed on August 29th, 2014.

policies and directives on intercultural cities are not free from criticisms. Bodirsky observes that even if the Intercultural City approach has been promoted as a means to support both social cohesion and economic competitiveness, actually this second, neoliberal, aim is prevailing and limits other positive outcomes (Bodirsky 2012). James uses the expression "interculturalism-as-surface-level-dialogue approach" (James 2008, 4) to summarise criticisms about the risk that such approach would not be able to address structural issues of poverty, racism, power and inequalities. Similarly, previously, I showed how also the relationship between museums and local and community development is characterised by ambivalence and tensions. These are both due to risks in how museums work—for example thorough empowerment-lite, false consensus and rubber-stamping practices (Lynch 2011)—and to their possible contributions to local dynamics such as disempowerment and gentrification (Sze 2010). Criticisms and doubts on the role of *Small Works Hackney* collected during the consultation process show that also professional design interventions aimed at community development are not exempt from criticisms and ambivalence.

This study acknowledges these concerns and criticisms, and the complexity of the relationship between museums and local development, whose outcomes do not depend exclusively on the intervention of museums, but also on the interplay with contextual factors, such as cultural, social and economic regulations and policies. Nevertheless, at the same time, it recognises the "aspirational" dimension of cultural urban strategies, of the Intercultural City strategy and of museum work, and it calls on local museums to contribute to address local diversity issues accordingly.

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