DNP ATENEUM

Ateneum Art Museum/Finnish National Gallery × DNP Museum Lab
related symposium

Museums and Well-Being:

From the perspective of the possibilities of art appreciation

Proceedings

Dai Nippon Printing Co., Ltd. DNP Museum Lab

Ateneum Art Museum/Finnish National Gallery×DNP Museum Lab related symposium “Museums and Well-Being: From the Perspective of the Possibilities of Art Appreciation” - Report

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Ateneum Art Museum/Finnish National Gallery×DNP Museum Lab related symposium "Museums and Well-Being: From the Perspective of the Possibilities of Art Appreciation"- Report

■Organized by: Dai Nippon Printing Co., Ltd. DNP Museum Lab
Ateneum Art Museum/Finnish National Gallery

■Supported by: Embassy of Finland, Tokyo
The Finnish Institute in Japan

■Collaborating partner: S2 Corporation

■Date: Nov. 2, 2016(Wed.) /14:00-17:30

■Venue: DNP Gotanda Building Hall

Foreword

Dai Nippon Printing launched the DNP Museum Lab in 2006 to enhance the technical facilities of museums. This initiative now provides museums with highly-accessible systems that use digital technology to enrich people's appreciation of culture and the arts.

DNP Museum Lab's first partnership was with the Louvre Museum, where they collaborated in the research and development of multimedia systems that could provide background information to enhance understanding and appreciation of the museum's works of art, including functionality for people of diverse cultures and languages. Some of the multimedia tools produced by the collaboration are still used by the museum today. Moreover, the project was highly regarded by professionals worldwide, as a pioneering application of interactive systems to support visitors' appreciation of art.

We then collaborated with the French National Library (BnF) to digitalize a selection of the library's valuable collection of terrestrial globes and celestial spheres in high-resolution 3D. The resulting 3D data were made available to the public via BnF's digital library, Gallica, greatly enhancing access to these resources.

The aim of our new project with the Finnish National Gallery/Ateneum Art Museum is to explore the essence of art viewing in greater depth, investigating the correlation between art viewing and the human brain so as to develop an art appreciation program that realizes the positive effects of viewing art. We hope to use the output from this project as an action model for implementing such programs in Finland and Japan, bringing positive benefits for the ageing society of both countries.

The Ateneum and DNP have already worked together to develop a multimedia presentation system for art works by Helene Schjerfbeck, Finland's highly popular national artist. The system was utilized in an exhibition of Schjerfbeck's works that traveled to four venues in Japan in 2015. With the opening of the Ateneum's new display of its collection in March 2016, it has become a permanent part of the exhibition in Helsinki. The symposium theme of "Museums and Well-being" takes a deeper look at issues touched upon by an earlier symposium, held to coincide with the launch of the new collection. Concern for well-being is a megatrend for society as a whole, so we plan to take this theme further by focusing on the question of how an art museum can contribute, launching a new project on "art appreciation and well-being."

The cross-disciplinary dialogue facilitated by the symposium includes discussions of how people interact with the museum and its collections, of art appreciation and brain mechanisms, and of the use of art in a welfare context. I hope that it will provide a large audience with a valuable opportunity to reflect deeply on art appreciation and well-being.

Program

- Greetings by host （14:00-14:10）

  Motoharu Kitajima, Managing Director, Dai Nippon Printing Co., Ltd.

- Speeches （14:10-16:10）

  "Museums and the Future"
  by Dr. Susanna Pettersson, Director, Ateneum Art Museum/Finnish National Gallery

  "New learning at the museum"
  by Ms. Satu Itkonen,
  Head of public programs, Ateneum Art Museum/Finnish National Gallery

  "Museums and collections"
  by Ms. Atsuko Yamaguchi, Assistant Curator, Museum of Modern Ceramic Art, Gifu

  "Art appreciation and the human brain: neural and psychological responses in aesthetic experiences"
  by Mr. Hideaki Kawabata, Associate Professor, Keio University

  "The power of art, as seen from hands-on social welfare experience"
  by Mr. Taizo Oshiro, Associate professor, Tohoku Fukushi University

  "How multimedia systems work for art appreciation"
  by Ms. Mina Tanaka, Dai Nippon Printing Co., Ltd.

- Panel discussion （16:30-17:30）

Overview

This symposium was comprised of two parts: presentations and a panel discussion.

The first half consisted of six presentations. As well as introducing their own activities, the presenters discussed their ideas regarding the role of art museums, ways of engaging with artwork in contemporary society, the well-being acquired via art appreciation, art's power in the context of social welfare work, etc.

The panel discussion focused on two themes: (1) What is art appreciation? and (2) Do art museums raise people's level of well-being?

■Presentations

Susanna Pettersson, Director of the Ateneum Art Museum (Finnish National Gallery), first introduced the history and changing roles of art museums in Europe, and then touched upon the raison-d'être of art museums today. She discussed how these "memory organizations" always need to offer new values for visitors and the community, while gathering and researching cultural heritage. At the same time, in the context of a shrinking world, art museums today are authorized platforms for information, and it is important that they heighten the accessibility of their content, while cooperating with external institutions with specialized functions.

The next presenter, Satu Itkonen – Head of Public Programs at the Ateneum Art Museum (Finnish National Gallery) – asserted that, as learning environments, art museums should be open to a diverse set of people, and discussed concrete examples of such practice. She discussed the importance of developing viewing environments for visitors, presenting them with information, and offering programs characterized by active participation-based experiences. She also touched upon the effectiveness of guided tours that make use of discussion-based VTS (visual thinking strategies). Itkonen then described how, in the museum's "Ateneum Live" program (which consists of debates regarding cultural and societal issues) and its project for people with dementia, it is a challenge to devise ways to reach out to, and bring in, a variety of people. She concluded by describing three values used by the Finnish National Gallery in its management: togetherness, openness, and professionalism.

Atsuko Yamaguchi, an Assistant Curator at the Museum of Modern Ceramic Art, Gifu, touched upon the foundation of her museum and its projects, and presented initiatives that make use of its collections, collaborations with contemporary artists, and exhibitions

carried out with the cooperation of other museums. She also pointed out the importance of education in art appreciation, and discussed her museum's gallery talks, parent-child art appreciation sessions, art appreciation for children making use of worksheets, and workshops. She highlighted cases involving children being curious about art works, thereby feeling closer to the museum.

Hideaki Kawabata, an Associate Professor at Keio University, carries out research on art appreciation and brain function. He sees the former as an endeavor that contributes to the brain's well-being. Investigating how the brain functions when appreciating various paintings, one can grasp the differences in brain activities that arise from sensations of beauty and ugliness. When one senses beauty, the brain's reward system becomes active. In this way, Kawabata said, beauty is a reward for the brain, and the experience of appreciating art cultivates a foundation for experiencing well-being. However, he noted that, when confronting a piece of art, the context and how one relates to it influence how one feels beauty, and also presented multiple examples of related experiments. Based on these studies and experiments, he asserted that various measures and initiatives in which people experience beauty could be used to improve their well-being.

Taizo Oshiro, who is involved in clinical art research and practice in the field of social welfare, stated that artistic activities are indispensable for alleviating dementia symptoms and slowing the disease's progression. Clinical art consists of three parts: introduction, art production, and appreciation. In clinical art programs, creative activities stimulate the five senses of people with dementia, and a clinical artist praising their works in art appreciation sessions heightens their self-appreciation. Clinical art is also used in sensitivity training for children and in adult mental health care. It appears highly likely that participating in such programs can give people self-esteem and lead to a better QOL (quality of life).

As well as introducing the achievements of the DNP Museum Lab, which includes a collaborative project with the Louvre Museum, Mina Tanaka also discussed its work, which examines the effects of multimedia-based interactive art appreciation. Based on brainwave measurements, it was discovered that providing an interface through which viewers can acquire information about an artwork heightens their interest in it, and that inducing viewers' sympathy stimulates their mirror neuron systems. She stated that, with societies growing older, the museum would like to develop effective art observation mechanisms that contribute to mental health through intellectual stimulation and dialogues.

■Panel Discussion

Atsuko Yamaguchi chaired the panel discussion, the first topic of which was “What is art appreciation?” Satu Itkonen, of the Ateneum Art Museum, stated that, when people view an art work, they reflect upon themselves and confront the ideas and the artist—an Other—behind it. Pettersson suggested that art appreciation shapes cultural identity, leading to communication with others, the exchange of opinions, and inspiration. Regarding this topic, Kawabata pointed out that art plays a major role as an interface for connecting with oneself and others, touching upon its history of symbolizing gods, religion, power, and authority,.

Tanaka then noted that, with the development of SNS, viewers increasingly want to share what they understood and felt with regard to artworks. Oshiro, speaking from a clinical art perspective, noted that with art appreciation it is easy to create an environment in which everyone’s impressions and feelings concerning a piece are accepted. Yamaguchi agreed, describing how art appreciation education in museums is an opportunity for people with different ideas and opinions to sympathize with others.

Pettersson introduced the research of John Falk and Lynn Dierking, which has found that the services sought from museums differ depending on visitors’ identities. She advocated offering information and creating exhibits in ways that correspond to this diversity. Furthermore, Pettersson stated that in discussion-based VTS (visual thinking strategies), rather than looking for a single truth, the experience of discovering many different ideas in, and new aspects of, art works through conservation is important, and that the facilitator plays a major role. Kawabata noted that VTS has two aspects: viewers describing their impressions using language, thereby making the elements and relationships within a piece easier to understand, and accepting similarities and differences between their opinions and those of others, thereby nurturing sympathy.

The opinion was then offered that the tendency of viewers to look to the story, history, and production method behind a piece of artwork should be used as an advantage. At the Ateneum Art Museum, iconic works that symbolize Finland are chosen and stories about them constructed. Oshiro said that clinical art takes as a premise differences between participants’ memories with regard to motifs depicted, and that this can lead to their recalling the past.

The second topic was whether museums heighten well-being and happiness. With regard to this, it was noted that the Ateneum Museum has become more collection-based,

and has tried to offer an exhibition that emphasizes this collection's importance and puts it to full use. They research the backgrounds and histories of works, create materials that enable visitors to interact with the collection, and hold tours both inside and outside of Finland. Bringing up the question of the museum's cooperation with schools, Itkonen said that art is useful for learning about history, as well as for cultivating children's communication and critical skills.

Pettersson emphasized that it is important to love the collection oneself and to be passionate about telling and sharing its story. She asserted that, by considering the reasons why works are loved by many people and popularizing the works so that they become icons, they become part of the country's cultural DNA. Kawabata said that structures must be created that lead a nation to love an art museum as though it were their own, and to want to carry on cultivating it into the future. Tanaka replied by pointing to Yamaguchi's earlier example of a child enjoying an art museum, noting that it would probably lead him to want to take care of the art museum in the future.

At the Ateneum Museum, "memory and magic" serves as a guiding idea, and it is also part of their branding strategy. It is important for art museums to think about their message, ideas and philosophy for themselves, and to share them with passion. By cooperating with various specialized agencies, possibilities expand. With participants thus having high expectations for the Ateneum Museum's efforts to expand opportunities for a diverse set of people to encounter art, as well as for its collaborative project with the DNP Museum, the symposium came to a close.

Preface

Dr. Susanna Pettersson
Museum Director, Ateneum Art Museum / Finnish National Gallery

Mega trend reports tell us all the same message. Technology will change everything and our world will not be the same any longer. There will be more leisure time. And therefore, our intellectual and emotional interest should be directed to a smart path. This will be a positive challenge for several industries including museums and culture. The potential is not only where authentic and original objects or works of art meet their audiences, but also in the field of added and virtual reality. The focus is on our experiences and valuable memories that start growing from them.

Based on the scenario above, it's easy to state that museums and archives are even more important today than ever before. Firstly, when people will have more time to spend with the contents they decide to choose – weather it's hanging out in the social media, contributing to the society by volunteer work or utilising services provided by the culture industries just to pick up some examples of the many. In this kind of a setting museums and archives are a good option. As sociologists have pointed out, visiting for example an art exhibition makes you feel elevated, and even a better person.

Secondly, memory organisations such as museums and archives are the backbone of our identity. Our capacity to encounter, experience and remember is challenged in the current media environment. The amount of visual impulses and information is perhaps bigger than ever. We don't share any longer the same facts let alone values. Our ability to analyse masses of information becomes growingly important as a skill. Worlds are easily drifting apart and the new class divider is information gap i.e. our capacity to cope with knowledge. At the same time, memory diseases are diagnosed as one of the growing problems of the ageing population. Navigating in the media and memory environment is more challenging than ever.

It can be claimed, that in a situation like this people need tools to experience, analyse and understand the world around us. Museums can elaborate big questions on a safe ground: show, tell and challenge. They also need to be aware of the potential of the new technologies and be ready to experiment.

It can also be claimed that in order to cope, we need build our visual understanding and knowledge around key narratives and iconic images. We can all point out things that

we know or recognize globally, nationally, regionally and locally. The world's best known museums have shining stars in their collections such as Leonardo da Vinci's *Mona Lisa* (1503) at the Louvre in Paris, or Botticelli's *La Primavera* (1478) at the Uffizi Galleries in Florence – but also national treasures or locally known important works or objects can provide life-changing encounters to many visitors.

All of these images make us think and move us emotionally. Even though we haven't necessarily seen all the works or objects in real life, we might have an experience of them through reproductions, stories we have heard or images that our friends have shared.

One of the key questions is what are those iconic images – or life-changing key experiences – that can, when being revisited, open our memory locks. Music has been witnessed to do so, but the impact of the visual arts and iconic images has never been investigated in-depth.

We're passionate to find out the potential of the visual arts and memory by comparing the experiences in Japan and Finland. We wish to demonstrate the life-changing effect the arts can have on people's well being. Therefore, we have gathered together an ambitious multidisciplinary team of museum and technology experts, brain researchers, staff members of the elderly care homes and volunteers participating to the workshops.

Technology has been crucial to our past generations. They have been witnessing the invention of the photography, telegrams, telephone and television. They have seen how the world has turned to a much faster and smaller place thanks to technological innovations. They have read science fiction novels including futuristic innovations such as face time calls that have later become not only reality but also part of our daily lives. They have learned new ways to experience and remember.

Our generations will see how we can make encounters of valuable museum objects and works of art and happen in other realities than the one we know so well. While it doesn't change the fact that the contact with the authentic and original object is always magical, it can add many layers to our encounters and experiences and perhaps open completely new gateways to our memory and well being.

Speaker profiles

Dr. Susanna Pettersson

Dr. Susanna Pettersson is an art historian specialising in museum history, collection studies and history of art history. She is currently Director of the Ateneum Art Museum, which is part of the Finnish National Gallery. Her previous post was Director of the Finnish Institute in London.

Dr Pettersson is a keen museum thinker. For more than twenty years she has worked in various museum fields, where her posts have included Director of the Alvar Aalto Foundation and Museum and Director of Development at the Finnish National Gallery. She is also Adjunct Professor in Museology at the University of Jyväskylä and Associate Professor at the Reinwardt Academy in Amsterdam.

Dr Pettersson's positions of trust include Board Member of Aalto University and President of the Board of the Finnish Institute in Japan.

Ms. Satu Itkonen

Satu Itkonen, MA (Art History), is Head of Public Programmes at the Ateneum Art Museum, which is part of the Finnish National Gallery. Ms Itkonen has extensive professional experience in the art world, in particular the work she has done since 1996 in museum education at the Ateneum. Until 2014 she worked part-time as a freelance art educator, writer and art critic. As an educator, Ms. Itkonen specialises in the application of various methods in art viewing, plain language and Visual Thinking Strategies, both in the art museum context and in social work.

Ms. Atsuko Yamaguchi

Atsuko Yamaguchi is curator at the Museum of Modern Ceramic Art, Gifu. She became temporary curator in 2009 before being appointed to the current position in 2010. She is a specialist of western ceramic and design history. Major exhibitions she supervised include "Decorated Porcelain in Art Nouveau period" (2005), "A way to connect with the World : Ceramic Art to Look, See and Feel" (2014), "Japanese Tableware OLD OKURA" (2013), "The Kobayakawa Collection Meissen Lovely Figurines" (2012) and "ARABIA X Finnish Pottery : Genealogy of Modern Design in Scandinavia" (2011).

Mr. Hideaki Kawabata

Dr. Hideaki Kawabata received his MA and PhD in Psychology after completing graduate school of Human-Environmental Studies at Kyushu University. Following a research fellow program at the laboratory of neurobiology of University College London (UCL) and a position of associate professor at Kagoshima University, he became associate professor at the Department of Psychology of Keio University in 2009, his current position. His field of expertise is emotional psychology and cognitive neuroscience. Presently, he investigates the brain mechanisms trigerring the psychology behind experienced value and human subjectivity, like the aesthetic process in art appreciation and the attractiveness perception of interpersonal communication.

Mr. Taizo Oshiro

Taizô Ohshiro is assistant professor to the General Basic Education Course, Department of Social Welfare, Tohoku Fukushi University (TFU). His field of expertise is Sensitive Welfare and Clinical art. After a Master in Social Welfare from Graduate School of General Welfare at TFU, he followed a doctoral course in social welfare in the same graduate school. He was first assistant at TFU in 2001, then lecturer, before being appointed to his present position in 2008. He is the co-author of "Experimenting Clinical art to prevent and improve dementia : developing local welfare and social contribution initiatives though art".

Ms. Mina Tanaka

Mina Tanaka is Leader of VR/AR Business Planning & Development Team, Media Business Development Unit, Communication Department Division, Advanced Business Center, at Dai Nippon Printing Co., Ltd.(DNP). After working at several sections dealing with space design, new media business, and technology research section in DNP, Mina Tanaka has worked as a project manager for interactive media and space design on the Louvre-DNP Museum Lab project, and dealt with other projects with client companies. After she working on business design for digital archive, she is currently the leader of VR/AR Business Planning and Development Team.

＊The profile details were correct at the time of the symposium.

Speech “Museums and the Future”
Dr. Susanna Pettersson, Director, Ateneum Art Museum/Finnish National Gallery

I am very, very glad to be here today. The topic of my presentation is “Museums and the Future”. Before moving on to that, however, I would like to say a couple of words about the Finnish National Gallery.

We have three national museums in Finland: the Ateneum, of which I am the Director, Kiasma, which is the contemporary art museum, and the Sinebrychoff Art Museum, which focuses on older foreign art. The Ateneum has one collection consisting of 40,000 works of art. This year the number of visitors will be approximately 700,000, which is an all-time record for us, especially given the fact that the population of the country is about 5.5 million.

We show our exhibitions not only on a national level at these three museums, but also in other countries. Next year this means that we will be showing in eight different countries. As some of you might know, we have also been lucky to work with you here in Japan on the Helene Schjerfbeck show that was mentioned in the introduction.

My presentation is really divided into three chapters: “The museum field and key changes within it”; “The 21st Century”; and “Future orientation”. First some words about the background. Museums are memory organizations. They collect, research and display our cultural heritage for the benefit of the public.

When thinking about the key theme of today's conference, we should keep the audience in our minds all the time. The origins of museums in Western countries take us back to the time of the Renaissance, which occurred in the 16th century and mostly in Italy. What I have in mind especially is the Cabinet of Curiosities, the "*Wunderkammer"* as it was called. It was then that the cornerstones of collecting practices were put in place. Collections became resources for power, politics and knowledge, because collecting and studying or research went hand-in-hand.

Why this was important? It was because the early Cabinets of Curiosities led the way for people to learn about the world. This was of course also the time of the first big excavations and journeys to the other side of the world. Later on, libraries and archives, along with the collections related to the museums, became our most important memory organizations.

Museums for the nation, the people and the community were already being founded during the 19th century with its ideas of enlightenment. I mention this because the 19th century was the most active era in terms of founding museums in Europe. This was also the time when the major part of the early private and royal collections was opened to the public. One of the best known examples is the opening of the Louvre at the very end of the 18th century. It was also at this time that the different kinds of museums were established: encyclopedic museums such as the British Museum in London; the *Pinakothek,* which meant a museum for paintings, a very famous example being that in Munich; and the *Glyptothek*, which was a museum devoted to sculptures, of which an equally famous example was founded in Munich and designed by the German architect Leo von Klenze.

Because some artists and collectors made good use of museums, the 19th century was a very busy era in terms of establishing all these different kinds of museums as we know them today.

It was also an immensely important era in terms of developing different disciplines. If we think about the history of art history, the key writings were actually created at this time. They developed alongside the collecting and display practices. Regarding this last point, the audiences played a crucial role from day one, but the relationship between the museum and its audiences has varied a lot over the various centuries and even decades. If you think about the ideas of the Enlightenment and the 19th century now, the idea – and this was actually written in one of the newspapers in England – was that the members of the audience were like empty vessels, and the museum poured information into these

empty vessels. Well, nowadays we couldn't even think anything like this, because we work closely with our museum visitors.

Lots of our practices have, of course, developed immensely. The relationship between museums and research, knowledge and communicating their contents is crucial in today's world. This is perhaps one of the key ideas, key thoughts, that I would like you to remember after my presentation, because without research, without knowledge, and without communicating their contents, museums would not be museums, they would be storehouses.

If we think about the relatively long history of the museums, it's not self-evident, and therefore it's important to understand that the role and position of museums in Western countries – especially national museums – was heavily questioned during the 1990s. There were several reasons for this. First of all, the visitors – our customers – started demanding services. There were certainly more players – in other words, museums – in the field, and then the economic situation became challenging. Customers demanding services, more players in the field providing the services, and the economic situation: change was necessary.

Therefore, museums were forced to think about four questions that we, for instance, ask ourselves almost every day when we think about our practices. What we are doing? Why we are doing what we are doing, for whom, and with what mandates? I think that these are the questions every single museum should ask themselves.

Now, regarding the 1990s and the key changes, not only within the museum field but also within the academia, this was the time of the rise of so-called critical museology. When I refer to critical museology, I am thinking of the Reinwardt Academy in Amsterdam in the Netherlands where I am an Associate Professor (though I was not there in the '90s). This started encouraging students to be critical. That was very, very good because it boosted the field in many positive ways. Whereas Reinhardt Academy in Amsterdam focused on critical museology, Leicester University in the UK continued with its classical museology and remains its center.

The museum profession became much more multifaceted, which led to a lot of publications, discussions, theories, etc. Museums began to analyze their activities through different lenses, understanding that these were the factors that actually influenced their capacity to function, whether they were economic, political, social or cultural. These lenses are still really useful when planning our activities today.

Mueums also launched new ways of thinking with regard to customer orientation – being more service-oriented, and certainly more target-oriented. Once they started asking questions about expectations of a museum or its position in society, and its relevance on a local, regional or international level, the field was filled with lots of new ideas, such as developing evaluation methods, engaging more professionals from wider fields, and also making comparisons with other actors in the field – because what we can learn most from is actually from our neighboring areas. Customers' needs were analyzed in terms of time, trends, changes in consumer culture, etc.

What was trending after the big critical voices of the 1990s? Certain themes started emerging. Collections and exhibitions were organized according to themes. There was a tendency towards national and international topics. The emergence of mega-events concerned with world culture, celebrity culture and all that, alongside the record prices at auction houses, started to feature in our field. We moved into accessibility issues and service design, which is focused on working with the audience.

How does all of this translate to museums now? What I would say is that we should be really aware of the history and importance of research. Our capacity to react and surprise, to work with audiences and communities. And then we really need to be ambitious and we need to be business-oriented, because without that, the museum business and culture industries do not flourish.

It is really important for all of us to understand that the world is faster and very much smaller. Thanks to the critical voices, this provides us with a very large market and lots of opportunities, and that's also one of the key areas of cooperation between DNP and us. Let's say that, when we structure activities, we always put the audience at the center. We focus on collections, exhibitions, events, research. And then, of course, professional capacity is something that must be taken into account, insomuch as if we don't have some sort of knowledge in-house, we partner with organizations or corporations that have the knowledge we lack.

Thinking ahead to the future, we are now focusing on things such as challenging collecting practices. We want to question issues relating to ownership. We want to move towards sharing our collections not only regionally and nationally but also internationally. We are fully aware that museums are still authorized sources of information, but we are also aware that we want to make sure that the audience can participate in the information-building. Museums serve as mother ships for experiences. They operate on-site, and operate online. They can be accessed from elsewhere as well. One of the key

matters relates to how we communicate the contents. What is the role of technology, and what is the role of interdisciplinary research and innovative teams? And that's also one of the key ideas related to our cooperation with DNP.

I'm finishing my presentation with some ideas related to what might change in the future – first of all, the use of expertise. Instead of having all possible areas of expertise in-house, we might move in the direction of using so-called clouds of competencies, collecting teams of specialists around projects. We certainly want to share the images that we have in the collections – and of course, we're now talking about digital sharing. We want to involve audiences in the production of knowledge. We want to question our collecting practices and modes of display, and develop relationships with other sectors of society. There is one thing that certainly never changes, this one: the human need to encounter the authentic, original art object. That certainly remains the same.

It's about multisensory experiences, social interaction and emotions, and accumulating knowledge. The very big question – and a very positive challenge – is how we might be able to play around with this, and simulate encounters to ensure that our collections are widely accessible. This is the task of the memory organizations and the museums. It creates, wonderful, wonderful potential for the collaboration between DNP and the Ateneum Art Museum, the Finnish National Gallery, because we really want to make sure that the collections can be accessed using as many routes and means as possible.

Speech “New learning at the museum”

Satu Itkonen,
Head of public programs, Ateneum Art Museum/Finnish National Gallery

I am a little bit excited because this is my first time in Japan and the first time I am meeting you all. Thank you for inviting us here.

My presentation will be very practical, because I am a museum educator. I hope you might find some new ideas in it from some of the things we have been doing, especially in the field of museum education.

In this photo, you can see some young people who did a summer job project this summer in our museum. The photo was taken just before they opened their own, self-curated small exhibition of paintings made in our museum workshop. These are some other young people who had made these self-portraits, which were inspired by an exhibition held in our museum. This is just one means of working with audiences in a participatory way.

Photo: Erica Othman, Ateneum Art Museum / Finnish National Gallery

This is the structure of my presentation. First, I am going to talk about museums as contemporary learning environments – not very theoretical, but there will be some ideas. Then I’ll talk about some recent trends in how people learn in museums. I'll go through some different learning needs by giving very practical examples from museums. Then, at the end, some values, challenges and conclusions.

This is what museums are, as contemporary learning environments, and at their best. Museums are, I think, very safe places for us to go. They are accessible: physically, culturally and socio-economically, and also intellectually.

We should make museums easy places for people to get to. Museums welcome people of all ages. Different age groups can meet each other in museums, and we design things for older people and for small children. If a museum is a good place, it will encourage interaction between people, as well as interaction with and via the art images or objects. Did any of you ever have fun in museum? Raise your hands. Good, we have things to do. We have a lot of work to do.

I will give you only three thoughts about how museums have been changing in recent years. Of course, we can view them in silence, but we can also do more and more in museums. It's also possible for people to participate, and we want to encourage people to interpret, and form their own thoughts about what they see.

Second, we think that museums have an institutional voice. If there is a text, it's like a truth, and it's what the museum says. But more and more museums are beginning to tell us who has written the text, from what point of view the text is written. I think this is good, because there is no machine writing the texts, making the exhibitions or making the choices. The third thing is that, of course, there are guides talking in the museums. We also want to encourage people to talk with each other more and more, both metaphorically and in practice.

I want to talk about how people have different learning needs, and how we can serve people with different learning needs in museums. Many people come to museums for contemplation. They want to see something beautiful, or they want to be alone by themselves or with a friend, but in peace and quiet, just to relax and contemplate and see. We want to give people some peace of mind when they come to a museum, like a church.

Many people want to read a lot. They want to have various texts: the title of the exhibition, the sub-heading of each gallery room. Then we have wall texts, extensive labels on each work, leaflets, catalogs, research-oriented catalogs, text online. We have to have many kinds of levels of texts, and of course it has to be understandable.

There are people who want to have information: some traditional guided tours led by professional guides or other specialists, lectures, audio guides. Nowadays, many of our guided tours also include periods for discussion, and for this we have this text here, VTS, which means Visual Thinking Strategies. This is a method we also use, and it’s a discussion-based way of looking at art. We are not giving the people “the truth” about a painting; instead we want them to discuss it more. That can form a part of a nice guided tour.

In this picture you can see our museum auditorium, which we also use for giving guided tours called “Introductions to Exhibitions”. You can get a fair amount of information in this area. There is a guide and visual presentation for each exhibition going on. Some people learn best by doing. I have been reading some research saying that 80% of people remember if they have done something by themselves, and about 10% of people obtain their memory by reading. But we know that many people learn best by doing something themselves, doing it with their bodies. In this picture you can see one of our museum’s “open pop-up” workshops. It’s full of people of different ages, who participate in it every Saturday. It's held in the middle of the museum, so you can go and see the exhibition afterwards.

Museums around the world are moving towards a more democratic way of working. Their audiences can be involved with the museums, designing their programs. Sometimes visitors and other institutions are even designing along with us. This photo shows a gender debate that was held this summer. There is a conversation, some panelists talking. We got a full house of people, and new audiences. We designed this event along with some other organizations. We have also just finished a 3-week season of “My Choice” tours in the Ateneum, in which our staff participated. Not only our Director and my colleague Anna Maria, but also members of staff led 20-minute “pop-up” tours. They chose and focused on one art work and talked freely about it. The guides were museum front desk personnel, guards, curators, researchers, and marketing personnel – so not just curators, but also people who normally guard the exhibition. They were so enthusiastic, and it was a great success. It made these people connect with the audience and think about the work of our professional guides, gaining more self-confidence to talk about art and being proud of their work.

It was really great fun for us, and we got a large audience. We are now beginning a new series, “Ateneum Live”. It consists of debates about current cultural issues in society. It starts in our new restaurant in 2 weeks’ time.

Some people learn through non-verbal communication, because art doesn't necessarily need words. In our dementia project, we trained nurses for elderly people to use art, art galleries and non-verbal communication with their patients so that they could learn to enjoy and use art and museums. Art images, and the use of different senses, can be a way of communicating when the ability to communicate with words has vanished. The goal of such projects is to bring generations together in order to learn from one another, and to link art with people's own lives.

Of course, many of these examples of learning can be also done online. I do not have so many online examples here, but what we are now planning together is something that is going to be quite digital. We can also use the digital world without words. One example is the Helene Schjerfbeck application, a co-operation with DNP. In this picture, we can see the hesitation of these three old ladies. First, it's "Oh my god, what am I going to do with this?" Then little by little, they become very interested in doing something and touching the screen and it's, "Oh, what's this?" or "How does it work?" This is something we're going to be seeing more and more. All of us are learning to use digital ways more and more, and it's opening up the world of art as well.

To conclude, I'll talk about some problems. If you work with elderly people, accessibility can be some kind of challenge. So can trying to reach out to all the people who cannot come to museums. We should have some online provision for them.

We want to attract young people, but this is a little bit challenging in Finland. We talk a lot about the fun of participation. It takes a lot of time, but it's rewarding. How do we really do things together? There is a kind of question mark here.

There are problems of diversity. How do we embrace all kinds of diversity: sexual, intellectual, social and cultural? In the end, the problem is funding. Is there any person from a museum here who would like to have some more money? No? You are happy with your funding? Okay, good, wonderful, great. Now, I want to share three values of the Finnish National Gallery with you. With regard to public programs, we have three values. They are "togetherness, openness and professionalism".

"Togetherness" means that we want to create our audience's opportunity for experience together. We value all the people who are working in our museum very much. Togetherness also means we want to bring people in art together. Of course, that's the main thing. Togetherness also means we want to listen to our audiences. It takes time and it's not always easy, but we should listen more to what they need, what they want. Togetherness is also having fun. We also want to have fun at work, but we would like our visitors to have fun too.

The second value is "Openness". We would like to develop more open data and collections online. What does it mean to be open? We should indicate clearly who wrote this thing, whose opinion this is, whose choice. We would like to use more VTS – Visual Thinking Strategies – and other methods that make people participate, or those who want to.

We are developing outreach projects and entering into discussion with the society surrounding us. But it is not so easy. We should reach for the stars. What we have been searching for in the stars and have reached, that is here also. Nothing is impossible. I could not have imagined that this kind of cooperation would be possible.

The last thing – “Professionalism” – means we should always try to do things as well as we can. Ateneum’s strategy is to strive towards being like a classic with a twist. This means like classical, but also with something new and something nice. We want to respect history, the people and our audiences. We want to cooperate with the best possible partners, as we also have this possibility.

Eero Järnefelt: Landscape from Koli
1928
125.50×196.00 cm
Finnish National Gallery /
Ateneum Art Museum

Photo: Finnish National Gallery /
Yehia Eweis

Now, here is my last slide. The title is "Fuji Koli". This image is a kind of iconic image from the Finnish countryside in summer. There is a lake, there is a tree, and you see it from above. Most Finnish people say “this is really wonderful. This is something I want to see”. We are now approaching something quite new in our cooperation. I would now like you to close your eyes, please. Okay, now, can you see in your minds an image of Mount Fuji? Thank you, you may now open your eyes. You could make a pair of these images I suppose. Thank you for your time and for listening.

Speech “Museums and collections”

Atsuko Yamaguchi, Assistant Curator, Museum of Modern Ceramic Art, Gifu

We are grateful to be able to talk about this happy topic, “Museums and Well-being”. Because museums are faced with lot of issues and challenges. But please think of my discussion as an example of what we are doing to deal with this, and how we are actually able to deliver happiness to our customers.

My specialization is ceramic art, but I have also been involved in education and outreach programs. I'd like to talk about this topic from two perspectives: as museum curator and educator. I don’t think most of you have ever been to my museum in Gifu, so let me introduce this first.

It's a huge structure opened in 2002, designed by the well-known architect, Arata Isozaki. It's a complex structure: the ceramic park MINO, part of which is the ceramic museum. But it is not just a museum. There are also a pottery production area and a teahouse, a lot of different facilities. You can spend a full day enjoying and appreciating things related to ceramic art.

We are located in a city called Tajimi in Gifu Prefecture, known for its long history in ceramics. Back in the 16th century, during the Momoyama period, a well-known tea master who was also the master of potteries, Furuta Oribe, came from Tajimi City. Even today ceramics is a huge industry here, but students of ceramics also come to Tajimi to learn and develop their skills. That's where we are, and how we are, and I would now like to talk about my museum task.

Our collection consists of items from after the Meiji restoration in Japan, basically Art Nouveau-type ceramics and objects. The regional museums are known for collecting their local collections, but in our case there were already local museums which had their own collections. We wanted to have a more global or international set of collections. The characteristic features of our collections are that we include individual artists, but also have mass-produced items as well as the craft items.

Let me talk about our collections. As you very well know, in Japan many public museums were opened during the economic bubble of the 1980s. Buildings were built first, without collections already being available, so after the structures opened, the museums had to get collections. In the 1990s, we faced a similar situation to that discussed by Dr. Pettersson. Then, in the year 2000 or so, a lot of questions were asked regarding what to

do with the collections we had collected. How to make better use of those collections? The environment has been changing for museums because people's idea of collections is unique in Japan. Going to museums doesn't mean that you go there to see certain collections owned by a particular museum. This is not a practice in Japan.

In the case of my ceramics museum, we have two galleries. The one you see now is the main gallery, 900 square meters, which is used for special exhibitions or traveling exhibitions. When we hold special feature exhibitions, we get a lot of people. Sometimes they form a long queue before the opening, but such cases are very rare. It's when the special feature exhibitions and large traveling exhibitions are held that we get such a large volume of traffic.

There is a sub-gallery as well, 400 square meters in size. This is the facility used for the collections for exhibitions on some chosen themes. All the exhibition displays feature local artists. As I said, we do not collect works of the local artists mainly, but regularly feature artists so as to exhibit and display the works created by these local artists. Later on we may include these works.

We do not have a permanent exhibition facility for the overview of the history. Japanese museums may have some good collections, but collections are not always permanently on display. In the case of our museum, we don't have a large enough collection to organize a permanent display of the collection items; therefore, we hold exhibitions featuring some selected topics or themes. Because if you say, "Here is our collection, please come," people in fact don't come. So the issue is how to make people love our collection. In order to promote people's interest in our collections we have introduced some initiatives in recent years.

This is one of our collection items from the KPM in Berlin. It's a centerpiece "Centerpiece decorated with ancient Egyptian women, overglazes and gold" created back in 1902; this is one of the featured items that we hold. Using this as a core we held a specialized exhibition called "Art Nouveau Decorations". The exhibition was brought to Tokyo as well. We have a collection of ceramics from the Art Nouveau period onwards, so there are a lot of ceramics from the Art Nouveau period. About ten of the ceramics that we already had in our collection were featured in this particular specialized exhibition.

This is another collection item, by the Meiji period pottery artist, Miyazawa Kōzan. This was featured in the exhibition titled "Ceramics Japan". This will come to The Shoto Museum of Art in Tokyo.

We do have collections but some of the pieces in the collection are featured, so we feature part of the collection to hold exhibitions. Also, they form part of the visiting exhibitions. About four museums in Japan were able to host the same exhibitions featuring these themes. That's a way to increase our exposure. We cannot do things like this by ourselves alone, we need to join hands with other museums to cosponsor these exhibitions. I think this is a good initiative to increase our exposure.

Also, we collaborate with contemporary artists. In this picture, on the bottom left is one of our collection items, and on the top right an art work produced by a well-known contemporary artist. By inviting these contemporary artists, we had a wider opportunity to expose our collection and make it known to our visitors.

Another exhibition, “Reflection”, featured two contemporary artists. Last year, there was one contemporary artist and also another artist who was involved in our workshop for Japanese lacquerware. They chose some pieces from our collection, and then alongside the pieces they chose, their own works of art were exhibited. By inviting these artists, who have a different experience and background, to choose pieces from our collections, we're able to show a different side of our collection.

“Reflection” exhibition venue

As I said, people don't usually go to see the collection. To break away from this situation, what is important is education for appreciation. As Ms. Itkonen said, art appreciation closely relates to how museums can display works of art, how to make lighting and captions, which includes labeling. It relates to how you want an audience to see the works of art. It is our future problem.

With regard to appreciation, we are focusing on education because we want visitors to have a face-to-face encounter with the works of art. To do that, we have various tools available, captions or audio guides. All these tools are there to help people enjoy and appreciate more what they are looking at. I'll tell you something about when these tools play their role, what kind of appreciation will be brought up, and by what kind of effect.

Our budget for education purposes or outreach purposes has been almost nil about seven years. My job was to do something without any budget assigned to me. So I had to rely on the help of the people, the manpower that we have in the museum. I'd like to introduce you to three examples of the kind of initiatives we have.

One is the Gallery Talks. Every Sunday there is a gallery talk featuring one of our curators. The curators are all specialists in ceramics and potteries, but individually their expertise is different. Every week they take turns and have to present their talks in spite of whether he or she is the person in charge. This is a challenge for them, but also these are an important opportunity for them to interface with and get together with the visitors. That's why this weekly Gallery Talk is very important for us.

We want the visitors to start discussing, talking among themselves about the works of art they are looking at. What they like to hear when they visit museums are like stories: the background or history, who the artist was. So story narratives are what they like to hear. Because we feature ceramics, how ceramics were produced technically is also another point of interest – was a lathe used, were dyes used to produce these pieces of art?

There's a message that the museum would like to communicate, but between this and what the museum visitors like to hear and learn, there's a gap. That's why I believe there is potential for us to make a better job of outreach and education.

In the Gallery Talks, we focus on making invisible matters, such as weight or texture, visible to visitors through words. We communicate this because pottery is supposed to be in your hands, but when we display them in museums they are encased in a glass display. We communicate verbally what their weight is, what their texture is, in this way.

The other example is the parent and child appreciation session. I think this is an attempt made by many museums in Japan, not just by us. Children would visit our museum and choose a certain work of art they liked, and tell their parents that this or that particular piece of art was their favorite. The following is a very interesting example I would like to report to you.

A boy came to us with both his parents, father and mother. A member of our staff and his mother accompanied this small child. He got very excited, and liked to emulate using

all of his body, and almost copied the work that he was looking at. He had to tell his father about his favorite art piece from those that he'd seen. The father had not yet seen it, so the child used all of his resources, body movement and gesture, to try and tell his father that this particular art work was his favorite, and the father would have to understand what his boy was trying to tell him. This is good, to generate dialogue between the boy and the father.

This boy seemed to come to love the museum. He became almost a curator himself, a member of the museum staff. He was there to tell his father everything he learned about the museum. For instance, he showed him the caption: "Look at this". When he was touring the museum with us he had asked, "What was this?" and we told him that this was the information about the work. And now he was trying to tell his father that this was information that explained about a piece of work.

This is a good example of appreciation, having this moment to share the experience about his favorite art work with his parents.

Another appreciation session with children involved the use of a worksheet. When we have many children of different age groups visiting us all together, we use these worksheets. I became very friendly with this boy in a sweatshirt when he had the exhibition of Meissen china. This boy happens to be very familiar with Greek mythology, and we started talking about *Neon Genesis Evangelion*. I'm a great fan of *Evangelion*, so looking at this we had an interesting discussion about *Evangelion*. Yes, we were looking at the same object and piece of work, but the discussion expanded, became inflated. This was a fourth-year student at elementary school, but he promised me that he was going to make another visit to the museum. The key thing was that the museum was not a place where you were supposed to be silent, but a place where you could debate, discuss, talk. Also, it was a place where somebody to share information with was waiting for you, in this case myself.

This is my last example: appreciation with the involvement of artists. Last year, we had an exhibition featuring "*Iki* of the Meiji period" (Superlative Craftsmanship from Meiji Japan). We held a workshop comparing this with Japanese Sweets. We invited a Japanese sweet maker called Nikka from Kyoto. The making of Japanese sweets is a process of not adding all things, but trying to remove things from what it is there already. You have to choose certain elements or factors from the art works, and try to create and make the Japanese sweets. A similar process applies to art appreciation.

Because we have a tea house within our premises, a tea ceremony was held for people to enjoy the Japanese sweets based on their appreciation of a certain work of art. Usually you are not able to touch the works on display, but this is an opportunity where people are able to actually see and feel the art. Particularly in a tea ceremony environment, people are able to actually be more involved and more engaged, and could actually talk about this.

This is very important for the operation of museums to go forward. Usually there are curators at museums, but educators are a totally different presence. I think educators and curators can work together to change the way the collections are displayed in museums. That's another area in which we will be trying to make improvements in our museum as we go forward. Thank you for listening.

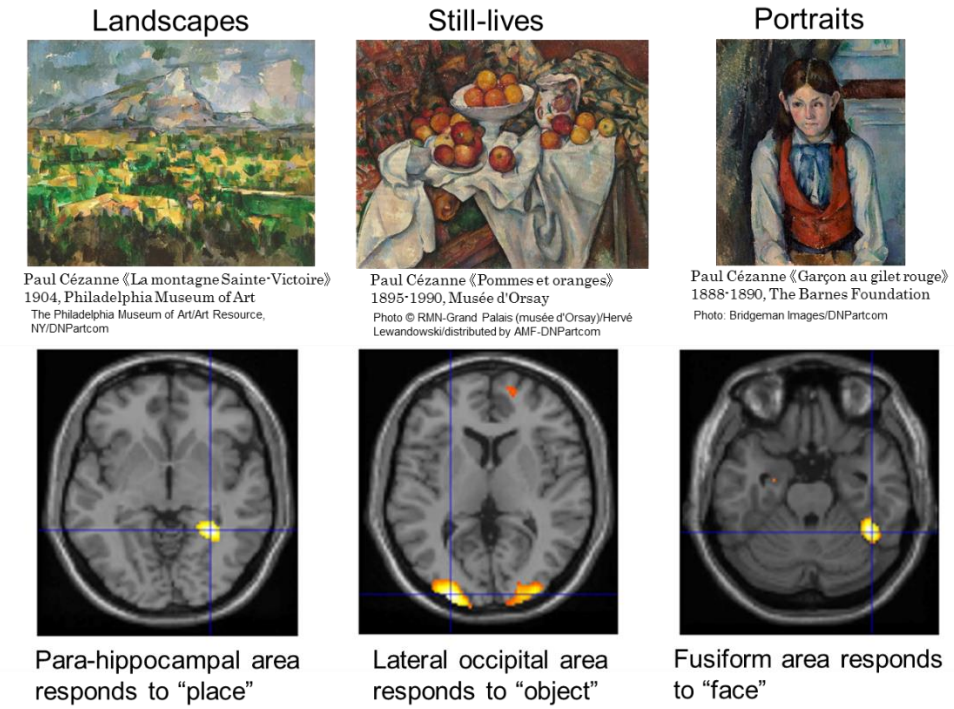
Speech “Art appreciation and the human brain: neural and psychological responses in aesthetic experiences”

Hideaki Kawabata, Associate Professor, Keio University

The art museum and the brain: people don't think there’s any connection between the two. However, all kinds of experiences – feeling the beauty, drawing a picture – all these are basically based upon brain functions. We would like to explore and study beauty and art works as a science. What I would like to talk about today is that the brain actually tends to seek to enjoy the aesthetic experience of beauty in order to improve one’s sense of well-being, to become happy. Achieving well-being means that you will have a pleasurable and fun feeling. As a result, you will eventually feel happiness and well-being. As a part of that activity or process, our appreciation of art comes into being.

When we look at paintings, how do our brain cells function? Our research methods use the fMRI and the measuring brainwaves. Have you ever actually tried this MRI? Some people might have tried. Because it's kind of noisy. But how can people enjoy the beauty of art? Can you enjoy art and detect the beauty? This is based upon assumptions that we all feel the beauty.

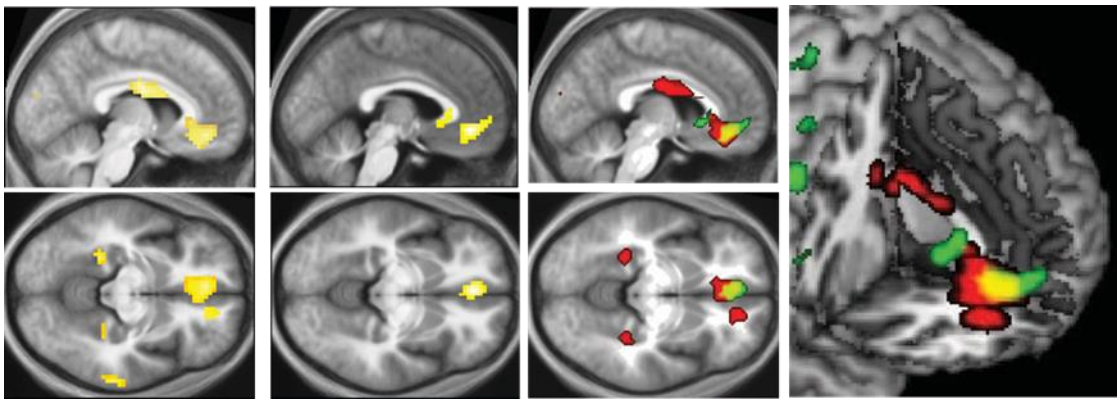
With regard to painting, there are different categories: landscapes, still-life paintings and portraits. When you look at a landscape painting, the parahippocampal area in the brain responds to the place. Because of the location information, the parahippocampal side area actually responds. On the other hand, with still-life paintings, the lateral occipital area responds to the object, because this is the brain area that is in charge of information processing when you look at the object. When you look at a portrait, of course, the face or the human being expressed by the portrait, that comes under the information processing domain of the brain, the so-called the fusiform, which is at the bottom of the brain. Deep in the brain, the fusiform area responds to the face. Portraits or still-life paintings, these are the types of categories into which you classify paintings and art. But in the brain, there are certain domains where the brain responds to the location, object or face.



The brain information process depends upon the category. So, correspondingly, when we look at an art work that we classify in the brain, we also classify it accordingly. When we look at an art work, regardless of the category of art work, how do we appreciate the beauty? For example, what kind of objects do we feel to be beautiful? It depends upon the individual person, on differences of culture or gender or past experience that might differentiate the way of feeling the beauty. We found that there is a common feature when we feel beauty in the brain. For example, fMRI, the brainwave measurement that you get when you feel the sense of beauty versus when something's ugly, and then you actually do identify. In others, the bottom part, which is the deep part of your forehead, the orbitofrontal cortex, works and activates that. When you feel something is ugly it is the left motor cortex, that is, the left half of the brain, that becomes activated.

Let me give you an idea of what the motor cortex is. Because the motor cortex actually moves your body – your legs, hands or arms, your limbs – so this is the area, the domain of the brain that is relevant to your hand activation. When you look at an ugly thing, you'd like to be away from it or you'd like to remove it, brush it off. Maybe that avoidance behavior occurs in the brain – that's our interpretation. When you look at beauty that relates to the orbitofrontal cortex, and that's when you feel beauty as you look at a beautiful art work or design. But that domain is also activated when you listen to music and feel beauty. The red color here, versus the green and yellow colors to the right of the panel, you see the yellow part is reacting to both the visual and audio stimulation. The

yellow part is the common area for visual and audio stimuli. That's where the orbitofrontal cortex is activated. This domain is related to the so-called reward system in the brain. In other words, for the brain, beauty is like a reward.



Researching the brain's response to beauty, we began to know that the brain feels beauty for many objects. Some people find beauty in dancing or mathematical formula equations. Some mathematicians say, "Oh, it's a beautiful equation." Factory workers said that when you looked at the design or layout of their plant, you felt, "Oh, it's a beautiful plant." Some designers who make drawings say, "Oh, it's a beautiful drawing and design." When the object or thing that you feel is beautiful is so diverse, the common feature is the reward system in the brain. The beauty is like a reward, and the function of brain after sensing the beauty is that the reward system is triggered, stimulated, therefore this occurs in that domain of the brain.

Recently, we did this research experiment. In this photo, you can see a man to whom rubber electrodes have been attached. On his forehead we attached a blue pad, and on the top of his head we put a red-colored pad. The rubber electrodes are attached. A very weak electric current flows through your brain from the positive to the negative side. In this layout diagram, the electric current flows from the motor domain to the frontal brain domain. To what extent does the person in this stimulus test register beauty when he looks at the art work? Compared to the stimulation, they are less likely to register beauty after the electric current stimulus. Because the function is inhibited in the orbitofrontal cortex and prefrontal cortex, and the person is less likely to feel a sense of beauty. On the other hand, to what extent did they register a sense of ugliness, which would not undergo any change after the electric current stimulus?

What does this mean? We think that beauty and ugliness are two totally different values or concepts. But they can possibly be coexistent. Actually they sometimes coexist in so-called modern art. Both beauty and ugliness coexist in some art works such as

Francis Bacon's paintings. The concepts of beauty and ugliness became much more clearly defined through this brain study. Not only a feeling of beauty, but maybe a person's desires were also stimulated, or some of the person's desires toward the persons or objects, and that also stimulated the orbitofrontal cortex: the desire to ride a bike, watch TV, eat tasty cake, to feel good toward a person. Regardless of the category, this activity of this orbitofrontal cortex is stimulated or heightened by that kind of stimulus.

You might have heard of the substance dopamine. For example, when you look at beautiful art and feel it's beautiful, dopamine relates to the reward system in the brain and that value experience forms the subsequent sense of happiness or well-being. In the domain of the brain, there is a pink-colored area where you feel joy and happiness. There are other subdomains related to taste, hobbies, desires, or rewards.

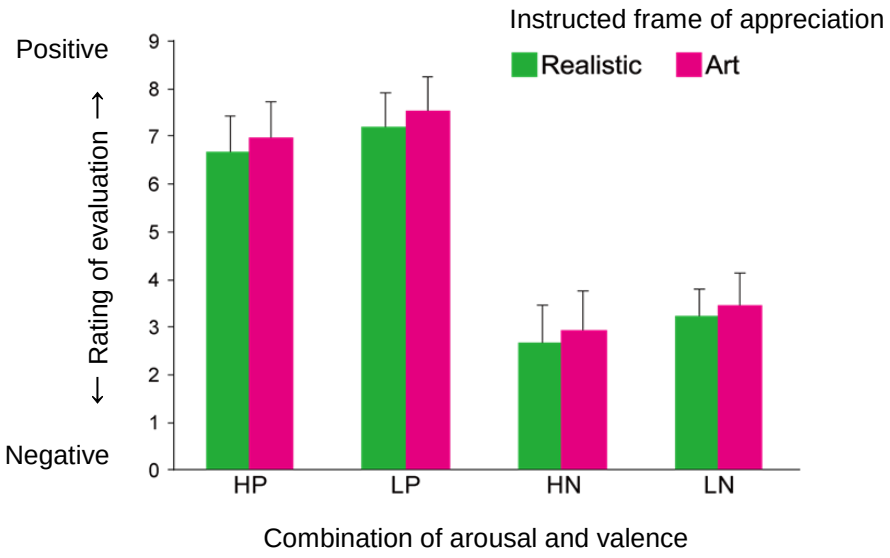
Through visual and auditory stimuli, we feel visual stimuli from artwork, and we feel auditory stimuli from music. If it is sculpture, you may feel visual and tactile types of stimuli. Depending on the kind of sensory information processed, we try to satisfy our desire. By sensing their beauty we can satisfy the desire. That is the function of the brain, and then we make judgments about whether we like it or not, or as a hobby you might make use of those likings and tastes, and then after that there is pleasure, happiness leading to well-being. That is the entire connected circuit within the brain.

On this basis, having aesthetic experiences and feeling a sense of beauty may form a basis of happiness and well-being. But how we help people to perceive beauty? We have to think of that. I would like to show you some examples. Beauty can depend upon the frame or context, or another possibility is relationship to the art work. Research in which we are engaged shows that memory and history, communication and dialogue, or getting tired of/getting used to the art work might have some impact. Within the museum, buying the museum goods, or PR advertisements, marketing and ticket sales – all that might have some impact upon the brain science and psychology as well.

One thing I want to tell you is that beauty is very vaguely defined, but depending on the frame and context it might change. For example, this is an art work by Andy Warhol, called “The Brillo Soapbox”. If you just saw the boxes piled up in the warehouse, you’d say, "Oh, it's just soapboxes piled up." But if they happen to be exhibited in a museum, it will create so-called artistic value. So that context, of exhibition in a gallery, might define the value of beauty and the art work.

In a recent research experiment of ours you can see this photo. This is just bread colored blue by mold. What is the difference between “this is artwork” and “this is news

photo”? If we say, "This is artwork," then you may say, "This is just stale old bread, how do you exhibit it?" You say, "This is in a frame, you can contextualize the art, but it’s just a photo of this old moldy bread." The art context versus the realistic context, depending upon the context or frame you present. The red color shows the art context-based presentation and evaluation. The green one shows realistic presentation. Of course, the conditions might differ. At any rate, when the same thing was shown as a contextualized and framed work of art it received a higher rating of appreciation in evaluation.



So the framing context modulates brain activities for decision-making; especially decision-making and emotional processing are influenced by that. The particular domain for these is mostly the prefrontal cortex, but they tend to be more activated, or visual information processing related to the occipital lobe might be impacted and activated as well. Involvement in art works can change the viewer’s mood and mind as well.

In our research we did some tests. We made visual material for the test, and then the viewers looked at the art work via a TV program. We compared just looking at the art work on TV with asking viewers to take notes, memos, of what they had seen on the TV screen. In another test, we made the viewer look at the art work and asked them to imitate it by drafting the painting on their own. We observed in our test how the subject's psychology changed before and after the test: whether there was anxiety, anger or some other psychological condition.

By looking at the art work, they reduced their levels of anxiety. Especially after they took notes on the explanation of the art work, or tried to simulate or imitate the painting, their anxiety and anger were alleviated and reduced, which brings happiness to their psychological state. Through painting, energy is activated, and a person's psychological

state is motivated in a better direction. That is one of the findings of our test. In the previous talk, we heard about a child who imitated an object and art work. Such imitation is good for boosting energy levels and making a psychological change.

I just gave you some examples to show that, in order to make the brain happy, we would like to show people artwork. By coming up with different initiatives, we can even improve the way people sense beauty. It will improve the subject's sense of well-being – that is our experience. But we have tested that in a test lab. What about our actual society? It is very difficult for us to know how you can perceive and sense the beauty, and how the brain really functions in real museums and art galleries. We try to understand beauty and art works through psychological states and brain functions. At the same time, analyzing the art work and analyzing how the people appreciate artwork in the museum may bring us closer to knowing how the brain and psychology function as well.

Speech “The power of art, as seen from hands-on social welfare experience”

Taizo Oshiro, Associate professor, Tohoku Fukushi University

I am going to talk about how art appreciation can be used in the field of welfare, because I work in this field and want to share some examples with you.

My research and my practice is concerned with so-called “clinical art”. This was started in 1996 to improve or at least slow down the progression of dementia, by neurosurgeons, doctors and the artist Kenji Kaneko – as well as counselors, called “family care advisors”, who work with the families of the people with dementia or caregivers. We formed a team to start this initiative. Through the creative act of making a drawing or sculpture, we activated the brain so that people would be better able to realize this for themselves. It's a form of self-expression. It is not just for the elderly with dementia: the art technique is also used to improve the sensitivity of children, or for sensitivity training, as well as for mental health care of the adult population.

“Art therapy”: maybe this is the term that you are familiar with. But when you say “art therapy” you tend to think of a psychological approach. Psychotherapy is what you think of when you hear the word “art therapy”, where you have a client drawing a picture, and through this picture you try to understand the patient’s state of mind. By contrast, clinical art involves the participants taking part in the creation of art, through which they can change themselves. The production of art is the key part of this. I think this is important in terms of the themes of this particular symposium, because as their work of creation, their art is praised and receives words of encouragement, people can change themselves.

Dementia is a disease where you lose the functionalities that you have acquired in the course of your life. If you were able to be 100, it goes down to zero. People have fear and frustration, because in their daily life people with dementia lose their confidence. They become frustrated, feel sad. Also family members suffer as well, they become confused and frustrated. They know that they are not supposed to be mad, but still, because this happens every day, they tend to raise their voices and get angry. Then they regret what they have done.

By creating art in such situations, people can enjoy art from the bottom of their heart. They can create wonderful pieces of art by themselves, and by receiving words of praise, words of encouragement from others, those who participate in the program find joy and become more confident, and also find the will to live. In other words – using some technical

terms – it improves their self-efficacy, heightens their self-esteem, it improves QoL (quality of life). We believe, therefore, that clinical art improves QoL. This applies not only to the patients, but to the family members as well. You thought that your father had lost all of his functions, but now he's able to produce such a wonderful piece of art and also, when he is praised, you see your father feeling happy because of this praise. This means the family members are also relieved, and can also become kinder and gentler than before when in contact with the father. So that's another change that can be expected.

Practicing a very high-quality art program, participating members of the family are also involved in art creations and they can enjoy the process. It's known as a respite. They're tired because every day they have to take care of people with dementia, but this gives them an opportunity to take a pause and they can enjoy the process of art creation. They are counseled by professionals, because the family care advisors are there to listen to their concerns.

Let me explain to you how this clinical art works. First, there are doctors who perform diagnosis or tests, and who also give treatment. There are clinical artists, who provide the high-quality art program. In addition, the families, who also have a lot of fears or concerns with regard to taking care of the dementia, are cared for by advisors, who have a responsibility to help them. These three players form a team, and work with the patients and their families.

The classes are divided according to the level of dementia. For the light cases, we have 12 patients being take care of by four clinical artists, but in the case of most severe dementia, we have a one-to-one supporting program. It runs for about three months, nine times a month, and every session is about two hours long – each session of the art program is about two hours long, and participants can enjoy the clinical art process. Sometimes the patient takes a test at the same time. At the bottom you can see some information about the caregivers. Usually, they enjoy this art program together with the patients once a month, or if need be they can go to a separate room to receive counseling from the family advisors.

When you hear the words “art program”, you tend to think just about the process of art making, but clinical art is actually composed of three parts. We can call it clinical art if these three parts are all present: Introduction, Art Production and Appreciation. You cannot just invite a patient to draw a painting or create art on day one, because they are not used to it. They are tense, or not relaxed. Therefore, in the Introduction part of the three programs, we invite them to enjoy music or sing or dance, and also to have a discussion or talk about what they are going to do. This is the initial phase, to create a more relaxed environment. Once the people are more motivated to tackle the art program, we start the next phase.

This next part is very important, the session for Appreciation. We hold these appreciation sessions or meetings. The paintings drawn by patients are posted, each and every one of them. All the participants enjoy the appreciation of these art works. In terms of our symposium today this appreciation part is the one which is most relevant, closest to what we have been talking about.

Because in the clinic, art appreciation sessions are not critique sessions. If you are at art school, you score the students’ work. But in this appreciation session, although advice

is given by their professors, whatever the quality of the picture, it's always praise, kind words, that are uttered by participants. Someone said that “you may be difficult to find some words of praise from such poor drawing because you had studied art and you are the specialists of art”. But still, in our situation, we always give praise. Because you can find the goodness in any drawing, any piece of art – there's always some surprise that you can identify in any piece of work. My sensibility as a clinical artist consists of whether I can find such goodness and an element of surprise in all pieces of work. I also have to communicate verbally my good impressions and the surprise that I detected. Japanese people are shy. I was told that the people in Finland are also shy, but when words of encouragement are heard, peoples’ faces light up, and that improves the confidence level of the patients. They actually have a moment of joy because their work is praised, because they know that we are serious about our words. This is the most important part of our clinical art process.

This does not just apply to welfare programs. I think this is important in our lives in society, because clinical art is not just a program for the aged, but can be used with children as well. All members of society can be targets for this part of the program, because art is a content that is relevant to all members of society: art appreciation and these initiatives utilizing art and museums, which are the treasure houses of these contents. I think there are immense possibilities and opportunities for museums to take part in this process of clinical art, contributing to our community and society. It is very important that DNP Museum Lab find that possibility. Because acceptance of all individuals and the diversity of people must be recognized.

Speech “How multimedia systems work for art appreciation”
Ms. Mina Tanaka, Dai Nippon Printing Co., Ltd.

Dr. Kawabata told us about some different examples of how to verify brain functions, and how we feel beauty from art. At the DNP Museum Lab, we used an interactive multimedia system to really scientifically study the user’s behavior and response. I’d like to give you some examples of scientific study and verification.

So far, Kitajima and Ida have already covered the topic of the initiative project by the DNP Museum Lab, but I'd like to show you several photos of DNP programs. During these we did scientific research on the subjects: how to measure the increase and decrease of interests, as well as their brain systems, called mirror neuron. I'd like to give you the results of some of our studies. Finally, I'd like to tell you about the future direction that our joint collaborative project with the Ateneum will head toward.

As Mr. Kitajima mentioned, the DNP Museum Lab started its collaborative project with the Louvre Museum in 2006. Its aim is to create a brand-new art experience. By applying multimedia, it will become a testing ground for art appreciation. The Louvre provided the art works, as well as the academic information concerning them. Then, we developed a technology for how to display it: the technology, methodology and technical solutions. From 2006 to 2013, ten art works were provided to us from the Louvre at this DNP Gotanda Building. As you can see, these were paintings and statues, excavated articles and handicrafts – decorative arts ranging from paintings to three-dimensional objects. For the appreciation of these works, the project developed various interactive systems, as well as image programs, contents and workshop tools, almost 100 pieces in all.

Twelve types of multimedia that we developed were actually installed in the Louvre Museum in Paris. This one is still displayed in the decorative art section at the Louvre, so you can see that today. This one was removed two months ago, but that was in the Spanish painting section of the Louvre, a multimedia display installed there. This one is still available: it concerns ancient Greek,

Etruscans and Roman art, three types of multimedia display. Four different systems are still displayed in the sections for decorative arts, ancient Greek, Etruscans and Roman antiquities. If you are planning to visit the Louvre, please make sure to visit these.

To provide a chance to enjoy the art works in places where there are no art works, the French and Japanese specialists developed the program for appreciation in workshops using a tablet. This was actually tested and practiced in a middle school art class. It is suitable for both children and adults, and many people can now have a chance to try it.

This is a second project by this Museum Lab, which is taking place at the BnF, that is, the National Library of France. The aim of the project is to digitalize the ancient globe and celestial globe collections as digital archives. The three top collections of the BnF include these valuable globes and celestial globes; 55 especially important globes were 3D-digitalized using photographic tools uniquely developed by DNP. It was of course difficult to display them to audiences because of conservation concerns, but now the high-definition precision data enabled them to view them. The globes were returned to France after the end of the exhibition, but this multimedia system is still here, so you can see it today too. If you wear the head-mounted display, you emerge and enter into the celestial globe by means of virtual reality. During the break, I hope you will be able to try out this virtual reality. On the other side of the wall is the multimedia display room, the exhibition hall for this virtual reality multimedia system. The multimedia was displayed in Gotanda, but at the BnF in France, it was also displayed in this way using tablets.

The third project of the Museum Lab is in collaboration with the Finnish National Museum, the Ateneum. The initial program highlighted Helene Schjerfbeck, the iconic

national artist of Finland. The commentary system was developed for the paintings on paper, which are difficult to display; but by means of digitalization, all the works can be displayed. All aspects of this artist can be understood. In Japan we had a traveling art exhibition across the whole country, for example at the Tokyo National University for Fine Arts and Music as well as the Museum of Modern Art in Hayama. As the previous photo presenter showed, the multimedia for this purpose is in the permanent exhibition hall at the Ateneum, Helsinki. We have launched this new project, which is a more ambitious initiative through collaboration. We are targeting senior viewers, so we would like to explore the further potential of this effective art appreciation.

Let me tell you some of the results of the scientific study. As I said, the Museum Lab has developed many different types of appreciation system of this kind. We then accumulated knowledge as to how this facilitates viewing skills. Will this multimedia tool really assist people and facilitate their viewing? Scientific study and academic data must be collected.

This picture shows a verification of the artwork and multimedia for the sixth exhibition. There was a portrait of ancient Egypt, which was attached to the top of the mummy's face. This is a study which was done in collaboration with Keio University under the guidance of Professor Yasue Mitsukura. In the photo you can see the portable EEG equipment on the left hand side at the top. The subject wears this machine and then walks around the exhibition hall. The measurement may be limited by this, but you can measure the increase and decrease of interest by looking at the brainwave.

The other picture shows the ceramic exhibition case. This was the seventh exhibition, consisting of dishes and tableware of *Manufacture nationale de Sèvres*. Unless you actually hold the dish in your hand, you don't really get the feel. If those plates are placed inside glass showcases, you can't touch them. It looks as though they are jewels, it's difficult to understand that they were actually used as plates or tableware. You need other methods to obtain that understanding, something useful. We focus upon the mirror neuron.

What are mirror neurons? The neuroscientists at Parma University happened to discover this by using monkeys. When the monkey grabs the food, what kind of brain neuron is functioning? In a normal test, the banana was given to the monkeys so that they would grab it. But when the human researcher grabbed the banana in front of the monkey, it actually stimulated the same domain of neurons in the monkey's brain as it would have done if he were really holding the banana himself. So that the monkey was trying to understand the people' s actively: if a person grabbed a banana in front of the monkey,

then he might be wondering whether that person was trying to eat a banana, or whether he was willing to give him the banana. This may be a response typically observed in social animals. Of course, the monkey is a social animal; he was trying to understand something about other monkeys, or what the other person, the human, was doing.

The human brain also has a similar system, called the mirror neuron system. If you show a hand animation in a narrative program about an art work, it may induce sympathy in the brain of the viewer. For test purposes, we created a film in which a view of a hand was inserted. There was another film without the hand. They both showed how ceramic pottery was made. On top you can see the insert with the hand, while in the bottom picture there is no hand on the screen. When the hand shot was inserted, the mirror neuron system was stimulated and activated. The LC and RC of the chart indicate the activity of the brain related to the movement of the hand. When the hand shot is inserted, you see activation of the brain. When a person looks at the hand in the image, the person's brain works as if they were trying to make such a ceramic. When you try to make a narrative film, maybe you could insert an image of a hand that would facilitate the understanding of the viewer.

We discovered an interesting phenomenon when we performed the test for mirror neurons with or without the hand image. When the tool was manipulated, we removed the image of the hand – only the tool was shown. Then the tool alone was shown, and the mirror neuron system was also activated. It is our assumption that a similar effect was also achieved when the viewers imagined the moves of hands just by looking at that tool.

This picture shows the seventh exhibition of *Manufacture nationale de Sèvres*, where we used a miniature version of the ceramic to choose content, instead of a touch panel. If you put it at a certain designated place, the content will start. It's called a tangible user interface, because you actually use an object that you can manipulate.

If there are other people looking at the person who is actually manipulating the interface, what would they feel? We researched this jointly with Professor Shigekazu Higuchi, of the Kyushu University. In this experiment, we ascertained how the mirror neuron system works by measuring the brainwaves of the viewers who used the tangible interface and touch panel. The user could choose the contents whether they touched the touch panel image or got hold of the object in their hand and moved it.

In the results, when the two were compared, the mirror neurons were more activated when the observer used the tangible user interface than when they used the touch panel interface. That might be related to behavior connected to grabbing or moving the actual object.

In both Finland and Japan, as well as globally, aging of populations is really increasing. Everyone always hopes that they will stay healthy till the end of their life, both in mind and in body. We think that the appreciation of art could make a good contribution to physical health and the mind, and that intellectual stimulation and conversation can give us a chance to feel sympathy. These projects aim at creating an artificial system which has a good efficacy of that sort.

Museum Lab has developed knowledge about interaction systems or scientific verification and study methods, and the Ateneum has a different program and expertise. So we would like to combine the knowledge of these two institutions and make use of this accumulated expertise in this new collaborative project. Thank you for your attention.

Panel discussion

【Attendees】

Dr. Susanna Pettersson, Director, Ateneum Art Museum/Finnish National Gallery

Ms. Satu Itkonen, Head of public programs, Ateneum Art Museum/Finnish National Gallery

Mr. Hideaki Kawabata, Associate Professor, Keio University

Mr. Taizo Oshiro, Associate professor, Tohoku Fukushi University

Ms. Mina Tanaka, Dai Nippon Printing Co., Ltd.

【Chairperson】

Ms. Atsuko Yamaguchi, Assistant Curator, Museum of Modern Ceramic Art, Gifu

Atsuko Yamaguchi (Chairperson) All the speakers presented their topics from different angles, based upon their expertise. Now we would like to cover two subjects as the axis of our discussion. The first one is: "What is the appreciation of art?" The act of viewing the art and art works? And what kind of impact do we receive from viewing art? The second major topic is: "Do art museums raise your level of well-being?"

The first theme is what the appreciation of art is. When you look at, view art works, what kind of reaction or response is occurring in your brain? Maybe additional comments on that could be given in this panel discussion.

Ms. Itkonen, what do you think of this position towards art? What are some of the challenges with regard to the appreciation of artwork, or some of the experiences and feelings in your museum?

Satu Itkonen This question is not an easy one and I don't know if I can answer it thoroughly, but the appreciation of art is confronting something, I think it's looking at yourself and reflecting. It's always important to encounter, and contact. If you're confronting an art work, you're confronting an idea, a statement. You're also confronting another person, because somebody has made the art work.

Susanna Pettersson I may continue on from that by presenting an example. Not very long ago, I held an open event at our museum, the Ateneum. Anyone could come in and ask the Museum Director any question they liked. Among the members of the audience, there was a young man about 18 years old, who asked me a tough question: "Is there a future for the arts?"

I responded to that question by asking him and all of the audience, "Can you imagine the world without any culture? No paintings, no visual images, no music, no words, no written books, no plays, nothing." It became quite a precious moment in a way, because everybody understood that's why we need the arts and what we need art for.

That made us, too think precisely about what art appreciation is. Because without art, we wouldn't have our cultural identity. At the very end of the day we wouldn't be able to communicate without words, or be inspired without the capacity to exchange ideas, etc.

Hideaki Kawabata What do we think of that topic of well-being in conjunction with the collection of art works? I think the art work has the aspects of an interface: self-reflection, connection with others, connection or encounter with the author or creator. You reflect yourself through the art work and the artist, the connection to that – you share that. Historically, there were symbols of gods or religion. Then, people shared that artwork, because artwork was an interface shared by many during wartime. Authority or power was represented by the art work as interface. Depending upon the era and time, the features of the interface may change. What is needed today is for the interface to connect with others, yourself or the creator of the art work.

Chairperson Professor Tanaka, might multimedia have a function in that area as well?

Mina Tanaka Multimedia for viewing, which has been developed for people to really look at the art work, to assist the understanding and viewing of the artwork. That's the purpose of the development of multimedia technology in many ways. But gradually, if you develop this Museum Lab, the SNS(social networking service) will be developed further. People want to share their impressions with others.

Chairperson Professor Oshiro, you talked about the importance of viewing the artwork with demented people, and that their art works are shared and commented on by many others. Does it relate to this aspect?

Taizo Oshio Yes, that is right. One of the merits of art is that every answer is correct. Even with demented patients, calculation is used as a test. But with mathematical calculations, there's one correct answer. If you arrive at a wrong answer, it's wrong. On the other hand, with art appreciation it's different. Your answer is always correct. It's freer, and even demented people can enjoy that freedom. It's easy for them to be involved in this field, and their presence can be accepted and tolerated. That is a good environment, which is conducive for that kind of the attitude.

Chairperson Through our Gallery Talks, I have also learned that it is very important in today's society to be able to sympathize with others. In a museum, where you can freely appreciate art and people's different opinions, you will be impressed that there are people with different impressions and opinions, and it's good that you can share that.

Because you have to accept others, but before accepting others, you have to understand that there are others with different views, opinions, and everybody's view is correct, as Mr. Oshiro said. What the museum offers is an open and publicly accessible environment. So appreciation of art gives us an opportunity to accept others and also to recognize, indeed, that there are others in the same place who may have different views.

Susanna Pettersson Thank you for pointing out about an important matter. It leads me to think about the popular research by the American research team, John Falk and Lynn Dierking. They have researched museum visitors who have different needs and different identities, and come up with a very helpful idea for analyzing our visitors from the perspectives of different needs. To take a concrete example: if my colleague Satu goes to a museum as a mother, she has the identity of a mother. If we go there together, she has a different identity, as a professional. If you go with a different person with different needs and different perspectives, you are looking for different services from the same place.

They have actually indicated seven different identities through which the members of the audience can be categorized. They have to accept others who have different needs. It is a fact that every day is unique, and all needs are unique. This was already understood in the 1990s, when American museums first started actually developing those kinds of services. They had a dream that they could customize the labels, according to the needs of the visitors. They made the information comply with the level of the visitor's demands and needs from the exhibition. That was a very ambitious plan at the time, but with current technology this is something we can achieve.

Chairperson Thinking about the Japanese museum, there's a constraint in terms of budgeting as well as people, the staff. As far as Japanese museums are concerned, it's still very difficult to go for “custom-made for the people who come with different identities”. For Japanese museums, the Ateneum Museum, where is very open to the public, is a perfect example that we should try to emulate and learn from.

I’d like to come back to the question of what art appreciation is. What I feel every day in my work is that when I view the artwork together with the visitors, they want to know the story behind that artwork. Therefore, they tend to focus on the background story. I always have doubts about whether we are successful in connecting the artwork and the visitor, because people tend to be interested not in the art piece itself, but in what is behind the piece, the story. Learning and knowing about the background stories are important. To meet the needs of visitors, we have to improve the environment for viewing the art.

Susanna Pettersson We are trying to begin to use VTS (Visual Thinking Strategies). It's a very simple, discussion-based method. And we try to offer our groups guided tours that are kind of conversation-based. For example, we discuss three paintings in front of us for one hour. If it is well facilitated, the people will remember those discussions and those three paintings for the rest of their lives. A good discussion will enable them to see more and more in this piece of art.

When we go to a big museum, some people think, “You are the guide, you do the talking and we’ll do the listening”. But we have to do a little bit of work to educate the audience, and discuss the artworks. A wonderful guided tour means to look closely, really look, not just see everything. Even in a big art museum, this is still possible.

Satu Itkonen Susanna asked me to tell you a bit about the method. It's a discussion-based tour. We go in front of one painting or piece of art, only 10 or 15 people at a time. The facilitator or guide only asks people questions about what is going on in this picture. They will answer “trees”. or “a nice forest”, and so on. Then for each answer the facilitator makes a paraphrase; so for example if Susanna says something, then I repeat it back to her, and I say roughly the same thing but in different words or in a more abstract way, such as “she can see triangles and circles”. It draws attention to those geometrical forms. When I make the paraphrase for each answer, Susanna will pay attention to me. She

doesn't say “right” or “wrong”. Then I might ask additional questions, such as “What did you see in the art piece, and why did you think so?”

People in these conversations come up with lots of wonderful things. It is not searching for facts or truth. You can look at one image or art work in so many ways, and we accept all those explanations.

Chairperson In Japan, VTS was introduced in an early phase, but we noticed that there are some problems connected with it. One problem is that it is highly influenced by the capability of the facilitator. Secondly, it is a very important experience for the Japanese and, especially, for the visitors who come to see ceramics and decorative arts that they can view and enjoy them directly, but they also want to know more about the artwork. How can we satisfy such intellectual curiosity, and still let them view the artwork directly? It is a difficult problem.

Satu Itkonen Of course people are interested in knowing about artists, about their era, about the context of the work. But when the VTS discussion has ended, we just say, “Thank you, it was a lovely conversation.” That’s all. Then we close the conversation without making any conclusions. The facilitator doesn't make any conclusions. Instead we close the discussion, and after that we can ask questions freely.

Chairperson Professor Kawabata mentioned the way things depend upon the context, the way your feeling of beauty might be changed or influenced. As Ms. Itkonen mentioned that you might not really give too much information about the work at the beginning, are you encouraging people just to feel the art work first?

Satu Itkonen Yes.

Hideaki Kawabata The VTS have two aspects. One aspect is that, as a linguistic expression, the viewers make a comment about the artwork in the form of narrative writing. On the other hand, another person makes a statement, and the visitors or viewers accept the other person's comments.

The first of these is related to psychology. According to certain studies, you will be able to understand more about the elements of art works, such as the relationship among people depicted in a painting, or a texture or color, when you use verbal expression.

On the other hand, what about the acceptance aspect? If you accept the relationship between two different comments, sympathy could be nurtured through that kind of interaction or discourse. I suppose it should be nurtured – a mutual interaction between emitting and receiving information. Regarding the question of "the story behind": according to a survey, Japanese people said that they tend to prefer Impressionist work. When you have an exhibition of impressionist paintings, thousands of people visit. For modern art or a more classic exhibition, there are few visitors. Impressionist art has clear-cut stories of the artist or painter, who is strongly depicted. Japanese people love an artist like Van Gogh. Throughout his life, of course, he had a prestigious image. On the other hand, we don't really hear much about Cézanne having an interesting life story, but actually that's not true. If you go deeper, you really find more: a very impactful life story for Cézanne, such as his relationship with Zola. But his stories are not that popular amongst Japanese audiences. People tend to be attracted by the strong, powerful story. That's a bias which is a feature of human cognition. If you want to attract more attention to a certain artist or painter, how can you create a story and make it appeal to the potential audience or visitors?

Chairperson This means that we should make more use of the advantages of stories in order to appeal to audiences.

Susanna Pettersson Your notion about "the story", it certainly appeals to this age. We construct the world by using stories. But it is a fact that in the current media world, the amount of information is so messy that we need stories as a backbone.

That sort of brings us back to the history of art, and the importance of something which we called signature works or iconic works. Every country and every museum have their iconic works, their signature works, those works that the audience really loves and knows well. At the Finnish National Gallery, we can never let our iconic works travel because our members, the audience, would get very, very sad, and the same applies to the majority of other collections. It's easy to pinpoint which are the iconic works, which are the signature works, which are the backbones of our collective cultural identity. For example Leonardo's Mona Lisa in the Louvre, the Rosetta Stone at the British museum, several works by Van Gogh at the Van Gogh Museum in Amsterdam, and so on. In Japan, it would be Hokusai. Such iconic works are important.

I have been constructing an idea related to stories, related to the signature works, related to our need to build a story around certain works. For instance, impressionistic art is very popular, not only in Japan but all around the world, because during that era so many artists of great importance expressed themselves and created fantastic careers, and those images are somehow stuck in the back of our heads. We know them, and because we know them beforehand, it's easier to access that kind of era and its art phenomena.

Modern and contemporary art requires a taste that is a bit more acquired, so that you have been trained, and have learned to look and know, and find your favorites. But having said that, we should also bear in mind that we can encounter anything at any time without any prior knowledge. That sort of brings us back to the idea that there are no right or wrong explanations, and in my mind it's very important to keep that in mind all the time.

Chairperson Any other additional comments on this line of discussion?

Hideaki Kawabata I have a question for Professor Oshiro. By creating a self-history, can an elderly, demented patient recall or provoke their past memories, or could a link to a story be revived by this kind of work?

Taizo Oshiro Yes. For the demented person, there is a care method called the reminiscence method. You put some article there, and then help the person to remember what it was. Brain function can be stimulated by such a method.

This reminiscence method can be applied to artwork creation. If just one apple is to be painted, a 10-year-old person has their own memory of an apple, but an 80-year-old person may have different memories associated with it. If you draw a potato, we think of a sweet potato, but right after or during the Second World War people had to eat yam. It was not a good thing, so they hate yam. They didn't even want to write a story about yam. To those people, it could be an opportunity to rethink their ideas about yam. It's said that it's up to the skill of the facilitators, so the clinical artist has to do a good job. The milieu surrounding clinical art also has to be conducive to that.

Chairperson Thank you very much. I'd like to move on to the next question: does the museum really improve and heighten the well-being and happiness of the people?

Since Dr. Pettersson assumed her post at the Ateneum Museum, it has become more of a collection-based museum. It was also able to connect with people from the community, and people began to love the museum because of its focus on the collection. For your museum, what is the relevance, meaning or significance of the collections that you have?

Susanna Pettersson You've hit on my favorite question. The collections are always displayed at the Ateneum but, as you quite rightly point out, the status or importance of the collections has varied. For the past two years, what we have been working on is to start highlighting the importance of the collection and building a story around it. The collection exhibition is actually called "Stories of Finnish Art". We combined and showcased not only developments within Finnish art, but also amongst international peers. Artists have always been traveling, interacting and corresponding. They have been copying each other's works, and borrowing and stealing the best ideas just as Picasso did. To put it bluntly, the best ideas are there to be stolen. I want to emphasize that we always not only collect the works, but also research the collection. Then we organize events and audience development related to the collections. We provide materials for different groups, including schools.

We don't stop there, because next year – which is the 100th anniversary of Finland's independence – we are going to send out a second edition of "Stories of Finnish Art", touring the country in three major cities. In practice, that means that we are sending out about 80 works of art as an exhibition. Along with the exhibition we are also organizing public programs, educational programs. This is very important for communicating the contents.

We certainly want to prioritize our collections. We want to work a lot with this material, but that doesn't mean that we won't have exhibitions. Quite the contrary: we are also working a lot in that field, and all the exhibition projects that our collections. The exhibitions are not only held in-house, but also in numerous countries – next year at the National Gallery level.

Satu Itkonen With regard to the question about collections, art museums and well-being, I think it's obvious that if collections contain so many well-loved artworks – because they are iconic ones – then people do come to see these paintings. Of course it makes people

feel much better. Working with our collection, which is going to be on display for many years, allows us to make our programs and deepen insight into these artworks, if they are available for many years.

We have some programs for young people and an extensive cooperation with schools. We have been making some material for schools to use with our guides. These are related to our new curriculum in Finnish schools. We have quite the same general goals, the schools and our museum. They relate to better communication, critical skills, visual and literacy skills, that kind of thing. The new curriculum also makes schools learn outside the school building. You can learn history and geography from the paintings in our museum. And of course you can learn languages, that has been going on for many years.

Chairperson I envy your situation because your visitors are very close to the museum. I heard that you're celebrating the centenary of your independence next year, the whole country, as it is going to be involved in art. That is going to play a very important role in that celebration. I suppose that's why your collection is loved and understood. On the other hand, in Japan, we are lacking something. That's my impression. For instance, getting immersed in the arts in terms of Japanese history, we don't have that kind of experience. So we are struggling to connect art to history.

Mina Tanaka In Japan, we don't have many museums with a permanent display space. Even if there are permanent spaces, the space is very small. If you are to utilize your collection in such a limited space, you have to replace the displays every once in a while, and so people cannot be motivated to see one particular art piece that they would like to see. That is our problem. To encourage people to love the collection, what can you do? I would like to ask you this question. People may love certain artists, but at least in Japan, Japanese visitors do not visit one museum to see this or that particular piece from the collection. Listening to your situation, I'm left with a great feeling of envy.

Susanna Pettersson My answer to the first question will be very short. There are three things. First of all, you have to love your collection yourself, because if you don't, no one else will. Secondly, you have to tell the story, and then you have to share it. That's it. It's all about passion. You really have to feel the collection. That's the most important ingredient.

The second question was why the people in Finland love the Ateneum. In terms of the collection and the works, there is quite a simple explanation. It's related to the reproduction of the works.

The Ateneum was the first large-scale public collection. The first works in the collection were purchased in the 1840s. And it was opened to the public in 1888. Major parts of the collection consist of much-loved works, and they were reproduced from the beginning. They were distributed to the whole country. The schools were a very important channel for the publications. Quite curiously, they were always the same pictures. It turned out that, in the early stages of book production, photographing the works was so expensive that, once certain works had already photographed, they just reused the images. Therefore, some of the works became really famous.

Now, we are actually testing how to create new iconic works. It can happen equally well with any renowned artist. Last year, we purchased a major painting by one of the most beloved painters in our country, Hugo Simberg. The work depicts a grandfather, together with his grandson, walking by the shore of a lake. Now it is displayed in the Grand Gallery, and people are really emotional when they encounter the work, although they haven't seen it so often. Through their prior knowledge of the painter per se, they sort of take the painting into their cultural DNA.

Chairperson Iconic work should be nurtured: that's a very shocking statement, or important message, for me. We can create an iconic work. I was encouraged by your words.

Hideaki Kawabata In the case of European and American museums, people share or nurture such feelings, and that may be their background feeling. Right now an exhibition of the Detroit Museum is being organized in Tokyo. Detroit is a city that has suffered from economic depression. At that time, the Detroit Museum tried to sell off the famous works they owned, but the citizens prevented the sale of the paintings. But in Japan, we don't have that shared feeling – some of the citizens – in that sense. Maybe you have to develop a strategy in Japan; otherwise, that's a difficult point right now. I have a question for Ms. Yamaguchi: How can you do it?

Chairperson That's my headache too. I will initiate that strategy, the idea that we can create an iconic work. We have to review our collection itself.

Mina Tanaka No additional comment, but anyway: Earlier, Ms. Yamaguchi told us about the children's program. The little boy moving his body to try and express the art work. That kind of a program, a parent and child viewing experience, is a good memory experience for those particular parents and their child. That experience of visiting that museum will remain with the boy as a good memory.

Chairperson Unforgettable material is an important part of the role or function of the museum. As Dr. Pettersson talked about the keyword "memory and magic" before, museums will evoke memories, and that is an important role for museums to play. It really is memory and magic.

Susanna Pettersson Memory and magic: that's kind of a guiding idea in everything we do, no matter whether we talk about collections, exhibitions, events, research, HR, education programs, etc. That's the lens through which we look at our work and make our decisions.

It's part of our brand strategy, as a matter of fact. We worked on our brand strategy for a year and a half with Jane Wentworth Associates, a London-based branding agency specializing in museums. They have been working with the Victoria and Albert Museum, for instance, and many others. We invited them to develop a brand strategy with us. It's also really important that the tone of voice the medium uses is genuinely ours, not something that comes from an outside consultant. The ideas and messages, the thought and philosophy, have to come from within the organization. Because our staff members did all that together, that's also why it works. That's why we all feel really passionate about that.

That's probably one of the ideas I want to leave with you today. Whatever you do, do it with great passion.

Chairperson Thank you very much. Today, we heard the views of people from many fields and so on. What is important is that there are a lot of things that we cannot do standalone. We have to involve, and engage in collaboration with, many outside parties and others in order to further explore the potential of museums. That's the message I learned from this session.

Thank you. So this concludes the panel discussion. Let us now invite questions, because I think the audience would like to come up with lots of questions. Please raise your hand if you have a question.

Audience　My question is for Ms. Satu. Do you have any specific examples of initiatives from the school education program? What kind of program do you offer? What kind of capabilities are nurtured? What are the results or outcome of the school education program? Because in the future we will be in an uncertain age, but art appreciation might still nurture some kind of capability or help the kids acquire some particular capability.

Satu Itkonen　Thank you for the question. Actually, this program was launched only this spring. We haven't yet done any research. The program is ... Actually there are guided tours, which the schools can order from us. There are six different thematic tours. We have lots of rehearsals for them, and things that the schools can prepare before they come. Then they come to the museum (we hope), and they meet our instructor or guide and go on the tour. Then they go back to school. We have been giving the teachers one kind of education, or we have had one training session for them.

We should maybe have more, but basically the works and instructions for them, there are online. You can go to our website and look at all our educational resources. They are also available in English, though not in Japanese, I'm sorry.

Chairperson　I think I saw another hand.

Audience　You said that children now come to visit museums a lot more. Do you have an initiative or program targeting teachers? Because if the teachers don't like art, then the result will probably be negative. Even if there are programs, the teacher may not like the program, not want to join the program.

Satu Itkonen　There's no actual program, but two or three times a year we always have this free, introductory, small training session for the teachers when we have a new exhibition. We tell them about our new exhibitions; and also, if we have some new methods or resources, we introduce them to them. Sometimes, we hold some workshops for teachers about leading workshops, but that is not so often. We should offer more training for the

teachers, but many of them are very busy. Some are not, but even if we did anything, some teachers wouldn't come. They have to be at least a bit interested in order to come.

Susanna Pettersson　I would perhaps like to add that we have also started classic lectures on art history. They are very, very popular. The heavy users are coming, and they are following the whole lecture series, but they are of course open not only to those who are interested, but to teachers at large. They get the information because we have very good communication with schools. I am thinking about other target groups besides teachers. We are quite soon going to receive our first group of taxi drivers coming to the museum. That's one of our long-standing dreams: that we could start working with taxi drivers and hairdressers. Because if you think about which people speak the most with other people, they are normally those two groups. This is something you could try here as well.

Chairperson　Thanks. It's been a long session today. I would like to end our symposium.

（End of symposium）

Ateneum Art Museum/Finnish National Gallery × DNP Museum Lab related symposium

Museums and Well-Being:

From the perspective of the possibilities of art appreciation

Proceedings

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