D4.2 Good practices and methods for co-creation

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- Subject to final approval -

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

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EXECUTIVE SUMMARY

This report is based on the research done in T4.2 Co-creation and living heritage for social cohesion. The report presents an overview of exemplary and inspirational co-creation cases that have been developed inside and outside of the RICHES project.

Co-creation describes joint or partnership-oriented creative approaches between two or more parties, especially between an institution and its stakeholders[1], towards achieving a desired outcome. While the term is sometimes used interchangeably with 'collaboration', co-creation places a greater emphasis on process. Similarly, emphasis is placed on creating conditions of equality among the different stakeholders involved in the creative process: the contributions of the different co-creators are equally valid.

A co-creation process can enable organizations to:

- find a connection between groups that would normally not collaborate;
- raise awareness and sensitivity towards important issues with certain groups/individuals;
- create a safe space for sharing;
- create a common understanding;
- enable the creation of more layered and nuanced exhibitions and events;
- build relationships between groups/individuals that exist well beyond the scope of a project.
- empower minority perspectives

Although the CH sector has shown interest in the potential strategies and benefits of co-creative practices, according to consultancy group Netwerk CS, "within the mainstream cultural heritage institutions activities with regard to multicultural society - although increasingly in collaboration with migrant partners - are in many cases separate, temporary and occasional, instead of regarded as core business."[2] To make co-creation practices within memory institutions sustainable, it is essential to embed a copyright strategy into the initiatives. The RICHES copyright strategy (Digital Copyright Framework Deliverable D2.2) advocates an approach that places human rights to culture and cultural rights at the heart of a cultural heritage strategy and promotes using copyright as a tool to meet those human rights goals. In this deliverable this IP framework is translated to the specific co-creation context.

All cases that are presented in this report have a different approach to co-creation, involve different types of stakeholders and aim to achieve different goals. They offer a broad overview of the current co-creation practice in Europe's CH institutions, key success factors and lessons learned. The selected cases are:

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[1] or 'constituents' in the words of Nina Simon; Simon, N., *The Participatory Museum*. Museum 2.0, 2011.
[2] Netwerk CS, *The Elephant in the Room*, 2009. A report offered to the minister of Culture, providing an analysis of 10 years implementation of cultural diversity policies

1.   Europeana, Europeana 1914-1918
2.   Rijksmuseum, Rijksstudio
3.   Chester Beatty Library, Young Curators, Digital Design & the Living Archive
4.   Museum of World Cultures, RICHES interventions
5.   Imagine IC
6.   Allard Pierson Museum, Museon, Museo Storico Italiano della Guerra, meSch
7.   Foam, West Side Stories
8.   Dutch Botanic Gardens, Planting the Future
9.   Science Museum, Oramics to Electronica
10.   Derby Silk Mill, Re:Make the Museum

This selection is based on the diversity that was encountered in the exploration of the topic:

- The cases represent how institutions aim to create cultural value, connect to audiences on an individual or community level and to living heritage, allowing multiple subjectivities to surface.
- They represent a strategic approach rather than a happy coincidence, going beyond mere consultation and incorporating both institutional and individual expertise and motivations, aiming at greater access to and stronger connections with cultural heritage.
- Diversity in methods used and in the appropriation of technological tools to support the process was sought out, in order to give a broad overview of potential strategies.
- Not all practices presented in this report have been extremely or immediately successful, either in their design or execution. But these were cases where either the professionals involved learned from their experiences and applied these in new collaborations, showing perseverance and the ability to reflect on their own work. Or they used a very flexible project structure to adjust the project as they went along, allowing the project to develop, grow and improve over time, depending on people's needs and desires.

Included in these ten cases are two cases developed by the RICHES partners: the interventions at the Museum of World Cultures, focusing on young people and their relation with the museum, and the co-creation trajectory with the Dutch Botanic Gardens, focusing on creating new connections to new and existing audiences.

Drawing upon the case studies, the report suggests a number of guiding principles when preparing a co-creative project within heritage institutions:

- Co-creation is a **means to an end** and not a goal in itself. It can be relevant in different phases of a project and will have a different look and feel in different phases: is the aim getting to know new people from scratch? Is the aim to empower an existing relationship? Is the end goal a shared exhibition or shared understanding?
  Be realistic of your goal: co-creation doesn't necessarily get more visitors into the museum, but it can help to create new meaning for a collection, create new activities in local neighbourhoods, build bridges to specific groups or individuals, and/or raise awareness and sensitivity towards important issues with certain groups.

- Traditionally, museums cater to their existing audience; consequently, exhibitions, events, and publicity campaigns are developed within that framework, and the current group of visitors are a reflection of that. Therefore, when inviting participants, look beyond the usual suspects; think of groups that are both **representative and as diverse as possible**, in order to cover the various needs and aspirations within specific groups (local, business and governmental…).

- Though a good process thrives with a clear question or goal – so do spend time in preparation to get the question right and ask many 'why' questions – try to **find new ways** to look at those questions.

- Time is an essential element in co-creation. **Take the time** to get to know each other, make sure you spend time to share your world views and find a common 'language'. A co-creation session of one and a half hours is never a good idea, and though a co-creation session of a day might deliver some valuable insights it won't go very deep nor establish structural relationships.

- Throughout the process, it is important to create **a safe space** for participants. In some cases a neutral location will work best, in other cases a specific context is preferred: hosting meetings inside your museum might make participants directly biased towards your context; in other discussion this context might be exactly what you want to talk about. What would be the possibility of community centres, libraries, youth clubs etc. – as venues for the workshops? Be conscious of the (unintended) influence of your (in)formal space.

- Define in advance how you connect the findings of a relatively small-scale project to **the larger institutional constituency**. Make sure that colleagues who are not part of the co-creation sessions become involved. Spread the word, they need to be able to feel the same empathy and sensitivity towards issues you tackled in the co-creative process.

- Share your thoughts after the planned sessions have ended and invite participants to give **feedback** on the conclusions drawn from the co-creative effort and the decisions you will take further.

Most of these principles relate to the 'open attitude' that you need to work in co-creation. Ten elements that are crucial in creating an open mind set when engaging in a co-creation process are :

1. The aim of co-creation is to create **shared value** – together with your stakeholders.
2. It's about **people**, not about users or customers. Think of participants as 'active agents' rather than 'beneficiaries'.
3. Co-creation is a **strategic choice** and has strategic consequences.
4. Co-creation invites **multiple perspectives**. Everyone is an expert in their own right – by balancing professional and experiential expertise a level playing field is created.
5. Co-creation is **inclusive**, or rather: should be non-exclusive. Think about the representation you aim for, don't (only) go for the obvious.
6. Co-creation is an open and constructive process, where (process and/or outcome) **control is shared**. In some cases the motto 'community voices, curatorial choices' is used, but if you are not comfortable sharing control don't do it.
7. Have an **open attitude**, create a safe space, let people feel free to contribute in their own way. Be clear on what you expect from participants and how their efforts will be visible.
8. It's about **collective creativity** - in a creative process a different dialogue between people is started. It's not about finding the right idea, it's about finding a multitude of ideas.
9. Co-creation thrives with **shared ownership** - in both results and process.
10. Co-creation is **open ended**. Keep people involved after sessions have ended, give feedback on the choices you make afterwards.

1. INTRODUCTION

Many cultural heritage (CH) institutions state the ambition to invoke a sense of belonging and citizenship within their community, and to foster a relationship with future generations through their collections. However, not many have the experience or the tools to do so in an open, creative and responsive way. By providing a diverse set of good practices for co-creation with stakeholders in this report, the RICHES project wants to distil methods and approaches for co-creation and give an overview of the state-of-the-art co-creation activities that are currently done within the cultural heritage domain in Europe. The research reflects on the processes of reversing the role between cultural institutions and society, where the audience is central and consumers become producers. This report hopes to contribute to identifying what it means for a museum to represent society, fostering recognition of identity, history and contemporary life.

1.1 CONTEXT

In the taxonomy of the RICHES project co-creation is defined as[3]:

> Co-creation describes joint or partnership-oriented creative approaches between two or more parties, especially between an institution and its stakeholders[4], towards achieving a desired outcome. While the term is sometimes used interchangeably with 'collaboration', co-creation places a greater emphasis on process. Similarly, emphasis is placed on creating conditions of equality among the different stakeholders involved in the creative process: the contributions of the different co-creators are equally valid. The process orientation in co-creation is regarded as important for increasing stakeholder ownership or buy-in for the project or product that is being created. Such approaches also promote greater trust and more sustainable relationships between the different parties involved. Co-creation has developed increased salience within Cultural Heritage institutions in recent years, describing the co-construction of products and experiences by both the institution and the community. Because co-creation involves the creative input of different stakeholders and therefore involves joint authorship of a project or product, issues of intellectual property rights may emerge with co-creation projects.

This study takes the institutional practice of co-creation as a starting point, leaving out community initiated, non-institutionally-mediated platforms; the way CH institutions can relate to these types of platforms and activities, such as marokko.nl, has been the topic in the cases of RICHES D4.1 - *European identity, belonging and the role for digital CH.*

The selected best practices are:
1.   Europeana, Europeana 1914-1918
2.   Rijksmuseum, Rijksstudio
3.   Chester Beatty Library, Young Curators, Digital Design & the Living Archive
4.   Museum of World Cultures, RICHES interventions

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[3] http://www.digitalmeetsculture.net/projects/riches/virtuality/#c (visited 28 october 2015)
[4] or 'constituents' in the words of Nina Simon; Simon, N., The Participatory Museum. Museum 2.0, 2011.

5.   Imagine IC , Panna's en Akka's
6.   Allard Pierson Museum, Museon, Museo Storico Italiano della Guerra, meSch
7.   Foam, West Side Stories
8.   Dutch Botanic Gardens, Planting the Future
9.   Science Museum, Oramics to Electronica
10.   Derby Silk Mill, Re:Make the Museum

All cases offer a different approach to co-creation and involve different types of stakeholders. Some are strong in their creative approach; some are more focused on collecting new objects or stories. One case, the Rijksstudio, has not been created through a co-creation process at all, but connects to audiences online in a creative way, which elicits participation and as such the appropriation by the audience becomes part of the life of the object. Among the cases there are two that are developed within the RICHES framework: the Museum of World Cultures and the Dutch Botanic Gardens.

In the initial desk research a number of goals have been identified for heritage institutions to work with external stakeholders (whether they are the visitors, potential new audiences, local experts or otherwise involved) (table 1). Though this list is not exhaustive, and several goals might be combined in one process, it helps create an image of what type of activities are done in co-creation.

Possible goal	Case									
	1	2	3	4	5	6	7	8	9	10
Enhance the collection	X				X					
Enrich the story of an exhibition of the institution as a whole								X	X	X
Enhance the presentation of a specific exhibit(ion)									X	
Enhance relationships with local communities or specific groups			X		X		X		X	X
Foster identity and belonging within a specific group or society			X	X	X					X
Outreach							X			
Broaden access to the collection or stories (e.g. distributed locations)		X					X			
Enhance the visitor experience (e.g. digital galleries)						X				
Stimulate re-use/re-purpose/appro-priation of the collection		X				X				X

Table 1: Possible goals for co-creation in heritage

The report begins with a broad description of co-creation in a heritage context, and briefly outlines IP issues related to this type of work. It then describes ten best practice cases in depth, going into the projects' initial aims, organizational issues, developments, areas of impact and key success factors. Through an analysis of lessons learned and IP issues that arose in the best practices, it concludes with a few general remarks on and guidelines for co-creation in CH.

1.2 METHODOLOGY

Due to the exploratory character of this study, a variety of methods were used. To create a broad framework of current co-creative practices in European heritage institutions:

- suggestions were requested from the RICHES consortium and Waag Society's extended network (targeted e-mail requests), to extend the number of cases.
- desk research into co-creation activities in Europe's cultural heritage domain was undertaken, drawing on case studies used in recent publications and museum journals.

After a preliminary analysis of the cases that were found in the first exploration, the different project goals and strategies that were used in the identified projects were identified and mapped. This mapping of goals and strategies was then further enriched by consulted literature on co-creation. The long list of potential best practices could be reduced into a shortlist based on the theoretical framework that was found in relevant literature. After this iterative process of consulting networks of practitioners, desk research and mapping of project goals and methods used, the series of ten best practices was chosen.

Selection criteria
The selection of cases presented in this report is based on the diversity that was encountered as part of the exploration of the topic – the research did not set out to establish criteria for what is *THE* ultimate best practice, as the field, the practitioners and their goals are too diverse. It would be comparing apples and oranges.

- The cases represent how institutions aim **to create cultural value**, connect to audiences on an individual or community level and to living heritage, allowing multiple subjectivities to surface.
- They represent a **strategic approach** rather than a happy coincidence, going beyond mere consultation and incorporating both institutional and individual expertise and motivations, aiming at greater access to and stronger connections with cultural heritage.
- **Diversity in methods used** and in **the appropriation of technological tools** to support the process was sought out, in order to give **a broad overview of potential strategies**.

- Not all practices presented in this report have been extremely or immediately successful, either in their design or execution. However, they were cases where either the professionals involved **learned from their experiences** and applied these in new collaborations, showing perseverance and the ability to reflect on their own work or they used a very flexible project structure to adjust the project as they went along, allowing the project to develop, grow and improve over time, depending on people's needs and desires.

For the cases that were selected a thorough case study was conducted, consisting of:

- Desk research, using (online) publications, audio-visual materials, information packs, websites and reports on the projects.
- A preliminary best practice was written based on the desk research, exposing any hiatuses in the available information.
- All representatives of selected cases were interviewed extensively, either in person or via Skype. They were asked to fill in any factual information that was missing from the desk research, but also to provide more personal insights into the projects development and to reflect on lessons learned.
- The representatives of the cases were asked to check the final project descriptions before publication.

Expert meeting October 2015

To analyse and deepen lessons learned in the cases, working towards common recommendations on co-creation in heritage:

- an expert meeting entitled 'Hacking Heritage: the Audience' was held, where several relevant talking points were provided for the attending experts to reflect upon. Twelve heritage experts (partly representatives of selected cases, plus external) took the stage and either presented their work or engaged in group discussions. Themes were finding a common language in co-creation, the use of modern technologies and cultural expressions in a CH setting, and strategic implications of working co-creatively. The expert meeting was held in the Waag, in Amsterdam, October 5th, 2015[5].

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[5] A short report of the session can be found as an appendix to this report.

- a structured analysis of the described cases was performed, drawing parallels and comparing lessons learned.

1.3 THE ROLE OF THIS DELIVERABLE IN THE PROJECT

This report is based on the research done in T4.2 *Co-creation and living heritage for social cohesion* (task leader: WAAG; Other participants: RMV LEIDEN, UNEXE). WP4 of RICHES aims to identify practices, methodologies and structures that can be applied to CH with the assistance of digital technologies, and how they can contribute to social development in Europe. Its objectives[6] are:

1. To research the role of digital CH in the development of a European identity based in diversity.
2. To understand how CH engagement can be facilitated by digital communication, and contribute to forging a sense of European belonging among people of diverse origins.
3. To research how networks of people and organizations, enabled by digital communications, enable the transmission of CH within and across territories and communities.
4. To propose, design and share methodologies for engaging younger generations in CH practice.

As the work in T4.2 ties in with T7.2 – *Providing advice, recommendations and resources for living heritage* - in which a toolkit for cultural heritage professionals will be developed to assist them in working in co-creation, this overview of exemplary and inspirational cases is the starting point for heritage professionals to work with the toolkit. Due to the strong conceptual link between T4.2 and T7.2, a public website will be developed that incorporates both deliverables. A first version of the website with multimedia content of the cases will be online by the end of 2015. The aim of the website is to inspire CH professionals to revisit their existing co-creation practice or to set up their own practice. This website will be linked to the RICHES project website. The toolkit will be added upon completion after a round of tests with CH professionals. The practices and the toolkit will be presented at several heritage conferences, later this year and early next year, sharing findings and tools with heritage professionals and general audience and inviting their input to further the discussion on the co-creation practices.

The research findings have been fed into the European policy brief on co-creation, *Co-creation strategies: from incidental to transformative* (August 2015), policy seminar New Horizons For Cultural Heritage[7] on 19 October 2015 in Brussels and the session entitled *Community-Led Redesign of Cultural Heritage* at the Civic Epistemologies/RICHES conference[8] in Berlin on 13 November 2015.

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[6] As defined in the RICHES Description Of Work, page 12.
[7] http://riches-project.eu/first-policy-seminar.html
[8] http://www.civic-epistemologies.eu/activities/final-conference-in-berlin/

2. CO-CREATIVE PRACTICES

2.1 CONTEXT

Co-creation as a method has been used in different domains for collaborative and creative work, where it brings together people from different backgrounds and expertise to make creative outputs (whether texts, events or complete exhibitions or large-scale innovations). As Sanders and Stappers write, "The practice of collective creativity in design has been around for nearly 40 years, going under the name participatory design. Much of the activity in participatory design […] has been going on in Europe."[9] Co-creation is practiced and/or taught at design companies such as IDEO[10], universities such as Stanford[11] and civil organizations such as Solidaridad and Red Cross as a novel approach to (social) innovation. Underlying this approach is the idea that breakthroughs are often an unexpected step aside, not a long predictable march forward. Within RICHES, co-creation is seen in a transdisciplinary way, starting from tangible, real-world problems and resulting in solutions that are devised in collaboration with multiple stakeholders. In this approach the process of shared 'making' is central, in line with contemporary methods as advocated in the maker movement[12].
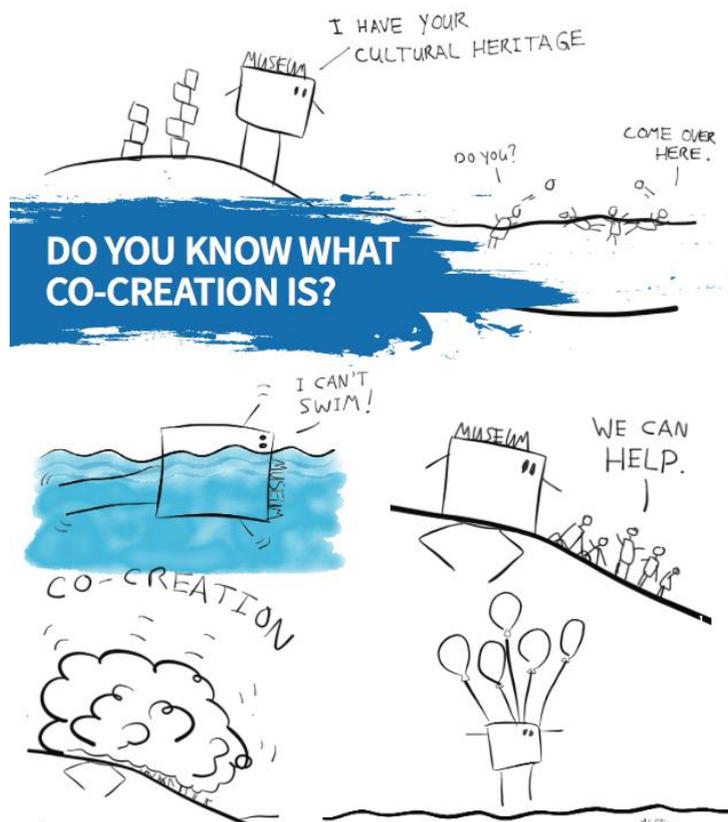
Co-creation imagined as an iterative and creative process between heritage institutions and stakeholders. Drawing by Douwe-Sjoerd Boschman, Waag Society.

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[9] Sanders, E.B.N. and P.J. Stappers, 'Co-creation and the New Landscape of Design', in *CoDesign*, March 2008, 3.

[10] Ideo: http://www.ideo.com/

[11] Virtual Crash Course in Design Thinking by Stanford University: http://dschool.stanford.edu/dgift/

[12] Hatch, M., *The Maker Movement Manifesto: Rules for Innovation in the New World of Crafters, Hackers, and Tinkerers,* McGraw-Hill Education, 2014.

In this shared creative process, values, ideas and assumptions are made explicit. 'Target groups' are directly involved and mixed: curators and educators work together with young people, students or older people. Co-creative methods start from the idea that everyone is an expert on one issue or another, first and foremost on their own life. Different levels of expertise are equally valuable in co-creation; participants build a relationship where exchange of ideas and values is vital.

According to Sanders en Stappers, "In generating insights, the researcher supports the 'expert of his/her experience' by providing tools for ideation and expression. […] Users can become part of the design team as 'expert of their experiences', but in order for them to take on this role, they must be given appropriate tools for expressing themselves."[13]

Co-creation as a process is often linked to very different approaches. The free, user-created encyclopaedia Wikipedia or the free and open source operating system, Linux, are almost completely developed by users. At the other end of approaches there is consultation, where visitors are only involved for a short time span and are asked to contribute ideas, time and opinions, but are not made (partly) responsible for the content and the quality of the work that is presented. In the co-creative approach advocated here, CH professionals share their expertise and their responsibility for the outcomes with the participants (on a strategic, institutional level).

The following image[14], portraying how different levels of knowledge are accessed by different methods, might clarify the type of deep relationships CH institutions can engage in by using co-creation methods in working with their existing and emerging stakeholders. This can lead to programmes and exhibitions that are more sensitive to the latent needs of their visitors and potential visitors.
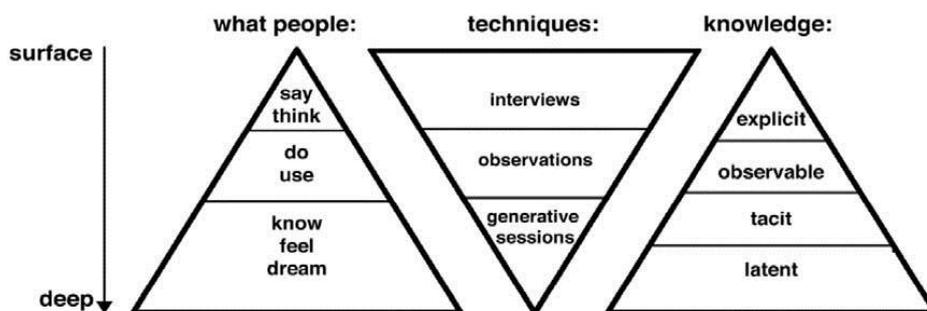
Fig. 1: Different levels of knowledge are accessed by different methods (Sleeswijk Visser et al., 2005)

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[13] Sanders, E.B.N. and P.J. Stappers, 'Co-creation and the New Landscape of Design', in *CoDesign*, March 2008, 9. The term 'expert of their experience' is quoted from: Sleeswijk Visser, F., *Bringing the everyday life of people into design.* Academic dissertation at Technical University Delft, 2009, 18. It should be noted that, in addition to researchers, designers and curators are also involved in this process.
[14] Sleeswijk Visser, F., 'Re-using users, co-create and co-evaluate' in *Personal and ubiquitous computing*, 10(2-3), 2005, 148-152.

The co-creative development of the Derby Silk Mill public programme as a way of engaging the local community with Derby's industrial history[15] and the co-design approach taken in the meSch project[16] and others, though ultimately very different, provide good examples of how these methods can be used. Both cases will be explored in the next chapter. Although the CH sector has shown interest in the potential strategies and benefits of co-creative practices, according to consultancy group Netwerk CS, "within the mainstream cultural heritage institutions activities with regard to multicultural society - although increasingly in collaboration with migrant partners - are in many cases separate, temporary and occasional, instead of regarded as core business." [17]

Working co-creatively will enable CH institutions to (re)build existing and new relationships that are characterised by inclusivity in terms of age, socioeconomic strata, educational levels and other varieties in cultural, geographical (etc.) backgrounds. An active approach towards establishing or reinforcing these relationships can help build more open, responsive and creative institutions in the light of current and future (demographic) changes: technological innovation, citizenship, cultural diversity are great challenges for us all and heritage institutions in particular. And the impact of new media, digital lifestyles and advent of participation in all domains of society (transitioning to a Web 3.0 era of connectivity) might make dialogue and social activity more important than authority and one-way information provision.

A co-creation process can enable organizations to:

- find a connection between groups that would normally not collaborate;

- raise awareness and sensitivity towards important issues with certain groups/individuals;

- create a safe space for sharing;

- create a common understanding;

- enable the creation of more layered and nuanced exhibitions and events;

- build relationships between groups/individuals that exist well beyond the scope of a project.

- empower minority perspectives

Currently, many co-creation projects in the CH sector are seen as extras, adding to the core practice of CH institutions. Long-standing exhibitions and programmes are almost never made co-creatively and often only a distinct part of the CH organisation is involved in a project.

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[15] Visser, J., "The convincing transformation of the Derby Silk Mill":
http://themuseumofthefuture.com/2014/07/21/the-convincing-transformation-process-of-the-derby-silk-mill/
[16] Material Encounters with Digital Cultural Heritage: www.mesch-project.eu
[17] Netwerk CS, *The Elephant in the Room*, 2009. A report offered to the minister of Culture, providing an analysis of 10 years implementation of cultural diversity policies

CH institutions could gain a lot more impact and prolong the effect of projects if they were better placed in terms of strategy and planning to embed co-creative practices and aims. Nina Simon (2010) comments that many participatory projects have broken feedback loops, where the ability to see the results of participation are stalled by opaque and slow moving staff activities such as content editing. When participants contribute they want to see their work integrated in a timely, attractive and respectful way.

2.2 INTELLECTUAL PROPERTY IN CO-CREATION PRACTICES IN HERITAGE INSTITUTIONS

To make co-creation practices within memory institutions sustainable, it is essential to embed a copyright strategy into the initiatives. The RICHES copyright strategy (deliverable D2.2 - *Digital Copyright Framework*) advocates an approach that places human rights to culture and cultural rights at the heart of a cultural heritage strategy and promotes using copyright as a tool to meet those human rights goals.

It exhorts stakeholders to think first about how the rights to cultural and cultural rights as found in the UNESCO International Conventions and European Human Rights Framework can be fulfilled. These rights include rights to collective cultural identity, cultural integrity, cultural cooperation, cross cultural communications, intercultural exchange, freedom of expression and the right to enjoy culture for minorities. In addition there is the right of 'everyone ... freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefit'.

Fulfilment of these rights would be eminently suited to the philosophy and approach behind co-creation practices within heritage institutions. For the leaders of the practices, the question then becomes as to how copyright, which as noted above, permeates the work undertaken in this area, can be used as a tool to attain those human rights ends.

The RICHES copyright strategy will not give a hard and fast answer to specific questions about copyright management during co-creation practices within heritage institutions. What it does however is to give a principled and strategic framework for decision making that seeks to place people at its core.

The Ethical Implications of Co-creation Practices in Heritage Institutions
The Data Protection Directive in Europe, which is grounded in the human right to a private life, is based on seven principles. These are:
- Notice: subjects whose data is being collected should be given notice of such collection.
- Purpose: data collected should be used only for stated purpose(s) and for no other purposes.
- Consent: personal data should not be disclosed or shared with third parties without consent from its subject(s).
- Security: once collected, personal data should be kept safe and secure from potential abuse, theft, or loss.

- Disclosure: subjects whose personal data is being collected should be informed as to the party or parties collecting such data.
- Access: subjects should granted access to their personal data and allowed to correct any inaccuracies.
- Accountability: subjects should be able to hold personal data collectors accountable for adhering to all seven of these principles.

Organisers of co-creation sessions may consider going further than the requirements of the Data Protection Directive. Many Institutions at which research is carried out with people have extensive and well worked out ethical guidelines. These include giving participants the right to withdraw at any time from the research and having any personal information that may have been gathered to that point erased.

Such an approach would help to develop a strong bond of trust as between the co-creators and the Institution as relationships within and beyond cultural heritage institutions are re-calibrated in the wake of these co-creation practices.

2.3 THE RICHES CASES

Two co-creation projects have been developed by RICHES project partners: the interventions at the Museum of World Cultures, focusing on young people and their relation with the museum. And the co-creation trajectory with the Dutch Botanic Gardens, focusing on creating new connections to new and existing audiences.

Museum of World Cultures

For the interventions at the Museum of World Cultures, project partners RMV and Waag Society have organised and hosted three co-creation sessions with a diverse group of young people for participants to become 'active contributors' to RMV's practice and potentially be involved in the development of future heritage strategies. For the purpose of the task 'young' is defined as between 18 and 35, and diverse is defined in terms of age, ethnicity, education, gender, urban/rural etc. and not necessarily museum-goers. The sessions were held on September 27th, October 25th and November 15th of 2014. The sessions have been recorded by subcontractor DocuPrins, for analysis and dissemination purposes by the project partners, in observational style that shows a glimpse of the kind of discussions, tools and techniques that have been used. The first draft of the video was publicly presented –but not distributed further- in the 'Cultural Heritage: Recalibrating Relationships' conference, in Pisa on the 4th and 5th of December 2014 (http://riches-project.eu/pisaconference2014.html, http://pisaconference2014.riches-project.eu/). The end of the video is where partners are at now; halfway through the entire process of design thinking methods that are underlying the co-creation process. The next step will be to go from idea to pilot: to develop a real intervention with and for the museum, to implement and to evaluate it.

The final video of the sessions will be published by the museum on their website so appropriate context can be provided. The intervention(s) will be filmed and added later as well. The formal publishing of the video proved to be a difficult point for RMV as they felt it might be potentially damaging to their reputation, as the video might possibly be interpreted differently by different audiences. By providing the appropriate context for the video on their own website, and restricting the possibility of re-use of the material (the video will be published on a creative commons license that limits reuse / acquisition without permission), RMV is now positive the sessions and discussions will be accessed in a clear and meaningful way.

During the RICHES Pisa conference the project partners were joined by six participants of the co-creation session. Rather than talking about the co-creation sessions and the experiences of the participants, partners RMV and WAAG decided to invite the young professionals up on stage in Pisa themselves to let them present their ideas and thoughts on museum practices, as such giving them a platform to speak in a forum where they would not ordinarily be heard. This part of the conference therefore included presentations by: Janine Prins, Douwe Sjoerd Boschman and Dick van Dijk from Waag Society; Ilias Zian representing the Museum of World Cultures, Emma Waslander representing the Stedelijk Museum Amsterdam; Hodan Warsame, Simone Zeefuik & Tirza Balk representing the collective Redmond Amsterdam and Laura van Broekhoven from the Museum of World Cultures – Leiden. Their talks are published in the deliverable D8.3 International Conference Proceedings - Pisa. The feedback questionnaire showed that 41% of respondents rated this the most interesting session of the conference; higher than any other session.

Leading up to the co-creation sessions an IP strategy and IP pack has been developed by project partner University of Exeter, which was reported on in D2.2 in the context of the Digital copyrights framework.

Dutch Botanic Gardens

The trajectory with the Botanic Gardens is part of a larger project called Planting the Future, a partnership between the Dutch Association of Botanic Gardens and Waag Society. In a 4-year programme, supported by the Dutch Postcode Lottery, project partners seek new ways of working and new ways of engaging with new audiences for which a co-creation trajectory has been designed that lasted for several months.

Both cases have been disseminated through the Waag Society blog and RICHES project blog. Specifically worth mentioning are:

- a first hand observation of the RMV sessions is available at http://waag.org/nl/blog/designing-dialogues-ethnographic-museum
- a series of interviews with people involved in co-creation processes are published on http://www.digitalmeetsculture.net/article/co-creation-interview-series-the-second/
- short reports of the Botanical Garden's sessions are available at http://waag.org/nl/planten-voor-de-toekomst (mostly in Dutch)

Together with the eight other selected cases the two RICHES cases will be described in more detail in the next chapter of this report.

3. BEST PRACTICES

In this chapter the ten selected practices are presented. Each case study contains the goal(s) of the project, a short description of the project, main activities, where available testimonials and lessons learned, why the specific case is considered to be an example of good practice and concluded with a short description of the main partner(s). Main insights and conclusions related to the case studies are presented in chapter 4. The sources used in the analysis of the cases are presented in the Reference list at the end of this report.

3.1 BEST PRACTICE 1: EUROPEANA 1914-1918

EUROPEANA

Year: 2011-present

Location: Europe

Partners:
In total 33 cultural heritage institutions from 24 European countries. Among them Oxford University, Bibliothèque National de France, Staatliche Bibliothek zu Berlin, German National Library, Bibliothèque du Luxembourg, National Library of Ireland, National Library of Slovenia – Narodna in univerzitetna knjižnica, Museum of Jutland, Sønderborg Castle Denmark - Museum Sønderjylland, Sønderborg Slot, Ministry of Culture Denmark, Military Museum of the Slovenian Armed Forces, Celje Public Library, Koninklijke Bibliotheek Nederland and many more. (For a full list of participants see the project website.)

Goal of the project:
The Europeana 1914-1918 project was publicly announced in 2011, as "Europeana Collections 1914-1918: Remembering the First World War", with the goal of digitising over 400,000 source items from thirteen institutions. The original plan called for around 425,000 digitised items from the partner institutions. This would sit alongside 27,000 items (mostly photographs from the UK and France) already in the Europeana database, and include around 75,000 items already digitised but not yet added to Europeana. The focus was to be on "special collections" - manuscripts, artwork, rare books, maps, music, etc. - with the goal that most material provided would be rare or unique. The project also aimed to enrich the collection with sources from personal collections, for which the project hosted road shows and an online contribution tool.

Description of project:
As a relatively recent period in the history of Europe, the First World War is a topic that citizens can still recount from first or second hand experience. As Europeana wanted to enrich the public collection of 'Great War' artefacts to commemorate the war's centennial anniversary in 2014, they organized road show events in different EU countries, attracting (mainly elderly) citizens to contribute their artefacts and stories. The resulting Europeana 1914-1918 website is a great example of large-scale community building, and of using crowdsourcing to enrich a collection.

Europeana was inspired for this project by previous projects at Oxford University's the Great War Archive. The Europeana 1914-1918 website brings together resources from three major European projects each dealing with different types of First World War material. The result is an archive that allows the national collections of libraries to sit beside personal stories and treasures and important film archives. Together, this creates a unique perspective of the First World War, showing it from every side of the battle lines and with insights from every point of view. Over time, even more material will be added to this archive.

Activities:

To collect objects from European citizens the project website offered the opportunity to upload pictures and descriptions. The online story collection started in March 2011. The objects that were submitted were reviewed by the project team, including a team of historians, and then made available through Europeana. In collaboration with the University of Oxford, Facts & Files and many other partners across Europe, Europeana 1914-1918 is organising Road shows to collect the public's previously unpublished letters, photographs and keepsakes from the war to be digitised and shared online. By mid 2015, 24 countries have taken part, resulting in more than 15,000 personal stories and over 200,000 digitized items.
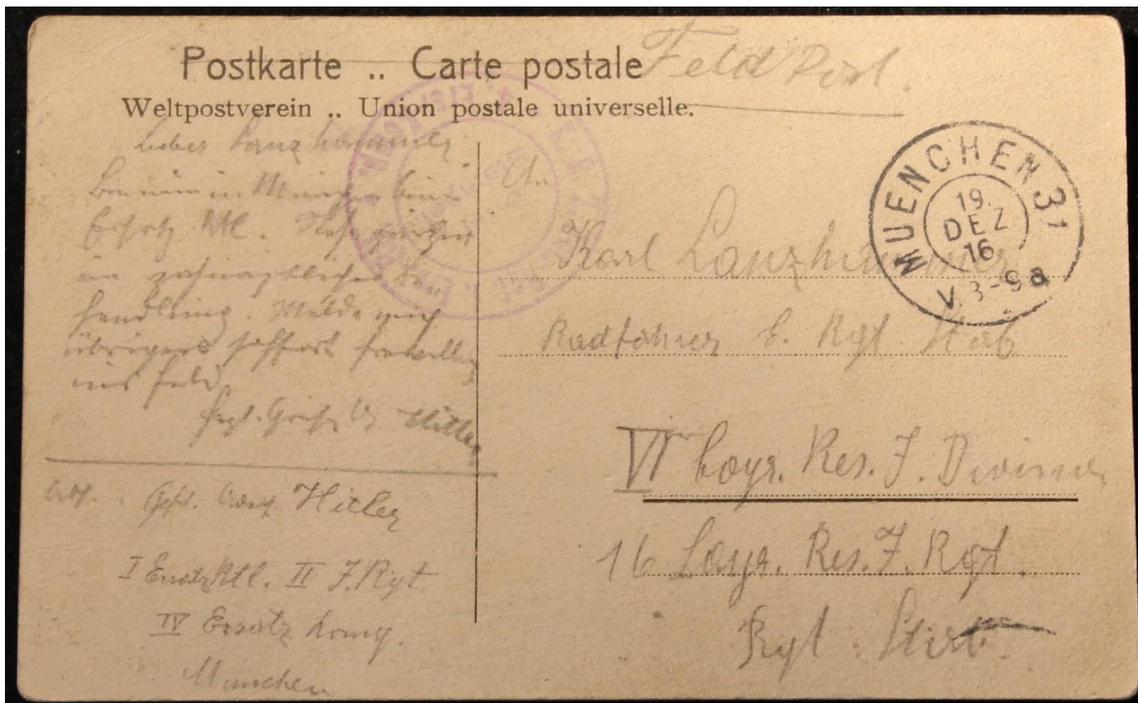
Postcard of A. Hitler to K. Lanshammer, 19th Dec. 1916 – one of the objects contributed to the online collection via a Europeana 1914-1918 road show.

First hand experiences:

Project coordinator for Europeana 1914-1918 Ad Pollé, was involved in organising this large series of road shows. He explains it quickly became clear that organising such an extensive series of road shows all over Europe would be a special project for Europeana.

Pollé points out that physical road shows were a very good way to reach mainly elderly people. The organizers noticed that attending the road shows and contributing their collections to Europeana was a way for people to share stories and find social contact.

It was also a way to honour their grandparents (ancestors), to make sure their legacy was remembered. The historians that were involved noticed that in some families a sort of myth-building had been going on. A grandfather's heroic acts in the Great War would have been exaggerated a bit, some memorabilia might not actually be 'straight from the battlefield'. Pollé explains that it was not the purpose of the project to 'set the record straight' in these family histories. The object or story would just be added to the Europeana collection with as much objective information as was available.

Pollé also notes that the Europeana team was surprised by the commitment that contributors showed to the collection. They feel like part of a community now that they've added their personal family history, and some wish to be kept updated on further activities. However, it is a bit of a challenge to continue the project communication in twelve different languages. To maintain a good relationship with contributors and users Europeana aims to set up an editorial team with representatives from various European countries that will take care of the projects' communication to promote use and encourage further participation. Commitment to the project is also shown because there are now parties that are organising their own road shows to collect stories and objects for Europeana.

Europeana 1914-1918 will continue to run until 2018 or even beyond. Soon the focus will shift towards the Czech Republic and Poland, amongst other countries in Eastern Europe. The team at Europeana will focus the campaign to contribute to the database mainly on the possibility to add content online, and much less on the road shows, mainly because of budgetary reasons. Challenges for the future of this project will be to maintain the gathered user generated content in high resolution quality, because storage capacities is quite expensive and these files need be stored in secure (non-commercial) facilities.

Even though the project has sometimes demonstrated how much the past is still alive in the present (to give an example, in Romania the project team had to develop a sensitive understanding of the language issues between different populations of the country), Pollé also emphasizes one of the greatest outcomes of the project: it brings people together across borders. Connecting one grandfather's experiences in France to another's in Germany, soon shows people how much both are alike. Sharing personal histories and learning about other people's experiences can foster mutual understanding, even when dealing with a subject that is already a hundred years old!

Why is it a best practice:
Europeana 1914-1918 is inspiring as a best practice in co-creation, because:
- It connects an online platform (which is natural to Europeana) to offline events (where they could find new audiences, mainly elderly people) in a format that is very familiar to the target group, from e.g. the Antiques Road show.
- Unique content is added to the existing collection of WW1 objects. Next to objects, personal stories are also treated as part of the "official history", and as a collection in its own right, registered and uploaded to Europeana.
- The project team has learned that they actually built up a community of contributors, and they acknowledge that this needs to be taken seriously and fostered.

Description of organization:

Europeana is a partnership of European heritage institutions and an internet portal that acts as an interface to millions of books, paintings, films, museum objects and archival records that have been digitized throughout Europe. More than 3,000 institutions across Europe have contributed to Europeana. These range from major international names like the Rijksmuseum in Amsterdam, the British Library and the Louvre to regional archives and local museums from every member of the European Union. Together, their assembled collections let users explore Europe's cultural and scientific heritage from prehistory to the modern day.

There are a number of projects that are contributing technology solutions and content to Europeana. These projects are run by different cultural heritage institutions; Europeana 1914-1918 is funded by the Europeana Foundation and by its Europeana Awareness project partners.

Note: in D4.1 - European identity, belonging and the role for digital CH -,Europeana 1914-1918 is explored with a focus on the way large volumes of digital cultural content can contribute to the construction of a European identity and strengthen a feeling of belonging to a Europe of cultural pluralism. In this deliverable Europeana's approach towards co-creation has been the central focus.

RICHES
Deliverable: D4.2
Title: Good practices and methods for co-creation

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

3.2 BEST PRACTICE 2: RIJKSSTUDIO

RIJKSMUSEUM

Year: 2012-present
Location: Amsterdam, The Netherlands

Partners:
Fabrique, Q42

Goal of the project:
The Rijksmuseum has defined its core values in five terms: simplicity, personal, authenticity, quality and innovation. The Rijksstudios main aim is to bring the collection closer to people from all over the world, thus working on simplicity and enabling people to create a personal connection with the collection.

Peter Gorgels, Internet manager at the Rijksmuseum, states that the Rijksstudio is about enabling every citizen to create their own masterpiece. The museum sees the digital disclosure of the artworks as their public duty, emphasizing that the collection belongs in a way to the public, not the museum. Through the Rijksstudio the museum also aims to find new ambassadors for the institution.

Description of project:
The Rijksmuseum used the ten year reconstruction period of the building to digitize a very large amount of their objects, many in high resolution quality. Six months before the opening of the building, the museum opened online with their Rijksstudio. About 500.000 images of the collection can be found here, 215.000 of which are in high-resolution quality. The Rijksstudio allows people to download these images and use them to their own liking. Via Creative Commons licensing each image that is no longer under copyright law, is now available as part of the public domain and can be used for all purposes, including commercial exploitation of the works.

In the Rijksstudio platform users can create their own boards of images they love, like other people's boards and order prints of artworks or details of artworks.

Each year the Rijksmuseum invites young artists and designers to share their own appropriation of the collection. A jury selects the best design, which wins the Rijksstudio Award and a monetary reward.

Activities:
At the launch of the Rijksstudio, Taco Dibbits (Head of collections) said: "At the Rijksmuseum we believe in the strength of images, and the museum is all about images. We would like to bring those as much as possible into the living rooms of all people around the world, into the personal space. And we think that the Internet is the ideal way to achieve that."

Since the launch of the Rijksstudio 30 October 2012, 225.000 website visitors registered for a Rijksstudio account and are thus able to re-appropriate collection and create something new.

This is circa 5% of people of the millions of 'passive' visitors that enjoy the online collection up close. Creators are important according to Gorgels, because they give new meaning to the collection in the works they make.

People are invited to create their own interpretation and assign meaning to the artworks, and in doing so this process (or area of expertise) is shared between the institution and its visitors. Collection finds it way to the online realm, but online creations will not likely find their way into the physical museum, says Gorgels. The Rijksmuseums exhibitions have their own strategies and success factors, and are not a suitable place for eclectic collections made by online enthusiasts (There could, at one point, be in a special exhibition about this topic, as the Rijksmuseum does with the best entries of the Rijksstudio Award). Gorgels points out that online success doesn't necessarily translate to offline success. Dibbits: "It's the aim of the Rijksstudio to invite the public to start to work with the artworks, to do something with them. Because I think that by making something with the images, and I believe everyone is a maker, you remember them."

In collaboration with educational publisher ThiemeMeulenhoff the Rijksstudio will be brought into Dutch classrooms. The two parties are developing educational materials that highlight stories from the collection and are closely connected to the curriculum. The Rijksmuseum also collaborates with designers like Droog, designers from Etsy and brands like Heineken and Albert Hein to present artworks in unexpected places and stimulate create re-use of the works.
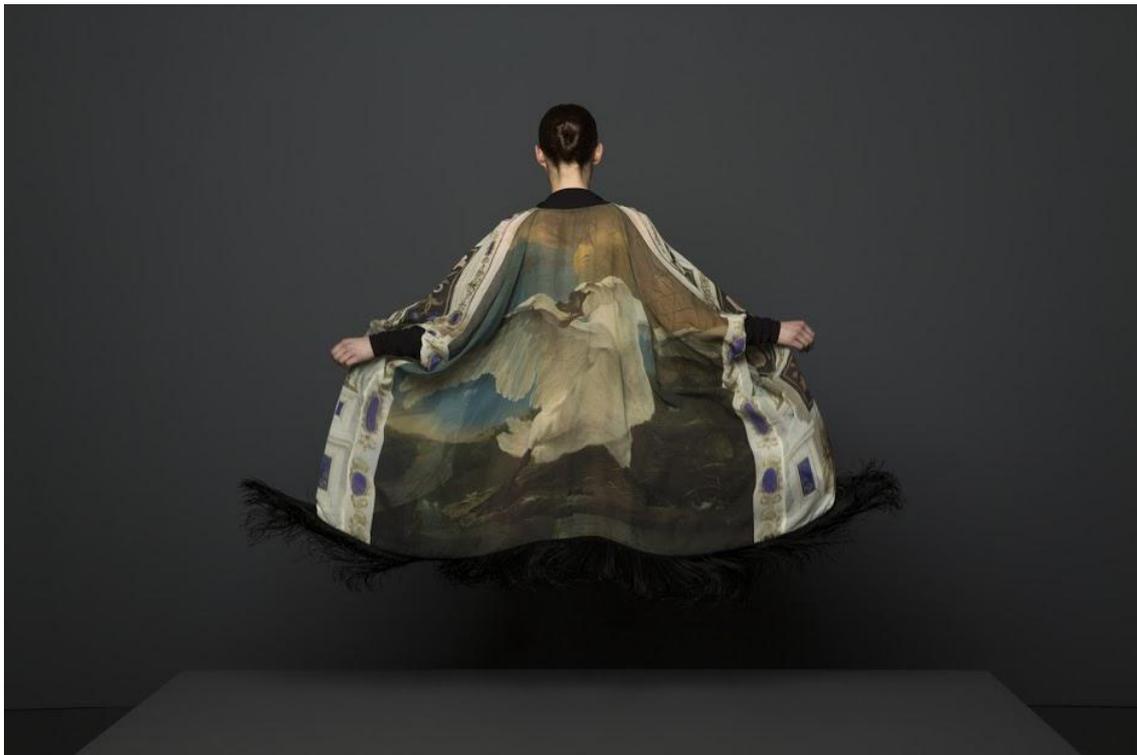
One of the creations made within Rijksstudio's online environment, Jan Asselijns 'De bedreigde zwaan' on a kimono.

First hand experiences:
Dibbits points out that the way in which the Rijksmuseum is using its digitized collection is unique in a few different ways. First, the images are in high resolution, allowing viewers to zoom in on tiny details of each artwork and discovering new elements. Next, people are invited to modify the works.

Dibbits says: "Many museums have databases with images, and these databases are only growing. But the question is how do you communicate these images? And how do you make people remember them, because we are already confronted with some many images each day. Rijksstudio, where you can play with the images yourself, will make you remember them."

Dibbits and Gorgels do not fear losing museum visitors to their own online platform. It is more likely that people become ambassadors to the museum because of the Rijksstudio. Gorgels says: "For us digital tools are just tools that will help us reach a larger audience and allow them to be creative and connect to the collection." Dibbits cites Walter Benjamin, pointing at the unique aura an original artwork has, which can not be replaced by reproductions. There is an emotional quality to such an experience that is unique to seeing 'the real thing'.

However, realizing that a visit to the real objects in Amsterdam is not possible for everyone, the museum aims to share as much of the collection as possible. Dibbits: "That is our main aim, that as many people as possible are able to enjoy the collection."

Why is it a best practice:

Of course, the Rijksstudio project isn't co-creation in its purest; it has been developed by museum staff and there is little interaction between users and the museum. Nevertheless, this case of the Rijksstudio provides inspiration and best practice for a number of reasons:

- Sharing the historical collection in the public domain, without restrictions towards commercial or other exploitation, acknowledges the important public function a museum has towards audiences, in terms of sharing aesthetics of art, historical awareness and creating a sense of citizenship and belonging within a Dutch context.
- The Rijksmuseum allows web-visitors to re-use, re-purpose and appropriate any artwork they like. For them, everyone is a maker. Collection is used to foster creativity, stimulate maker skills and share personal views. It becomes more than a series of static images, it actively invites people to create personal meaning through/with/about art.

Description of organization:

The Rijksmuseum is the museum of the Netherlands. In 2013, an entirely renovated Rijksmuseum opened its doors to the public. People are greeted by a stunning building, amazing interior design, wonderful exhibitions, lively events, and many fine amenities for young and old. The Rijksmuseum links individuals with art and history. At the Rijksmuseum, art and history take on new meaning for a broad-based, contemporary national and international audience. As a national institute, the Rijksmuseum offers a representative overview of Dutch art and history from the Middle Ages onwards, and of major aspects of European and Asian art. The Rijksmuseum keeps, manages, conserves, restores, researches, prepares, collects, publishes, and presents artistic and historical objects, both on its own premises and elsewhere.

3.3 BEST PRACTICE 3: YOUNG CURATORS, DIGITAL DESIGN & THE LIVING ARCHIVE

CHESTER BEATTY LIBRARY

Year: 2012-2013
Location: Dublin, Ireland

Partner:
Pivotal Arts Studio

Goal of the project:
The Chester Beatty Library aimed to enhance its relationship with a new audience group in relation to their collection. 'Young Curators, Digital Design & the Living Archive' arose from a conversation with diverse communities of young people spanning several years relating to a perceived difficulty in accessing arts and cultural institutions as audiences and arts practitioners. Pivotal Arts Studio and the Chester Beatty Library were allied in their commitment to bringing new audiences into the museum's gallery space as both visitors and participants. The Library was also interested in finding new workshop teachers and tour guides in this new visitor group.

Description of project:
The Library and Pivotal Arts Studio invited a group of young local Chinese and Irish people to explore photographs from the Wellcome Trust's collection of John Thomson. 'China through the Lens of John Thomson 1868-72' inspired this group of Young Curators to create their own multi-media responses to 19th century photographs of Chinese men, women and children and can be viewed online. Building on the exhibition, participants were encouraged to align the practices of writing, documentary photography and self-portraiture with the opportunities afforded by new digital platforms to contextualise, transform and display images in a networked culture. As part of a process of developing an existing and/or emergent arts practice, participants had the opportunity to acquire/consolidate both creative and research skills and methods.

Lessons learned from the Young Curators project were incorporated in the Library's currently running co-creation project called the Creative Lab for Teens, where fifteen teenagers sign-up monthly to work on interactive projects around the Library collection.

Activities:
The Chester Beatty Library collaborated with the Pivotal Arts Studio (previously know as FOMACS) on an exhibition about the Sikh community in Dublin and on an exhibition about John Thomson, when the Pivotal Arts Studio suggested they continue their collaboration in the field of photography with the community of young Chinese people in Dublin, through a training programme. The training modules would be aimed at people between 18 and 25, a group that was hard-to-reach for the Library. The Library works together with many culturally diverse groups in Dublin, connecting Arabic, European and Asian collections to different communities, but not many youngsters are usually involved.

In the training programme seventeen young people from mainland China were involved. They were all studying in Dublin, but were brought up and educated in China. The Library provided access to its collection and the Pivotal Arts Studio brought in expertise on new media. The programme consisted of workshops by academic media experts from Ireland and England on (street) photography and visual arts, visits to the depot and collaborative discussions about the collection. All the participants were invited to create an e-book to link the collection in an interactive way and add personal stories or interpretations, thus reflecting on the Library's collection. To help bridge both language and cultural differences a liaison person was involved in the project. He was included in all the activities and worked with both organizations and external tutors to clarify, explain and help communicate in a more nuanced way.

One of the participants of the Young Curators project poses with her work at the exhibition during the Chinese New Year Festival in 2013.

In the first phase of the Young Curators project, the workshop schedule and activities were laid out in advance. The project coordinator, Jenny Siung, and the cultural liaison, Yang Tiedong, met all the participants in advance to talk them through the project. Even so, after the first session six participants dropped out of the project. Siung says they were under the impression that there would be a video recording of the project and that participants would be required to go on camera for the project, with the belief they would receive training in media, TV and potentially become media stars. This was something they were not interested in.

For the second phase six dedicated participants were invited back by the Library and the Pivotal Arts Studio, this time to work collaboratively on one e-book, again with Tiedong as a liaison for intercultural communication. For this phase the organizers had built in a lot more space for participants to think about the contents of the programme. They looked at collection in the depots, had regular meet ups and worked on the publication together.

During the second phase there was also an exhibition of the photographs taken in phase one, which was displayed during the Chinese New Year Festival in Dublin in February 2013.

First hand experiences:

Jenny Siung now sees the Young Curators project as a starting point for the Library's co-creative practices that has taught the staff a lot about how to involve young and culturally diverse groups with their collection.

Commitment within the group of participants was not ideal, specifically in the first phase of the project. This was partially due to the lack of input and consultation of the participants in the shaping of the programme. It was also due to the cultural gap between Pivotal Arts and some of the Chinese participants. Tiedong Yang was specifically brought in to the project by the Library to act as a mediator between the group of young Chinese and Pivotal Arts; he also is experienced in IT and until recently was an Intercultural Tour Guide for the Library providing tours in Mandarin. The Library has built up a relationship with the local Chinese community in Dublin and is familiar with both cultural differences and similarities with Irish and Chinese communities, e.g. Irish and Chinese young people can be reluctant to vocalise their opinions. Within the mix of participants in this project, it was observed that some of the content and sessions were perhaps too difficult linguistically for the young Chinese participants. Unfortunately, the presence of Tiedong Yang was not fully utilised by the tutors to address this.

The e-books that were developed show a beautiful and rich reflection of the Chinese collection at the Chester Beatty Library and a personal interpretation of the youngsters involved, often using new digital techniques to present the collection in a new way. Unfortunately, the project did not generate the long term, qualitative relationships the Library was hoping for. The staff did however incorporate their findings into the youth programme that has been running since 2013.

In the Chester Beatty's Creative Lab for Teens, fifteen teenagers work with the Library on varying topics and with different artists, designers and people from the Maker movement. They sign-up once-a-month and participate in a wide variety of activities including off-site visits to Maker spaces; Dublin Maker Fair; on-site workshops with artists, crafters, electronic musicians, animators, Makers, etc. The group prototypes new concepts for the Library and explores new technologies. As such, the Library hopes to build a sustainable relationship with these young people, in which they can become future facilitators or workshop leaders, and be part of the future plan for the Library.

Chester Beatty's Creative Lab for Teens is being showcased as an example of good practice with museum and maker communities both in Ireland and internationally through The Creative Museum project; this is funded by Erasmus + and is running from 2014-2017.

Key success factors for the Creative Lab for Teens, which are drawn from the Young Curators project, are:
- Flexibility: the participants sign up for each session and can join anytime they like, but most importantly, they have a say in the development of the programme. They make suggestions for interesting developments in technology and the maker movement, which are then incorporated into the programme and connected to the Library.

As Siung says: there needs to be space for fluidity, for prototyping the project as you go along.

- Build sustainable relationships: the Library is building a qualitative, long term relationship with the participants. This means they engage in real conversations that relate to whatever matters to the participants, they discuss future plans over hot chocolate breaks and the participants are always taken seriously. The participants are asked to share their skills with other group members, to sometimes lead part of the workshop and to mentor each other.

- Cultural mediator: Having experienced how beneficial a cultural liaison was in the Young Curators project, for the Chester Beatty's Creative Lab Siung worked with the City of Dublin Youth Service Board; they are experienced in setting up youth clubs and guided the Library staff in setting up a project that would be appealing to young people. Working with new visitor groups in a co-creative project often requires knowledge about how to appeal to this group (or how not to, in the case of filming the Chinese participants) and sensitivity in terms of language. Involving a mediator can greatly help to avoid miscommunication.

Why is it a best practice:

Young Curators is inspiring as a best practice in co-creation, because:

- The Chester Beatty Library presents a collection from all over the world, and is actively seeking relationships with different communities in Ireland that could have a meaningful connection to these objects, even when these communities might not find their way to the Library independently. In that sense, reaching out to a young, Chinese community in Dublin reflects this practice and shows the ambition to attract new, young and culturally diverse audiences to the collection.

- In both the Young Curators project and in the Chester Beatty's Creative Lab for Teens, creative methods are used for collaboration. Whether that is street photography or prototyping with Arduino, creativity and 'making' are used as methods to relate to a historical collection in a way that opens up new conversations about the collection and, in the case of the Young Curators' e-books, helps create a new narrative around the collection and the participants.

- Even though not every goal of the Young Curators project was successfully reached, the Library evaluated the project thoroughly and decided to make important changes for the next project. They are now investing more in the quality of their relationships, sharing the control over the program with participants and using creative methods for their work. In doing so, the Library shows the willingness to critically reflect on their work and perseverance to co-create with new and future visitor groups.

Description of organization:

The Chester Beatty Library houses rich collections from countries across Asia, the Middle East, North Africa and Europe, which open a window on the artistic treasures of the great cultures and religions of the world. Manuscripts, miniature paintings, prints, drawings, rare books and decorative arts complete this amazing collection - all the result of the collecting activities of one man - Sir Alfred Chester Beatty (1875-1968).

Egyptian papyrus texts, illuminated copies of the Qur'an, the Bible, European medieval and renaissance manuscripts are among the highlights on display. In its diversity, the collection captures much of the richness of human creative expression from about 2700 BC to the present day.

The education department offers a wide variety of programmes designed to foster better understanding of the European, Islamic and East Asian collections. Intercultural dialogue and learning plays a key role in the Library's mission and fosters dialogue with the communities as represented in the collections. The Library offers events and programmes throughout the year such as celebrations for the Chinese New Year, art workshops for children and adults, Chester Beatty's Creative Lab for Teens, in-house activities for families, adult and teen drawing packs, music performances, films and lectures.

3.4 BEST PRACTICE 4: RICHES INTERVENTIONS

MUSEUM OF WORLD CULTURES

Year: 2014-2015
Location: Leiden, The Netherlands

Partners:
Waag Society

Goal of the project:
- Enhancing the museum story
- Foster sense of identity and belonging with collection
- Outreach

Description of project:
The ethnographic museum of today is a product of the ongoing history of (neo-)colonial politics and mentality. In order for such a museum to become an instrument of social cohesion and collective healing, physical and symbolic restructuring is necessary. As part of the RICHES project the Museum of World Cultures (RMV), specifically the Museum of Ethnology Leiden, and Waag Society hosted three co-creation sessions with young adults to explore (new) connections between themselves and cultural heritage. The final goal of these co-creation sessions was to design one or more interventions, both to demonstrate how the young public deals with cultural heritage and to discover what they think is important in (ethnographic) museum collections. As such, the interventions fit within a larger trajectory that aims to deeply embed diversity within the structure of the Museum of World Cultures.

Activities:
- Desk research
- Building relationship with 3 young adults ('research assistants') as starting point
- Private Facebook group as repository of interesting resources
- Designing a co-creation strategy
- Recruiting participants ('snowballing')
- Three co-creation sessions
- Next phase: designing and implementing one or more intervention(s)

Three co-creation sessions were organized, each lasting one day, over the run of three months. In each session between 15-20 young adults and 3 to 6 museum staff participated. The sessions were facilitated by two people from Waag Society, assisted by a moderator. The aim was for the group of young people (18-35 years old) involved to be as diverse as possible in terms of educational, geographical, socioeconomic, gender and cultural backgrounds.

The goal of these sessions was to design two or more "interventions" inside the museum or related to its programme that illustrate how this group of individuals would like to deal with cultural heritage. That means: what do they think is important within a museum collection?

Which stories would they like to see being told with these ethnographic collections? And what is the most suitable (interactive) form for relating to these particular stories?

Three young 'research assistants' became part of the team to help define the strategy for the sessions, help recruit 15 to 20 young adults who wanted to contribute to the project, and participate in the sessions themselves.

Prior to the sessions the partners collaboratively defined a number of guiding principles:

- Need to create a safe place
- Equality of participants (no hierarchy, no dominance of museum professionals, use creative techniques to avoid speech dominance)
- Make sure that no participating institution unconsciously conveys certain power or keeps control
- Clear research approach per session (session 1 - explore / analyse existing reality; session 2 - ideation, exploring directions; session 3 - prototyping to make directions concrete)
- Focus not on consultation but on co-production and empowerment
- Focus on long-term relationship between participants and the museum

Although there was a clear consensus on the guiding principles, there was some discussion between the partners on the strategy and approach for the co-creation sessions.

Waag Society designed an initial flow for the three sessions:

- start with a focus on 'things worth keeping' for the participants and as such try to avoid the notions of 'heritage' and 'museum practice' but focus on the question what is valuable for you, personally
- try to avoid to focus on 'objects' but open up the discussion to anything worth keeping
- use generative techniques to go 'beyond words', to open up a dialogue that all participants can enter and to go beyond the obvious and get latent knowledge to the surface
- move from a personal level towards a more reflective, analytical and broader approach of (museum) challenges.

Underlying these steps was Waag Society's Users as designers[18] philosophy and Stanford's approach to design thinking[19], which could be roughly described as building **empathy** for the context of a problem, stimulating **creativity** in the generation of insights and solutions and fostering **rationality** in analysing and fitting various solutions to the problem context.

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[18] Van Dijk, D. et al, Users as Designers, Waag Society, 2008.

[19] Virtual Crash Course in Design Thinking by Stanford University: http://dschool.stanford.edu/dgift/
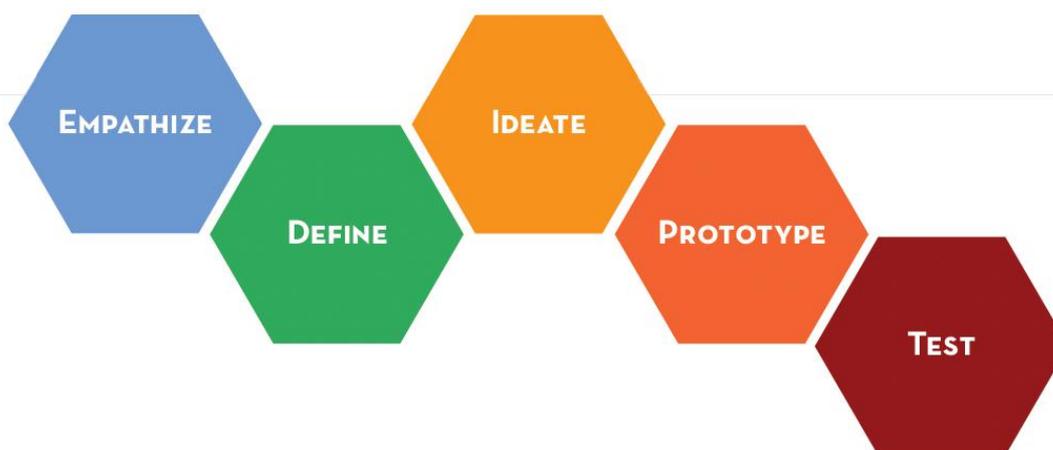
Stanford's design thinking model

Following discussion between partners, fuelled by a feeling of uncertainty over the outcome of this intuitive, personal approach with the museum partner, and the desire to focus more on dialogue than on 'thinking through making', this approach was more or less discarded. The museum feared issues raised in the workshop might potentially be too sensitive, as participants were considered by some as (too) 'vulnerable' individuals (in terms of things they have encountered or in the way they have been treated by mainstream society). In addition, engaging in co-creation felt quite scary because some of the museum professionals felt they had to cede part of their authority. For these reasons, Waag Society and RMV did not manage to define a good joint preparation process.

Eventually, instead of the proposed approach the partners decided to take the museum practice as a starting point for discussions and focussed on analysing the existing relationship between young people and the museum. This led to conversations and ideas for interventions being more encapsulated in the current notion of what constitutes a museum, and therefore maybe considered less innovative. To be able to deal with the aforementioned culturally sensitive issues a moderator with experience with 'vulnerable' groups was added to the team, which -though in principle a very good idea- in this case didn't add much value. Waag Society adapted the proposed flow of the sessions and related creative activities in line with the new approach.

Examples of methods used:
Talking Data
To create new ideas and solutions as a group, it is essential to get to know each other as individuals first. When you learn things about each other, it becomes easier to express yourself in a group and helps you value the opinions of others. For this a tool developed by Waag Society was used, called Talking Data. Talking data lets you tell a personal story. You create your own visualisation of important locations, like the places where you lived or where your family is from. You laser cut this representation as earrings or a print for a T-shirt. Sharing the story of your design then becomes a different way to get to know one another.

Creation of Talking data visualisations

StoryPuzzle

The StoryPuzzle is a set of puzzle pieces with multi-interpretable icons on them. They are used to get people into a practical mode of laying out a problem and thinking in nonlinear ways to solve it. The physical form of the icons has its advantages. Workshop participants are often reluctant to express their feelings, particularly those who are not used to public self-expression. Icons provide an excellent and simple means to overcome this inhibition by "easing them" into the narrative process, through the visual stimuli. The physical aspect allows participants to lay the discussion on the table.
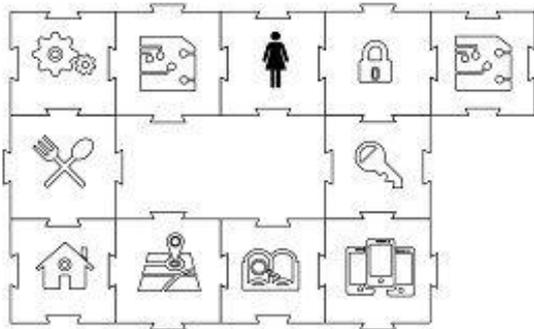
The StoryPuzzle.

The focus in the co-creative sessions ranged from exploring the current relationship between young adults and museums, to idea generation for interventions to improve this relationship and defining intervention strategies specifically for the Museum of Ethnology Leiden. Storytelling was a linking pin through all the activities. In the design process participants made the transition from "what would I like to enhance or change?" to "what would this new reality look like?" and "how do my ideas create value for other young adults?"

Themes that were addressed during the first two co-creation sessions by the young adults:

- A lot of emphasis is put on having to come to the museum instead of the museum coming to their lives/world. Be visible (and accessible) at more locations, e.g. outside the museum walls, because young adults do not go to a museum easily (in the Netherlands).
- To be interesting for young adults, a connection needs to be made to contemporary debates; by youngsters (not for youngsters). Better related to and incorporating current issues and discussion from young bloggers and media makers.

- Violence of language and the need to be truthful, healing. There is a need to be (more) careful in the wording: gender neutral, not stigmatising, respectful, not making the "other" exotic
- Explore and use channels that are not traditionally used by museums, but that are used by young people.
- Use the collection to inspire new creativity and learning through making. Use the collection to encourage reflection, enrich perspectives, stimulate re-use and help build craftsmanship skills.
- Programme events and exhibition in collaboration with youth.

The co-creation sessions facilitated by Waag Society finished in November/December 2014. In the realisation of the interventions, the museum is in the lead partner. Transfer of the experiences to the larger organisation within the museum and making the relationship with the youngsters sustainable is an important next step. The Head of the museum's Research Centre for Material Culture, Wayne Modest, says about this next phase: "Co-creation is about the process, not the outcome. If you focus on the outcome, you're going to be disappointed. It's about this process of sensitisation and knowing each other. […] The only way this can be successful is that it is happening in relation to other developments in the museum." Chief and Senior Curator Laura van Broekhoven states "You should definitely improve something in the way you communicate, but you especially need to do something about [the monoculturality of] your staff."

Ideation in the second session

Results:
- Conceptual directions identified for the intervention
- Internal discussion within Museum of Ethnology Leiden on how to follow up
- Additional self-organised sessions after the co-creation session (for participants to identify their plans and next steps)
- One plan for intervention selected: #Decolonizethemuseum;
- Plans to use the #Decolonizethemuseum experience in the development of the next generation audio tours, making a multiplicity of voices that interpret and experience the exhibition available to the visitors, rather than one authoritative voice.

- Interest of Amsterdam Museum to learn from the experience/join the project (potentially leading to another intervention in the near future)

With the #Decolonizethemuseum campaign the museum wants to make sure that the stories the visitors find inside the museum reflect the diversity in Dutch society and that the museum consciously deals with delicate issues and with the needs of a new audience. With this hashtag, the much needed conversation about decolonization isn't confined by the walls of the museum or the brinks of our collective and individual networks. Using the tag offers a swift, accessible way of not just documenting but also archiving and sharing different takes on the current, colonial interpretation of what a museum is, while generating conversations about methods for deconstruction. Contrary to popular belief, hashtags aren't only used on Twitter; platforms such as Instagram, Facebook and Google+ use them as well.

One of the first publicly visible results of the co-creation sessions will be a physical intervention in the permanent collection of the Tropenmuseum, Amsterdam, to be presented in December 2015. In addition, the museum aims to set up a disruptive route that can be part of the newly developed audio tour in the Museum of Ethnology, Leiden.

A critical and diverse group of young experts will be established in preparation towards the intervention(s), materializing the call for a younger and more inclusive visitorship ("Voor jongeren, door jongeren!") both within short-term and long-term frameworks. The intervention(s) will be focused on the following questions:

- In which ways do narratives constructed by museum reinforce stereotypical and damaging ways of thinking about people of colour, histories of colonialism and present day relations between the communities whose heritage is represented in the museum and in dominant white mainstream society?
- How can we encourage visitors to critically engage with the narratives the museum presents?
- How can we constructively critique and talk back to these narratives in promotional texts, images, exhibition texts which might engage in cultural appropriation, exotification or other problematic mechanisms that reinforce colonial power relations?
- How can we create room for other people to collaborate with us on the interventions so that more voices, experiences and perspectives are represented within the museum?
- How can we collaborate with museum staff so that our critiques and reflections become transparent and understandable to them and provide input for already ongoing processes of change within the museum?

Lessons learned:
- The preparation process of the three co-creation sessions would have benefitted from a more explicit and open discussion between partners, exchanging their worldviews and values - to be able to better understand each other and to secure a common language that would foster a relationship based on trust. An open attitude is essential

for entering a co-creation process whereby you need to learn to view the world from other perspectives, before starting to generate something new together.

- In the preparations itself creative techniques might have been more prominent to take away the initial reluctance of the museum. In the words of one of the research assistants "Only when we started doing it, we noticed that it worked."

- Recruiting is key: carefully organise real diversity of perspectives. Allow for enough time to recruit participants and preferably search within a variety of networks and recruiters. "Despite our efforts and intentions we turned out to have been biased in our recruiting towards higher educated people working in the so-called creative industries or cultural sector and the majority was born and raised in The Netherlands." (Janine Prins, on guiding the recruitment process).

- Transfer of the experience of the co-creation sessions to the larger organisation within the museum and making the relation with the youngsters sustainable is an important next step, which happens largely outside the scope of the sessions. Though Museum of Ethnology Leiden feels there is a growing sensibility with staff to the issues raised in the sessions, there could have been a strategy designed beforehand to ensure dissemination and follow up more securely.

- The subsequent informal meetings that were organised by the participants themselves after the facilitated co-creation sessions had a strong emotional and confrontational character both for the participants and for the museum staff, as a harsh tone was sometimes set in the discussions and nuances were lost. A different way of preparing and guiding this process by the museum or an external facilitator could have been considered.

Why it is a best practice:

The National Museum of World Cultures aims to work closely with stakeholders - individuals and civil society organizations that share their mission. Stakeholders include embedded local organizations, that can strengthen the bond of the museum with the mixed population of Amsterdam and Leiden, and ad hoc co-creation teams the museum gathers herself. In this case, rather than focussing on one ethnic background or one upcoming exhibition the museum entered into an open discussion on how to improve relationships with youngsters with a multicultural background in general, which is a broad and bold move. In the organisation of the sessions, project partners strived for diversity and inclusivity, or at least non-exclusivity. The intervention #decolonizethemuseum is a small intervention in terms of size, but responses of other museums indicate it is considered a big step for museums to open up like that.

Description of organization:

The Museum of World Cultures consists of three Dutch, post-colonial ethnographic museums, Tropenmuseum, Afrikamuseum en Museum Volkenkunde and is the recent result of one of the largest museum mergers ever to take place in the Netherlands. The museum houses global ethnographic and archaeological collections of top-level quality. The museum fulfils a unique role in society by facilitating knowledge about these collections and cultures from around the globe and by maintaining its collections, making new acquisitions, doing research on the collections and by preserving them in pristine conditions for the Dutch nation state. Collections include some of the world's most important collections on 19th and 20th Century Japan, Indonesia, Oceania, Amazonia (Surinam and Brazil), China, Africa and the Arabian Peninsula.

3.5 BEST PRACTICE 5: PANNA'S EN AKKA'S

IMAGINE IC

Year: 2012-2014

Location: Amsterdam, The Netherlands

Partners:

Guus Dubbelman, Circus Family, University of Amsterdam, Amsterdam City Archives, Netherlands Institute of Sound and Vision, Amsterdam Public Library and Kosmopolis Rotterdam

Goal of the project:

Imagine IC has formulated their vision as:

"Our society is rapidly changing. Existing values and customs are shifting through the physical and virtual mobility of people and ideas. What was once a given is now losing ground in our digitalised, globalised society. Imagine IC aims to provide a new common ground with new heritage that forges new social connections."

In Panna's and Akka's, Imagine IC collaborated with the University of Amsterdam's anthropologists to archive modern street football culture as a common feature of Amsterdam and Dutch metropolitan life. For despite its omnipresence, Dutch street football culture, including its stars like Edward van Gils, Calvin Blankendal and Bouchra Ait L'hou, seems to be more known abroad, than among the general public in Amsterdam and in The Netherlands.

Description of project:

Imagine IC collected street football stories and practices; focussing on the way the culture keeps innovating the game itself (on the streets and on the fields), as well as the social dynamics in and around the game and their 'exportation' into the city and society at large. Imagine IC presents and preserves these stories, in an exhibition and in smaller presentations traveling to library branches all over the city, and ultimately in an archive. Guus Dubbelman, sports photographer, and audio-visual collective Circus Family, were involved to create new productions of sound and images to support the archive and presentation. The organization finds and archives new stories through visitors that come to the exhibition.

Activities:

At the start of each new project, Imagine IC finds people in their own network that have a personal connection to the topic at hand. Through those people, time is invested to create a larger network around, in this case, street football. This process is lead by the project leader, someone who knows the network and also has a personal interest in the topic (they don't actually have to play street football, but they should be an effective, i.e. credible partner in the process and in discussions, next to being eager to learn and to have access to relevant networks). By building up a new network that partially overlaps older networks, the focus can shift per project and Imagine IC's network continually grows in size and in terms of the people that are reached.

Imagine IC engages in many conversations with their network about street football. Through talking, they collaboratively try to find meaning. The people involved are invited to identify their heritage around a certain topic. Having many conversations is seen as the process of collecting both intangible heritage (often in the form of stories and practices) and material heritage. Project leader Danielle Kuijten says: "Our connection to visitors, our storytellers, is very personal. It is about listening to them. That is very time consuming, but also very valuable. It is about getting engaged. When you talk about heritage you also talk about voices, about who is speaking. Do you want to give space for multiple voices or do you create a singular story?" In this participatory approach, the collection process is central to the project. The key goal is to identify new, modern, urban heritage and to create a collection around that. Sometimes conversation drifts towards what can be seen as a definition of heritage. Even though this may sound like a new topic for participants, in the case of street football many are very familiar with terms like legacy, generations and 'old school', which meant an interesting exchange could take place.

'Picturing Panna's' was part of Panna's and Akka's. Picture by Guus Dubbelman.

Imagine IC's director says Marlous Willemsen says that 'the core aim is to create a collection - an ensemble of intangible and tangible items'. Creating a collection is not a linear process; it is dynamic and a continuing process of creating meaning. Conversations are central to this process, but working on an exhibition together is a more creative and hands on activity, which also fosters the thought process about the collection. The presentation that is collaboratively created is therefore not the end goal of the project. It is actually a means to gather more stories and enrich the archive, through visitor contributions, debates and educational projects.

To create images and other audio-visual materials for the presentation and archive, photographer Guus Dubbelman and Family Circus were involved. They followed the football-players to collect their materials, but also provided workshops for other young people to start creating their own images. Imagine IC created exhibits with the work of these artists. Another important source for the collection was the pocket archive that everyone carries with them permanently. Mobile phones help Imagine IC capture digital born documents about social phenomena that would otherwise never become part of the collection. Coming together to play a game of football, sharing nice tricks, the fashion and music that are part of the culture, everything is documented and shared through mobile phones.

Both the phone practices that are part of the lifestyle, and the contents of the phone are therefore and important part of the collection.

First hand experiences:

Willemsen says that in hindsight, Panna's and Akka's was the project where for Imagine IC, the role of the artists changed. In previous projects the artists where involved to capture part of the collection, to capture the intangible in digital born archival items. In Panna's and Akka's they first noticed what a great source 'pocket archives' are for collecting stories, moments, images. Moments that are immediately captured via mobile phones bring you closer to the actual culture than an artist interpretation could. In Imagine IC's most recent projects, no artists where involved (except for the exhibition designers). The project leader asks the participants if they can share materials via their phones and via social media. Many participants are very forthcoming in sharing their data, perhaps not realising the exposure or impact an archive might have in the future. The willingness to share mobile data is interesting from an archiving perspective, but it requires the project leader to make a professional estimation of what should be collected and presented and what is better kept out of the archive.

Imagine IC sees their practice as participatory, which in definition might not differ much from co-creative work. In the most fundamental sense, working with participatory methods would require you to leave a great deal of the decision making process to the participants. Willemsen says that even though the organization is quite fundamentalist in its ideology to collect, show and archive topics together with participants, there are also clear roles for the participants and the heritage professionals. The teams' decision to sometimes not archive materials that are shared from pocket archives, is an example. The staff of Imagine IC is also in charge of creating the exhibition. Participants are involved in thinking about the exhibitions together with the staff, but when the process becomes more practical, focused on execution, and time becomes a factor, the staff takes over. In Willemsen's experience, this usually does not lead to disappointments with participants. The team is clear about this from the beginning, and participants recognize the expertise the team has in creating exhibitions. Participants are involved as experts of their own lives and the topic of the project, Imagine IC staff brings in a different expertise. Collaboratively, they create a collection. But Willemsen would not go as far as to say that because of their expertise, her team could make an exhibition about anything. They are not external, analytical professionals that can create stories from the perspective of the outsider. At Imagine IC the professional is also personal. A personal connection between the project leader, other staff members, participants and the topic is crucial for a successful collection and archive to be made.

Imagine IC does not speak about communities in their work. A 'community' suggests there being a solid group of people that can be fairly clearly defined. In earlier times, Imagine IC focused on specific communities (such as ethnic), but today the organisation seeks to involve fluid and open networks around social practices. The two latest's projects that focus on Amsterdam's night life and slang would be very limited in their scope if they were to focus on a community. Almost everyone goes out, almost everyone uses some type of slang in their speech. Willemsen says that not all meaningful practices in daily life are formally a tradition or lifestyle.

Being open to a diversity of perspectives is important in their work, and setting boundaries around a certain group can be very problematic when trying to build up a broad and well informed collection.

Why is it a best practice:

Panna's and Akka's is inspiring as a best practice because:

- As Liane van der Linden says in her article on the co-production of modern heritage (Boekman 96, 2013), Imagine IC's broad definition of co-producers brings into practice the principle of inclusivity. Ancient questions on for who and from who heritage is, are automatically being pushed to the background because of this approach.
- The topics that Imagine IC works with are very much intertwined with their working method. Trying to capture modern, urban life in a collection and working with young people with specific real life expertise as curators for this collection, is a very good example of how co-creation (or participatory methods) can enrich heritage practices, on both a practical and a strategic level.
- Imagine IC is very aware of the importance of digital born materials for the creation of modern collections, and has developed a collection strategy that includes digital born heritage.

Description of organization:

Imagine IC documents, presents and discusses daily life in the city of today. Imagine IC was launched in 1999 as the "Image Collection Building"; it opted for the name "Imagine Identity and Culture" in 2001. Its objective was to present the identity and culture of migrants and their descendants in the Netherlands, and to make this information available to a broadly based public. Towards this, Imagine IC sought to document life stories in productions of image and sound. Today, storytellers of all backgrounds are now creating visual productions at Imagine IC that describe their lives, their neighbourhood, their city and their country. The organization collects and presents these contemporary stories as future heritage at exhibitions and other events. The formal collection of digital born sound and image items is managed and made accessible in collaboration with the Amsterdam City Archives and the Netherlands Institute of Sound and Vision; the exhibits reach a diverse audience in partnership with the Amsterdam Public Library. Imagine IC is thus updating concept and composition of Dutch heritage, and is also making a sustainable contribution to an inclusive view of the Netherlands' history, identity and future. From its base in Amsterdam South-East, Imagine IC seeks to identify the latest customs and values in co-operation with all the people who live here and come here.

3.6 BEST PRACTICE 6: MESCH

ALLARD PIERSON MUSEUM, MUSEON, MUSEO STORICO ITALIANO DELLA GUERRA

Year: 2013-2017

Location: Amsterdam, Leiden, The Netherlands & Rovereto, Italy

Partners:
Sheffield Hallam University, (coordinator), University of Limerick, Waag Society, University of Strathclyde, eCTRL Solutions, DEN Foundation, University of Stuttgart, University Carlos III Madrid, Museo Storico Italiano della Guerra, University of Amsterdam/Allard Pierson Museum, Museon, Fondazione Bruno Kessler

Goal of the project:
Enhancing museum presentation
Enhancing visitor experience
Stimulating DIY approaches with cultural heritage professionals

Description of project:
There is a notable need for museums and cultural heritage sites to engage visitors in different ways and to put the collection back into the centre of the visit. The meSch project takes the stance that materiality complements and completes cognition. Therefore a personally meaningful and sensorial rich experience with museum exhibits and places can greatly improve both the visitors' experience and their appreciation for the museum's cultural values.

meSch is a 4-year EU funded project with the goal of co-designing novel platforms for the creation of tangible exhibits at heritage sites: cultural heritage professionals will be able to offer visitors new interactive experiences by means of material interaction with smart objects. By empowering cultural heritage professionals with a technological platform to help them create their own interactive, smart and tangible exhibitions, meSch aims at making the encounter of digital and material more sustainable in museums.

The meSch approach is grounded on principles of co-creation, or as partners more often say: 'co-design'; the participation of designers, developers and stakeholders into the process of creation and evaluation as equal partners, and on a Do-It-Yourself philosophy of making and experimenting. Three large-scale case studies in different museums provide test beds for the real-world evaluation of meSch technology with the public and cultural heritage stakeholders.

Activities:
- Prototyping
- Co-design workshops
- Pilots

The meSch project relies on co-design to understand and better frame how experiences with cultural heritage sites and objects can be enhanced using smart objects: by embedding electronic tags or sensors into regular ('non-smart') physical objects. Different kinds of people, from curators, to managers, educators, exhibition designers and visitors have been involved in a set of exploratory co-design activities.

The co-design activities have involved the entire project consortium, with particular focus on the contribution provided by partners from cultural heritage institutions, and have also featured additional activities with a variety of local heritage collaborators established by a number of meSch partners.

Building one of the meSch prototypes in the November 2014 session.

Nature of co-design sessions:
- Consortium sessions, such as the kick-off event at Sheffield in February 2013, where all project members participated to identify user requirements and to start ideating scenarios and prototypes, and the Trento meeting in October 2013, where interaction concepts and prototypes were more mature and could be explored by all the partners.
- Local co-design sessions with project partners to analyse how and why specific interaction concepts could be integrated in the specific museums.
- Local co-design sessions with local collaborators in order to have a wider perspective of the implications of involving users in co-design activities and to involve a greater range of cultural heritage institutions in meSch activities.
- Design Jam held in Limerick on April 2013, where individuals are presented with a specific design challenge to tackle.

All these activities and experiences helped the project partners to better understand how users with different profiles and goals co-create, and which limitations and barriers have to be considered and possibly removed to support a more efficient and enjoyable co-design process. Merel van der Vaart, cultural heritage professional and PhD-candidate at Allard Pierson Museum considers 'co-creation as a collaboration tool. It's a way to help the various project partners with different skill sets work together.'

Example of one of the co-design sessions:

On 27th and 28th of November 2014 several meSch teams of the different partner institutions met in Amsterdam to showcase and test the developed prototypes of smart objects. On the second day, museum and heritage professionals from inside and outside the consortium were invited to join and to test and think about these smart objects for their own exhibits and museums.

During two days the Anatomical Theatre at Waag Society revolved around smart prototypes that help curators easily create interactive exhibitions themselves. Which technique turns an object into a real experience for the museum visitor? Dutch curators, from the Dordrecht Museum, Museon, Allard Pierson Museum, the Maritime Museum among others, came together on one day, to link content of their choice to the interaction possibilities of meSch prototypes and to test and refine this combination.

One of the teams re-created the life of a Roman soldier on the basis of an egg-shaped object that embodies the heart of the soldier. The heart palpitations strengthen ties with the objects you see - imagination and reality intermingle. The same principle is followed by a pie mould as a symbol of social relations in households in the 19th century. The egg-shaped object represents a cooking timer now, including the ticking.

Less dramatic but informative and interactive: a wooden magnifying glass makes a Hellenistic oil lamp "burn" again through augmented reality and lets the illustrations speak when you shake and turn the magnifying glass. This prototype makes it possible to bring objects to life with images, overlays, animations, text and of course the magnifying function to show more details. The magnifying glass is also used with the oldest object in the room: a Greek vase from 550 AD, painted with exquisite details. You zoom in and find out that it was a grave gift, probably burned and damaged at the funeral. Zooming in on a detail reveals the myth of Athena who helps Heracles on his 12th labour.

The magnifying glass prototype.

An interactive pedestal tells all kinds of stories, and can even contain a game element for multiple visitors. As you approach, you get to see themes and animations, in this case about sperm whale teeth and whaling.

It is easy to programme for the conservator but, because of the open nature it is more difficult to narrow down what you really want to say. A video report on this session is available at http://mesch-project.eu/the-heart-of-an-object/

On the meSch blog, at www.mesch-project.eu, more information is available on how the project partners integrated the meSch technology in exhibitions such as e.g. the Atlantic Wall exhibition in Museon, The Netherlands, in 2015.

Implementation of meSch technology in Atlantikwall exhibition

Participant (Cultural Heritage Professionals') testimonies:

- "I feel like working with the meSch designers, listening to them, discussing and being around them has really helped me think about issues and come up with my own creative ideas because that's really a skill that we are not trained in. It feels like sometimes it's expected of us but as a cultural heritage professional, we write text labels! But we need to get to that stage where we can come up with our own ideas, and think of different types of content."
- "Cultural heritage institutions and museums are very good at improving on the thing that they are already doing, they have a certain way of working but helping them to work and think in a different way, it's a huge challenge."

Lessons learned

- In a multidisciplinary project consortium such as meSch, which include technology developers, designers, academics and heritage professionals, it is important to find a common language and understanding of (technical) possibilities early on in the project. Partners Waag Society and Sheffield Hallam University propagated the use of design thinking techniques for this from the onset, making design approaches very central in the project.

- As a large number of partners executed local design and development activities -with local partners- the periodic consortium meetings played an important role in bringing this knowledge and experiences together. In the first stages of the project, the meSch co-design strand consisted of a constant diverging and converging of ideas and insights. The co-creative activities in the consortium meetings allowed for an active reworking and sharing of insights between partners.

- As an academic strand and co-design strand potentially run the risk of being separate things -performed by different partners, supporting different goals of the project- it became soon important to blend of the results of the more formal techniques (such as interviews with cultural heritage professionals) with co-creative results and to actively seek for support for co-creative insights in academic literature.

Why it is a best practice:

Co-design is one of the pillars that meSch is built on. All prototypes and exhibitions were developed in cooperation between designers, cultural heritage professionals, technical personnel and future users. Co-design, in the case of meSch, means bringing together a broad range of different stakeholders and expertise to join forces in creating new interactive experiences for museum visitors that bridge the physical and digital realm. meSch's co-design strategy employed a large variety of participatory techniques within different phases of co-design and these have been reflected upon and successively adapted.

For the development teams from the universities of Stuttgart, Sheffield Hallam, Limerick and the team of Waag Society it was valuable to see how cultural heritage professionals work with a specific heritage object and what interaction elements can be connected with the story behind it, adding substance and sense to the object.

meSch has put together a resource based on their own experiences with running co-design workshops. The resource will help cultural heritage professionals to run their own co-design workshops and get the best possible results. Templates for co-design methods are published, accompanied by examples of how they were implemented in the meSch practice: http://codesign.website/. This website was designed to complement the meSch co-design booklet that is available for download at http://codesign.website/wp-content/uploads/2015/09/meSch_CoDesign_Booklet.pdf.

RICHES
Deliverable: D4.2
Title: Good practices and methods for co-creation

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

3.7 BEST PRACTICE 7: WEST SIDE STORIES

FOAM

Year: 2011-2015

Location: Amsterdam, The Netherlands

Partners:
Ymere and Stadgenoot, social housing associations

Goal of the project:
Foam (photography museum in Amsterdam) wanted to reach out to more diverse groups of people and introduce them to photography. The museum wanted to actively reach out to people who didn't (or rarely) visit the museum. Foam sees it as its responsibility to make an effort to reach a wider audience than solely the visitors of the museum and get new visitor groups acquainted with the medium of photography. By opening a location within the neighbourhood, Foam let go of the institutional walls and focuses on reaching a new audience within their living environment. Photography projects are by nature about looking closely, zooming in and seeing new things. Foam wanted the use these qualities to help people in the area to see their neighbourhood and their neighbours in a different light and help establish new connections between people in the area.

Description of project:
Foam came in to contact with the social housing associations and collaboratively decided to set up a project location in the area of Nieuw-West, an area that was built in the 1960s and going through a period of extensive renovations, populated by many people who don't frequently visit museums. Within a very short time the associations provided them with an old store location and the funding to start developing activities. Foam carried out projects there for four years, always including the community and putting photography at the centre of the work.

Activities:
The Foam project was located in a quiet square with little footfall. Before opening the location, Foam developed a photo booth that travelled throughout the neighbourhood. People were invited to come in and take their picture together with another person from the neighbourhood. The photos that were taken of these random combinations of neighbours were placed in the windows of the empty buildings surrounding the square during the opening festivities, literally giving the neighbourhood a face.

The Foam team noticed that their regular communication channels didn't work on this new 'target group'. Often people didn't have computers in their homes and didn't speak or read Dutch. As a result, they went door to door, ringing doorbells and explaining to people who they were and what they did, inviting them to come in for an event or workshop. They learned not to say 'Hello, I'm a from Foam' but to say 'Hello, I am from the red building around the corner, which is West Side Stories, a project from Foam, the photography museum in Amsterdam'. In the beginning people thought they were from a political party (because of Foam's red t-shirts).

However, after a while the building and the red T-shirts where recognized and this method proved to be the most effective way of reaching out to people. Foam continued ringing doorbells, visiting school squares and participating in neighbourhood activities for the four years the project ran.

Foam started doing workshops for children and adults. Depending on the success of the workshop the frequency would go up or down. A few workshop examples are:

- Professional photographers that showed their work in Foam in the city centre were involved in children's workshops in the project location.
- Each Wednesday afternoon children would gather for their weekly photography workshop. Some children came every Wednesday for four years.
- Teenagers and elderly people were paired up and asked to interview each other, visit each other at home and take portraits of each other.
- When certain buildings were up for renovation, old residents were asked if they still had pictures of the neighbourhood from when they first moved there. Old pictures were combined with new pictures, showing the past and the present in one frame.

The results of the workshops were displayed in the window of the project location, in exhibitions in the venue or in public places such as show windows. To mark the first year and a half a big billboard exhibition was set up on the square with a mixture of photographs made by local residents in the workshops and projects of Foam. Warnings that these billboards might be graphitised or trashed proved to be not valid. The public exhibitions were much appreciated by the neighbours and weren't vandalised at all.

Photography workshop in Amsterdam Nieuw West.

First hand experiences:

Lisa Kleeven, former head of education at Foam and project coordinator for West Side Stories, says that looking back, surprisingly, not having a fully developed plan was partly the reason she thinks the project was so successful. Going into the project they got their space very quickly and they had to start activities very soon. Kleeven explains that not having everything thought out in advance meant that there was room to improvise, listen to feedback and be flexible to wishes from and developments within the neighbourhood. Foam was able to adjust strategies as they went along. This was especially important because many of the regular strategies, as applied in the museum, didn't work in this new environment. People didn't have computers, didn't speak Dutch, didn't know what Foam was or did.

The team had to be creative and improvise to still be able to reach people with their activities. By not being tied to a plan and structure, they were flexible enough to be able to do so.

Kleeven also says that part of the success came from taking on a very personal approach and really listening to people that came in, about what was going on in the neighbourhood and what their needs were. The Foam team kept an extensive file with contact information, interests and family members, so that they could personally invite them for activities that might interest them or their children. The team also wasn't easily satisfied with the activities they were undertaking and were constantly looking for improvements, both in terms of content and the number of participants. In this way, activities evolved and became more sensitive to community needs.

The museum space in the city centre and the project location influenced each other. Programming that worked really well in the project location, such as workshops for adults or short programmes that people could walk into without registration or tickets, were transferred to the city centre and are still there as part of the educational programme. Lessons learned in both locations were shared between staff members. The aim of the project was not necessarily to get people to come to Foam's main location and see the exhibitions there, but to get them acquainted with the museum and the medium of photography. Of course, by introducing the organisation in such an accessible way in the project location and carefully connecting activities to exhibitions in the city centre, people would visit the museum in the centre more easily.

Kleeven feels that a very important success factor for the activities in the neighbourhood was that people in the neighbourhood were taken very seriously. By inviting top photographers to come there, by giving high quality workshops that were really about the medium of photography, about themes that were relevant to people, and by using high quality materials in all the (street) exhibitions, the project location reflected the quality of work that was done in the main location. Residents felt this, and appreciated Foam's project all the more for it.

Why is it a best practice:
West Side Stories is inspiring as a best practice in co-creation, because:
- Foam decided to move towards a new target audience. Seeing it as a responsibility to be a museum for all people within Amsterdam, they decided to commit to a new community by moving towards them, literally.
- Going in without a set plan, taking residents of Nieuw-West very seriously and listening to their needs, allowed the team to change plans according to whatever worked best to achieve the project's goals. The communication strategy and the planning of workshops could be developed to meet the needs of community members.
- A very personal approach and accessibility were the key factors in reaching neighbourhood residents of all ages.
- High quality work was central to the project. Both in the activities that were organised as in the work that participants did, the West Side Stories location reflected the quality that Foam strives for in its central location. In that sense, residents of Nieuw-West were taken as serious as visitors of the main location.

Description of institution:

Foam is all about photography. It is an internationally operating organisation based in Amsterdam. Foam informs and inspires the widest possible audience by presenting all facets of photography. They organise a range of activities, from exhibitions to publications, to debates and educational projects. Scouting and presenting young, emerging talent is one of their distinguishing activities. Many activities take place from within the Amsterdam museum, but for specific projects, Foam will also approach an international audience. The organisation wants to be more to Amsterdam and its inhabitants than just a museum on the Keizersgracht. They deliberately choose to actively take part in the community and aim to get the widest, most diverse audience possible involved in the museum and the photographic medium. The photographic image is essential to the way that people visually process reality and how they communicate. Therefore, the ability to read, define and understand imagery is essential. Education is of the utmost importance to Foam: from young children and teenagers to adults and seniors. In their outreach programmes, photography has proven to be a great tool in bringing people in contact with each other, look at their surroundings and each other in a new way, and in helping people develop their own critical attitude towards photography and image making.

3.8 BEST PRACTICE 8: PLANTING THE FUTURE

DUTCH ASSOCIATION OF BOTANICAL GARDENS

Year: 2013-2017

Location: Amsterdam, The Netherlands

Partners:
Waag Society

Goal of the project:
Enhancing story and enhancing means of public presentation:
1. Initiating dialogue with the public about the importance of plants from a shared and accessible (web based) database
2. Strengthening cooperation between participating gardens
3. Rejuvenating and broadening the target audience

Description of project:
The collections and stories of the Botanical Gardens are relevant in a large number of current topics, such as our relationship with food, reconnecting to nature, circular economy, etc., but the gardens have a hard time renewing their audience and connecting to younger and/or multicultural groups. In a 4-year programme, supported by the Dutch Postcode Lottery, they seek new ways of working and new ways of engaging with new audiences.

Activities:
- Desk research
- Designing a co-creation strategy, including participant selection for the co-creative labs
- Organisation joint kick off
- Pre-workshop sensitizing activities (toolkit) to kick-start thinking about certain topics
- Organisation of three co-creative labs
- Blogging by participants about their learning experiences
- Next phase: public (media) application development

Focus of the three co-creation labs:
- Connecting a diverse set of representatives of the 24 very diverse gardens
- Collecting stories
- Connecting with existing and new audiences
- Exploring new technologies

The exploratory co-creative phase finished January 2015. The first two sessions consisted of six days each, and ran over a period of six weeks. They involved 20 people in each lab from all ranks of the organisations, with alternating involvement of visitors of the gardens. The labs were facilitated by three people from Waag Society.

The aim of these sessions was to find new ways to connect the knowledge about plants and biodiversity to the needs of diverse audiences. Participants of the sessions explored which stories from the botanic gardens are important and relevant to the public, identified who their current visitors and new target audiences are, and designed new storytelling methods that can be used to reach these new audiences.

In addition the participants explored what technology might be interesting and what infrastructure (in terms of collaboration and technology, national and international) is future proof. The added value of media/ICT in the context of the gardens is to open up their processes: to linked open data initiatives, opening up their collections to others, but also incorporating crowd sourced materials ('citizen science'); to creative re-use of materials (connecting to DIY and maker movements); to new locations and channels outside their own physical and geographical location.

Example of method(s) used:
The participants prepared for the sessions with a set of activities from a 'sensitising toolkit' that makes them look at their own garden with different eyes: 'where's the hidden treasure in my garden?', 'what does my public enjoy least?', 'what type of behaviour does my audience have?'. The first session started with each garden sharing their findings and was followed by an activity in the garden with a set of 'ambiguous prototypes', designed to let them imagine what these objects could do in their garden. This is a free format, explorative activity, which gets the participants in a specific mind-set and also helps them get to know each other better. Towards the end of the six weeks activities participants designed a number of specific interaction scenarios and prototypes, including a Physical Storytelling tool for grandparents and grandchildren, a Talking Tree and an Urban Gardeners programme, that will be developed further.

Workshop materials in one of the co-creation sessions.

Lessons learned from the first two labs:

- Starting a dialogue between gardens transferred to all topics and domains: education, communication, exhibition design; there is a big spin off in informal connections.
- The focus of the gardens is traditionally very much on broadcasting and not too much on listening to audience needs. Bridging the gap to (new) audiences is challenging and terrifying for them.
- Accessibility of varied and lively content is the biggest hurdle to take, the gardens do have many interesting stories but these are not verified and not accessible (yet).

The third lab was aimed at convergence of ideas and was limited to two-days, involving the decision makers of the individual gardens to gain support for the ideas developed. This lab was facilitated by two people from Waag Society. From the 20 proposals that had been developed by the participants, the most viable were developed into scenarios by Waag Society and put forward to an ad hoc decision making body in the third Lab.

One of the prototypes that came from the co-creation sessions.

Concrete results that emerged from the co-creative process are:

- More and better targeted social media activities by the individual gardens
- Support for development of a joint public application within all garden
- Collective support for uploading individual data collections to share database system
- Growing commitment to work together in public activities

Why it is a best practice:
Planting the future is an example of a project in which co-creation leads to a number of surprising side-effects in term of ownership, stronger links between the gardens, stronger personal links within each garden and a clear focus shift from 'broadcasting' to 'listening' and 'engaging' ("from plant-focused to people-focused"). In addition it triggered a number of future oriented activities such as:

- Expertise programme started (self organised workshops on education, communication, etc).
- The first shared/distributed exhibition in 24 gardens, opened May 22nd 2015.
- Shared technical infrastructure is outlined.
- The first shared public (media) application is outlined.

Description of the cultural heritage institution:

The Dutch Association of Botanic Gardens (NVBT) is an umbrella organization that consists of 24 gardens across the Netherlands. Their mission is to contribute to the conservation of plant biodiversity in the context of a sustainable world. The gardens constitute important Dutch heritage sites, with a living collection. The central concept of the Botanical Garden - stemming from the encyclopaedic tradition of the Renaissance - that all knowledge is collectible, as well as the form of a beautiful and lush garden, often in the inner city, and the collections themselves - both 'natural' and cultured species – are a representation of historic and contemporary society. The gardens are very diverse, some are academic, some are connected to large park areas and some are connected to zoos.

3.9 BEST PRACTICE 9: ORAMICS TO ELECTRONICA

SCIENCE MUSEUM LONDON

**Year: 2011**

Location: London, United Kingdom

Goal of the project:

The Science Museum was looking for answers to three questions:

- How can we involve knowledgeable enthusiasts in the museum's collection, so they can contribute what they know to our activity?
- Can we work with these knowledgeable enthusiasts to engage a wider audience with our collection, by sharing their enthusiasm?
- Public history research question: What can we discover about the ways in which laypeople think about the past of technology by working with subject enthusiasts?

Description of project:

In 2010, the Science Museum acquired the Oramics Machine, one of the first machines designed to produce electronic music. Envisaged in the late 1950s, it was constructed in several stages across the 1960s by electronic music pioneer Daphne Oram. The museum had stabilised the machine, which was quite challenging because of its DIY-style, and determined to devote an exhibition to its place in electronic music. The Science Museum supports the idea of public history, that non-professionals carry knowledge about the history of our scientific culture. The museum team decided to develop the Oramics exhibition in co-creation with electronic music enthusiasts and with input from former colleagues of Daphne Oram. The exhibition 'Oramics to Electronica' explored the history of electronic music from the 1950s to today and revealed the boundless creativity of the musicians and engineers involved.

The Oramics machine.

RICHES
Deliverable: D4.2
Title: Good practices and methods for co-creation

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY
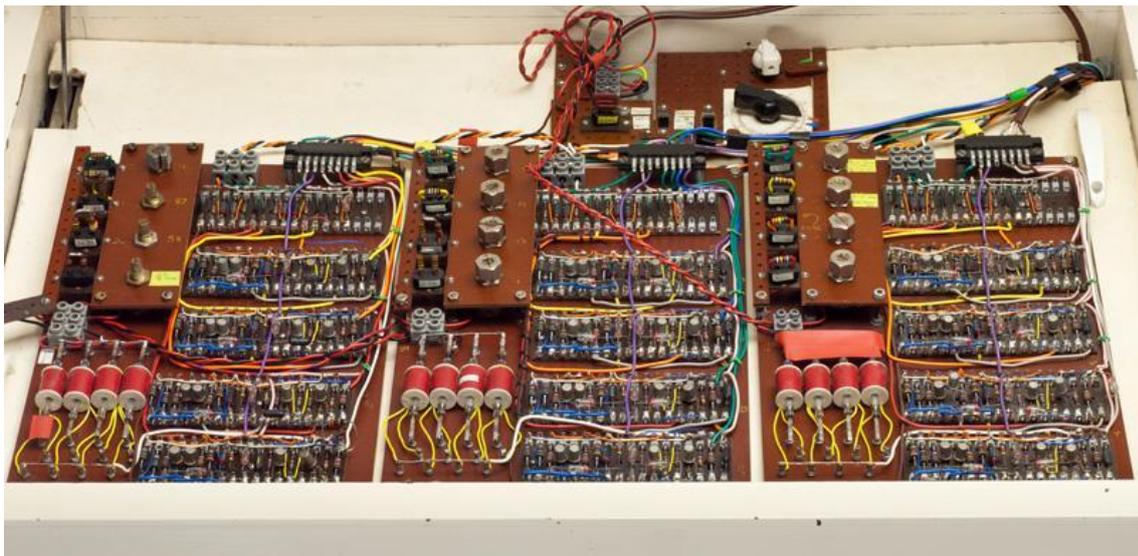
Activities:

The Science Museum looked for enthusiasts of electronic music via a widespread call. They used their own website, published an advertisement in an online magazine for electronic music, and created a Facebook group that was aimed at building a community of enthusiasts around the museum's collection. Signing up for the project was not complicated; people only had to answer a few questions (in any way they liked) about why they loved electronic music and what their relationship to it was. Participants were selected on the basis that the museum wanted a diverse group of twelve people, men and women, professionals and amateurs.

These participants were required to contribute one day a week for six weeks on a voluntary basis. They visited the museum stores, were given lectures on the historical background of the Oramics machine and engaged in open discussions about the collection and the direction of the exhibition. The Science Museum team reflected each week and then came up with the plan for next.

Eventually, the exhibition portrayed a different story from that which the Science Museum would normally tell in their exhibitions. Traditionally the Museum looks at the chronological development of a technology. These music enthusiasts were much more focussed on the music itself and the people who create the music. That is how a machine that had completely failed from a technical point of view made its way into the exhibition, because it had been significant within a certain musical scene in a specific period of time.

First hand experiences:

Merel van der Vaart worked at the Science Museum as an Associate Curator of Public History in 2011-2012, and was closely involved in the Oramics co-creation project. Actually, she mentions the project was considered to be a co-curation project, because participants took on the role of curator for the exhibition.

Looking back on the Oramics project now, what stands out most was the commitment the participants showed. Starting with a group of twelve, the idea was that potentially half might 'drop out' of the project, and the group would still be big enough to get a substantial amount of work done. No such thing happened; in the event, participants asked for homework in-between sessions, felt generally at home within the museum, showed initiative to programme musical events, and wanted to write the accompanying text for the exhibition (for which the museum gave them a course and guided them thoroughly).

In guiding the participants in their work process, Van der Vaart and her colleagues learned a lot about what worked and what didn't. The whole process was recorded by a camera crew, which was a little frightening for the participants when they came in for the first time. The camera crew's presence was also challenging for museum staff, in that it made it more difficult for them to create a safe environment for everyone involved. Luckily, they all soon felt at ease. Building trust and understanding between the participants and with the museum staff was crucial to the process. During the first meeting, everyone was asked to bring a piece of music that they really liked. Most of the participants brought music that they had made themselves, and sharing this greatly helped to create understanding between them.

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On a more basic level, Van der Vaart also advises to think about the atmosphere: comfortable chairs, good coffee and cookies help make the group feel valued and welcome. Opening up the museum stores to the participants also helped in engaging them with the collection and realizing they were part of a selected and special group for the Science Museum.

The participants' commitment and interest in the inner workings of the museum were a welcome surprise. However, museum staff was also aware that these people had been invited to join the exhibition team because they could contribute different voices and ideas to the story that was being told. The project team didn't want them to assimilate to such an extent that they practically became museum staff. Therefore, the team aimed to only give participants 'museum training' when they explicitly requested it themselves. Van der Vaart emphasizes that the real value in co-creation can be found in the opportunity to invite multiple voices into the museum. Trying to incorporate multivocality in an exhibition can be a curator's goal, but doing this all by yourself can lead to measured points of view, not being able to clearly vocalise alternative viewpoints. Museums often try to take a neutral stance in their exhibitions, because they have, in their experience, less space for critique, for voicing political or less popular opinions. Asking 'outsiders' to contribute allows the museum to multiple views. These outsiders can take the liberty to ask different questions or formulate different answers.

Why is it a best practice:
'Oramics to Electronica' is inspiring as a best practice in co-creation, because:
- the Science Museum was able to realise a mulitvocal exhibition that was clearly different from anything they would have created independently. The exhibition was much more focused on the personal stories behind the music and the role of creativity in the evolution of electronic music.
- the way the call for participants was put out and the conscious manner in which a larger community was involved (through the dedicated Facebook page), a very loyal and enthusiastic network was created around the exhibition and the Museum's collection. A diversified communication plan, aimed at both the general museum audience and the knowledgeable enthusiasts, contributed to this success.

Description of organization:
The Science Museum was founded in 1857 as part of the South Kensington Museum, and gained independence in 1909. Today the Museum is world-renowned for its historic collections, awe-inspiring galleries and inspirational exhibitions. Research at the Science Museum aims to promote new ways of understanding collections, audiences and exhibitions. The researchers come from a range of academic disciplines. They engage with the specific practices of the museum as well as more theoretical work on the themes of historical and contemporary science, technology and medicine. The Science Museum plans to grow its adult audience by providing sophisticated exhibitions that meet their expectations and suit their lifestyles. They also aim to sustainable local relationships with families and community organisations.

RICHES
Deliverable: D4.2
Title: Good practices and methods for co-creation

RICHES
RENEWAL, INNOVATION AND CHANGE:
HERITAGE AND EUROPEAN SOCIETY

3.10 BEST PRACTICE 10: RE:MAKE THE MUSEUM– DERBY SILK MILL

DERBY MUSEUMS

Year: 2013-2020
Location: Derby, United Kingdom

Partners:
Heritage Lottery Fund, Arts Council England Derby City Council

Goal of the project:
- Co-produce a new museum of making for Derby Silk Mill
- Uncover new stories and narratives
- Find and engage new audiences
- Discovering new meanings for 'making'

Derby Museums has defined its project aim for the development of the Silk Mill as:
> "How might 'make the museum of making' at Derby Silk Mill, site of the world's first factory – encouraging and enabling shared ownership and participation to help lead and influence the on going story of Derby and its citizens?"

Description of project:
The Silk Mill in Derby, one of Derby Museums' three museum buildings, is the site of the world's first factory (and part of a UNESCO World Heritage Site), this is where the Lombe's mill was founded in 1721. Derby has since had a rich industrial past and the former industrial museum, which had been located in the mill for nearly 40 years, was intended as a reflection of this history. The museum collection was displayed over two of the floors of the building and filled with static exhibitions. Due to a lack of funding and a need for a new way forward, the museum closed its doors in 2011, only to be reopened in 2013 to undergo a complete transformation. In five years time the entire building will be re-imagined, re-designed and re-opened as Derby Silk Mill - Museum of Making. This project will open up the whole of the Silk Mill, creating spaces to inspire visitors and provide access to 100% of Derby Museums' collections of making and social history. The new museum will have Derby's communities at its heart and be co-produced with the people of Derby, creating strong narratives, connections and greater relevance and resilience as a result. The themes of the project and museum will be 'Inspired by the Makers of the past, Made by the Makers of today, Empowering the Makers of the future'.

Activities:
The team of the Derby Silk Mill started the regeneration project with a question about relevance, wondering what the mill means to the people of Derby and using co-production and human-centred design approaches to find out. They started asking anyone and everyone what they would do with the space in the mill in a 'Project Lab'. The resulting ideas were drawn into themes, with contributors and audiences invited to come and organise events in the mill. There was room for any type of activity, from maker fairs and exhibitions, to music events and international learning programmes.

Throughout this process the museum team felt strongly that community members should be involved as citizen-curators and makers in the complete process of developing the building into a new and modern museum.

Hannah Fox, project director, writes:

> "This process was very different to traditional museum practice: for example, our curators' professional knowledge of an object was only one part of the story, because the public's own perception of their local history, their own interests and their emotions regarding the items were hugely relevant too."

Phase one of regenerating the site, together with community members, was called Re:Make the Museum and focussed on the ground floor of the mill. Community members of all ages and backgrounds were invited to conceptualize their ideas, design them and eventually build the exhibits and displays themselves. Throughout the project a series of makers-in-residence were involved in the work, including architects, product designers and artists.

To structure the process of the rebuild, at the beginning of each activity or project the museum team defined a vision statement for the activity, formulated as a 'How might we?' question. Through brainstorming at the start of the process, the team also considered how they could engage the head, heart and hands – encouraging participants to 'think, feel and do' throughout the process. To come to a clear idea they asked themselves questions like: Which questions or discussions do we hope to prompt? How do we guide discussions that might arise? How do we hope people will feel during the project, and when it is finished? Do we want to create a social space, a space for contemplation, or something else? Does the thing that people design actually prompt the discussion that we are aiming for?

"Head, heart, hands: make a difference" can be seen as a motto for the staff members, incorporating their focus on the wide impact that they aim to have on individual community members, not only focussing on thinking, feeling or doing but including all of them, and the action perspective they offer participants: using your hands, building something.

Kids at work in the Derby Silk Mill.

Naturally, the staff aim for the highest possible quality in their work, part of each project's vision statement is quality of process (type of experience) and quality of end result (type of outcomes). The project creative lead is responsible for reaching these results. With many staff members having a background in design or making, they are well equipped to evaluate the quality of the project and to guide the process in a way that promotes the quality bar they have set. This quality can also be seen in the recently opened 'Notice Nature, Feel Joy' natural history gallery at the Museum & Art Gallery – co-created with volunteers and partners, and winner of a UK Collections Trust award.

A recent example of this participatory approach can be seen in the Ceramics Gallery project currently underway at the Museum & Art Gallery. The Ceramics Gallery is an exhibit that urgently needed an update. Although the team doesn't have additional funding to update this exhibition, there is staff capacity to work on it. Together with community members and design students the museum is quickly prototyping the interventions and putting them on display, using the 'Project Lab' approach developed in the Re:Make project and sharing progress on Twitter using #DMceramics. The prototypes are developed according to the head, heart and hands principles, questioning what people feel when they look at the way the objects are currently displayed or when they themselves use similar modern-day cups etc., and then how they would like to feel when experiencing the final exhibition. From the audiences responses, curators and others involved learn a lot about how their concepts and designs are actually being perceived and understood, reflecting on whether this is true to the vision statement in addition to developing personal narratives in the resulting interpretation.

First hand experiences:
Working in this type of project requires a new type of leadership and project management, says Hannah Fox, project director of the Silk Mill. The community contributors to the project are invaluable, but cannot be held responsible for the end result of their work, in the sense that are large sums of funding depending on the end results. Funders expect to see a plan that ensures the quality of the project and its outcomes, difficult when the coproduction design processes are iterative. Therefore it is as much about ensuring that there is confidence by funders that the process will see high quality outputs and outcomes beyond the capital or design outcomes. For participants, it is necessary to create a safe and welcoming space for them to work in – valuing contributions and ideas but being clear together about what can be developed further against the project aims. The organisation needs to facilitate and enable positively the participants of its co-creation project.

Collaboration and honesty are of key importance while working in a co-creative setting to ensure high quality work. Shared ownership of the vision statement and the work produced, allows for open discussion and self reflection towards the results of the work. In the case of work that does not meet the staff's quality bar, an open discussion about the aim of the project and about the work can lead to a joint conclusion to continue developing it or to take a different direction. Through collaboration and honesty, personal disappointment can be avoided and the highest quality standards can be upheld.

Hannah Fox says that this attitude towards collaboration, shared ownership and feedback is crucial not only to the staff members or the participants, but also in artists and designers who are undertaking residencies. These residencies are about an exchange of knowledge, about the artist/designer reflecting on the themes and contributing to the projects, but also taking something away for their own practice. Whenever artists/designers are reluctant to prototype, engage with audiences and seek feedback, they are in fact breaking with the philosophy of Derby Museums. In that case there is a mismatch, which can lead to frustration or conflict. The team has seen this happen only a couple of times in all the residencies that have taken place, but it does emphasize the importance of selecting the artists and designers on their willingness to work with the methods of the museum during their residency and to learn from that experience.

Other key experiences that will lead to improvements in phase two are:
-   Communication: Both in personal communication with the different stakeholders, as with the press, it is challenging to communicate a nuanced story, mainly because there is so much work being done. Continuously following up with personal contacts and on other communication channels is important to share the complete story of the transformation.
-   Volunteers: The staff have worked very hard to maintain relationships with all its volunteers, but it can be extremely time consuming. A new co-production volunteer coordinator will be assigned to focus on the relationships with volunteers (although this does not relieve the other team members of this responsibility entirely).
-   Time: In co-creative projects everything takes longer than you'd think. Besides building in enough time in the project to be flexible towards participants, time pressure can also persuade staff members to take the safe route and to eliminate risks. It is the teams joint responsibility to be aware of this risk and to uphold the ambitions for the project even under a tight deadline.
-   Honesty: Participants, audiences and other stakeholders respond well to honesty. People sense when this isn't the case. Being honest about sometimes not knowing something or having doubts, creates trust and understanding between the museum and the people who are involved in the project.

Why is it a best practice:
The Derby Silk Mill project by Derby Museums is inspiring as a best practice in co-creation, because the transformation of the Derby Silk Mill through the Re:Make the Museum human-centred approach is probably the most far stretching example of co-creation going on in Europe today. Using co-creation as a method to develop an entire museum, requires dedication, heart for the community, and a little bit of courage as well.

Description of organization:
Founded in 2012, Derby Museums Trust manage the collections and museums in Derby. The Silk Mill Industrial Museum was mothballed in 2011 as part of the transition into independent trust and following a failed funding campaign to redevelop the building. This enabled a fresh approach as a new project manager and team brought co-production and human-centred design experience to rethink how audiences and communities might be involved in actively reimagining the museum's future.

4. ANALYSIS OF BEST PRACTICES AND LESSONS LEARNED

From the diverse set of best practices presented in this document, a number of insights can be presented to reflect on the approach, methods, challenges and impacts of co-creation (on both participants and the institutions). These are described in paragraph 4.1.

In paragraph 4.2 IP issues are presented related to co-creative approaches.

Paragraph 4.3 presents the main conclusions of the study.

4.1 INSIGHTS

On strategy

- Successful cases such as the Derby Silk Mill, Foam and Imagine IC started from long-term ambitions. In these cases co-creation was a strategic choice. Co-creation –as does any method- creates a certain type of knowledge and meaning. For it to be successful it is necessary to fully acknowledge and accept the consequences of this method.

- Co-creation can create many side effects that might be beneficial for the larger process or for the development of an organisation. The Planting the Future case illustrates how trust, new insights, new relationships, and new ways of working within the organisation emerged from entering a different and unusual collaborative process.

- A strategy should be in place for what happens after the co-creation activities finish. 'How do you bring things forward, how do you maintain your relationship with the 'community'?' The Europeana case illustrates the importance of implementing a long term strategy on how to work with the community involved after the project has ended. The RMV case illustrates the challenges moving forward if the institutional perspective is dominant.

- In addition, address the internal communication from the onset of your project. Cultural heritage professionals at all levels of the organisation should be involved in and committed to the process of achieving the open-ended outcomes of co-creation, for there to be a systemic change in the way the institution is seen by stakeholders and the way in which cultural heritage is made relevant. As seen in the RICHES case, the Ethnography Museum Leiden has highly benefited from including professionals from all levels of the organization in the co-creation process. Going through this process collaboratively enables the organization to continue working on their shared goals of openness and inclusivity, even after the project has ended.

On stakeholders

- The term community is often used when discussing co-creation approaches or goals, but this term is (sometimes) difficult or misleading. Often they are actually referred to as a heterogeneous group of networked individuals that share some attributes, but actually do not consider themselves part of the same community. Imagine IC is very aware of this distinction in their work, and it highly influences how they approach and commit to the people they aim to work with.

- The case studies described clearly show how CH institutions can reach out to communities (or groups of networked individuals) that they feel are underrepresented in their visitor groups, through co-creative practices. In the case of Foam, the organization felt a need to include a more diverse representation of Amsterdam's residents in their mission to introduce people to the medium of photography. For RMV, their culturally diverse collection was not reaching a culturally diverse audience and in the case of the Chester Beatty Library, young Chinese immigrants and teenagers are not represented in the standing visitor groups. All these examples show how co-creative methods can help foster an open dialogue between the institution and people that are unknown to them, in order to become more rooted in local communities and to help CH collections reach more people.

On methodology

- Creative and hands-on methodologies provide a different means of working together, getting to know one another and getting to new insights. In the Westside stories project participants and professionals found each other in the skills and workshops provided by the project, in ways that wouldn't happen otherwise. In the Planting the future project the hands-on approach brought people out of their comfort zone, which opened up new possibilities that they hadn't thought about before. The new relationships that emerge from these activities continue to have an impact in the normal working routines.

- Co-creation is an open process. It is not just about gaining information, it should have a reciprocal value for all participants. It is important to make people feel free to contribute, and make sure you really listen; be flexible enough to incorporate new insights. As the Foam example shows, a flexible process and a communication effort that really takes the group you aim to involve as a starting point are important factors for success.

- Several of the practices found an appropriate connection to contemporary technology to stimulate cultural participation, such as the Rijksstudio triggering the online creative potential of their target group, the Derby Silk Mill connecting successfully to a growing societal (maker) movement, the Chester Beatty Library using that same maker movement to work with teens and prototype new exhibitions, successfully connecting virtual and physical activities in the Europeana case, and making use of the participants 'pocket archives' (a.k.a. their mobile phones) by Imagine IC.

- Different levels of expertise are equally valuable in co-creation; participants build a relationship where a free exchange of ideas and values is vital. The different cases all stress the importance of finding a balance between professional expertise and the expertise that participants bring to the table. This balance is related to a fear within the institutions of "losing control" when rather it should be about levelling certain types of control for all parties to feel genuine ownership. Here specifically, traditionally grown approaches and the context of change can create a conflict. Both Imagine IC and the Derby Silk Mill team clearly demonstrate how professional expertise cannot

easily be replaced by laymen knowledge, when it comes to creating an exhibition for example, but the cases equally demonstrate how it is not possible to create a multi-vocal and sensitive exhibition about a topic that is unfamiliar to heritage professionals.

- Most practices didn't steer the process too much or narrowed things down upfront. One of the most important lessons the Chester Beatty Library has taken away from their first co-creation project, is the importance of this open-ended process, where participants can influence activities, topics and strategies. Similarly, Foam has experienced that their open, almost 'unplanned' structure allowed them to adjust their programme to the needs of the community that they were working with.

- Most importantly, it is important to learn from the efforts made. Create learning mechanisms by incorporating insights from one activity into the next as both the Chester Beatty Library and Foam examples illustrate. A learning community that shares experiences and learns from each other, grows and develops over time, inspired by concurrent developments, could further the effective use of co-creation within the heritage domain.

4.2 REFLECTIONS ON IP ISSUES WITHIN THE BEST PRACTICES

Many of the co-creation practices described in this report use existing works protected by copyright; all generate new forms of intellectual property, and in particular works protected by copyright.

As regards pre-existing materials used in the workshops, some of these will be in the public domain because the term of copyright will have expired and therefore able to be re-used without restriction. Other works will still be protected by copyright. Where possible, permission would need to be sought by the owner of the copyright in order to re-use the works in co-creation practices. As with many objects and works in museums however it may be challenging to find the owner. The museum may therefore resort to the Orphan Works Directive, and follow its provisions to assess whether the work could be used for the cultural and educational processes involved in the co-creation sessions. This would include the diligent search referred to in the Directive. Recognising that there can never be 100% certainty that a work is orphan, and remaining focused on the cultural rights and right to culture outlined above, any risk assessment exercise carried out by the Institution could favour making the works available and using an appropriate copyright licence to govern re-use. This could be accompanied by a rigorous notice and take down policy and intellectual property insurance. Following the RICHES IP strategy would assist the institution to gain clarity about their ultimate goals, and help to assess the appropriate level of risk to take along the way.

As regards new copyright generated during the co-creation sessions, this too must be carefully managed to ensure that co-created works can be used, developed and disseminated into the future. As can be seen from the case studies, the types of works that are generated during the sessions are manifold. From recordings of stories to 3D prototypes, the co-creators engage in a wide variety of activities that result in a range of works that will be protected by copyright.

Copyright in the co-created works will belong individually or jointly to the co-creators depending on who has exerted the right sort of originality in developing the work, and bearing in mind that ideas are not protected, but only the expression of ideas. In some jurisdictions, such as the UK, if one (or more) of the co-creators is an employee acting within their course of employment (such as a heritage professional managing the sessions) then the copyright will belong to the employer.

Once again, a strategy developed to manage the copyright arising during the co-creation sessions should be aimed at fulfilling cultural rights and the right to culture. One strategy would be to obtain the (written) consent of each contributor that their copyright arising during the session would be owned by the museum, which would then hold and use it in accordance with their public interest missions. This way, all of the copyright would be in the ownership of one Institution who could deal with it the most appropriate ways into the future but that use would be limited to their public interest mission, which would include cultural rights and the right to culture.

Co-creation practices within heritage institutions by their very nature involve human subjects. As this rich set of best practices shows, individuals are invited into heritage institutions to engage in thinking about and (re)creating aspects of heritage. Often during that period the co-creators will be invited to tell stories about their lives; they will be photographed and/or filmed; they will be invited to develop new forms of heritage that express something about themselves – all things that may be personal and sensitive to the individuals involved.

Sensitivities that can arise can be seen in the case study involving the Chester Beatty Library where young people pulled out of the project thinking (mistakenly) that their activities were to be recorded – something that they felt deeply uncomfortable with.

The Data Protection Directive (as described on page 17) would apply to the activities within co-creation sessions to the extent that data collected about individuals identifies them or through which they could be identified. Processing of data is perfectly lawful where the participants have given their consent. It would therefore be necessary to ensure that the participants were fully appraised of what their involvement in the co-creation sessions amounted to, and that they were happy that their information should be processed and that they may thereby be identified.

4.3 CONCLUSION

Co-creation is a way to engage in new topics, broadening existing approaches and/or fostering new relationships that are characterised by inclusivity. Though co-creation has been around for a long time, co-creation as a method seems to have gained more attention and support within the European heritage domain in recent years. The reasons for this attention partly lie in the context of change heritage institutions face.

Drawing upon the best practices and the analyses provided above, a number of guiding principles, when preparing a co-creative project within heritage institutions, have been arrived at:

- Co-creation is a means to an end and not a goal in itself. It can be relevant in different phases of a project and will have a different look and feel in different phases: is the aim getting to know new people from scratch? Is the aim to empower an existing relationship? Is the end goal a shared exhibition or shared understanding?
  Participants should be realistic about their goals: co-creation doesn't necessarily get more visitors into the museum, but it can help to create new meaning for a collection, create new activities in local neighbourhoods, build bridges to specific groups or individuals, and/or raise awareness and sensitivity towards important issues with certain groups.

- Traditionally museums cater to their existing audience; consequently, exhibitions, events, and publicity campaigns are developed within that framework, and the current group of visitors are a reflection of that. So when inviting participants, institutions should go beyond the usual suspects; think of groups that are both representative and as diverse as possible, in order to cover the various needs and aspirations within specific groups (local, business, governmental, …).

- Though a good process thrives with a clear question or goal – it is valuable to spend time in preparation to get the question right and ask many 'why' questions – new ways need to be found to look at those questions.

- Time is an essential element in co-creation. Participants need to take the time to get to know each other, making sure that they spend time to share their world views and find a common 'language'. A co-creation session of one and a half hours is never a good idea, and though a co-creation session of a day might deliver some valuable insights it won't go very deep nor establish structural relationships.

- Throughout the process, it is important to create a safe space for participants. In some cases a neutral location will work best, in other cases a specific context is preferred: hosting meetings inside your museum might make participants directly biased towards your context; in other discussion this context might be exactly what you want to talk about. What would be the possibility of community centres, libraries, youth clubs etc. – as venues for the workshops? Be conscious of the (unintended) influence of your (in)formal space.

- Define in advance how to connect the findings of a relatively small-scale project to the larger institutional constituency. Make sure that colleagues who are not part of the co-creation sessions become involved. Spread the word, they need to be able to feel the same empathy and sensitivity towards issues you tackled in the co-creative process.

- Share thoughts after the planned sessions have ended and invite participants to give feedback on the conclusions you draw from the co-creative effort and the decisions you will take further.

Based on the co-creation experience of the research partners and on the research carried out in T4.2, ten elements that are crucial in creating an open mind set when engaging in a co-creation process have been defined:

1. The aim of co-creation is to create **shared value** – together with your stakeholders.
2. It's about **people**, not about users or customers. Think of participants as 'active agents' rather than 'beneficiaries'.
3. Co-creation is a **strategic choice** and has strategic consequences.
4. Co-creation invites **multiple perspectives**. Everyone is an expert in their own right – by balancing professional and experiential expertise a level playing field is created.
5. Co-creation is **inclusive**, or rather: should be non-exclusive. Think about the representation you aim for, don't (only) go for the obvious.
6. Co-creation is an open and constructive process, where (process and/or outcome) **control is shared**. In some cases the motto 'community voices, curatorial choices' is used, but if you are not comfortable sharing control don't do it.
7. Have an **open attitude**, create a safe space, let people feel free to contribute in their own way. Be clear on what you expect from participants and how their efforts will be visible.
8. It's about **collective creativity** - in a creative process a different dialogue between people is started. It's not about finding the right idea, it's about finding a multitude of ideas.
9. Co-creation thrives with **shared ownership** - in both results and process.
10. Co-creation is **open ended**. Keep people involved after sessions have ended, give feedback on the choices you make afterwards.

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APPENDIX 1: RICHES IPR TOOLKIT (ORGANISERS)

CO-CREATION sessions raise challenges around rights, ownership, authorship, as well as the rights of the individual and the collective. This Intellectual Property Rights (IPR) Toolkit has been developed to further your understanding of the place and role of copyright in RICHES, particularly for co-creation sessions. RICHES is about change, participation, collaboration and co-creation of CH and this toolkit is designed to allow you to understand and interpret a theory of IP into praxis and to encourage the embedded application of it within your RICHES Tasks.

WHAT IS IPR LAW?
IPR is about rewarding people for their ideas and original creations so IPR and innovation go hand in hand. Intellectual Property can be described as 'the novel products of human intellectual endeavour'. Intellectual property rights are the rights and remedies that the (statutory and common) law grants to the owner to enable her to exert control over the intellectual property. The main statutory rights are copyright, patents, trademarks and design rights. Common law actions include those in passing off/unfair competition and breach of confidence.

WHAT IS COPYRIGHT?
A legal right which subsists in literary and artistic works (authorial works) and the media through which authorial works are made available (sound recordings, films, broadcasts) and which gives to the owner for a set period of time the exclusive rights to copy the work, issue copies of the work to the public, rent or lend the work to the public, perform, show or play the work in public, communicate the work to the public, and to make an adaptation of the work.

AUTHORSHIP
The person who expresses creative ability in an original manner when developing a literary or artistic work: the standard is one of intellectual creation.

OWNER
The first owner of copyright in a work is the author except where there is agreement to the contrary such as a commissioning agreement assigning ownership to a third party (where permitted by national laws). In some jurisdictions (e.g. the UK) where an employee creates a work in the course of employment, then the first owner is the employer

JOINT/CO AUTHOR
Where two or more people have contributed the right level of intellectual creation to a copyright work and their contributions cannot be separated they are joint/co-authors of the work.

HOW CAN IPR LAW WORK FOR YOU & CO-CREATION SESSIONS?
When designing your co-creation sessions consider the stages that you need to go through when thinking about all the IPR issues from the point of using existing work to the point of making the results available and the subsequent re-use by third parties.

General questions to consider:

- What is the copyright status of the existing works that will be used in the co-creation sessions?
- If still in copyright, do you have permission to use?

- If in copyright but there is no permission to use, have you assessed the risk?

In addition consider the re-use by third parties where the questions might include:

- What sort of licence are you using to make the user generated content available?
- Generally it has been agreed to use a CC-BY licence. Has the participant signed the consent form and agreed to this?

RICHES CO-CREATION SESSIONS

Task 4.1 (SPK). Digital CH practices for identity and belonging.

- How, if at all, does the law support the ownership and dissemination of co-created digital cultural heritage in this domain?
- Are those who contribute to the creation of CH in this space given any rights over subsequent preservation of the CH?
- How is this managed?
- How are the IP rights in the outputs to be owned, managed and exploited?

Task 4.2 (WAAG) Co-creation and living heritage for social cohesion.

- How is the co-created CH to be managed?
- Will the co-creators have rights in the works?
- Or if not rights, will they benefit in some way?
- If so, how?

APPENDIX 2: RICHES IPR TOOLKIT (PARTICIPANTS)

RICHES is about participation, collaboration and co-creation of Cultural Heritage (CH). As participants in co-creation sessions for the RICHES project this toolkit is designed to enable you to understand the legal implications of participating in and co-creating cultural heritage.

WHAT IS IPR LAW?
IPR is about rewarding people for their ideas and original creations so IPR and innovation go hand in hand. Intellectual Property can be described as 'the novel products of human intellectual endeavour'. Intellectual property rights are the rights and remedies that the (statutory and common) law grants to the owner to enable her to exert control over the intellectual property. The main statutory rights are copyright, patents, trademarks and design rights. Common law actions include those in passing off/unfair competition and breach of confidence.

WHAT IS COPYRIGHT?
A legal right which subsists in literary and artistic works (authorial works) and the media through which authorial works are made available (sound recordings, films, broadcasts) and which gives to the owner for a set period of time the exclusive rights to copy the work, issue copies of the work to the public, rent or lend the work to the public, perform, show or play the work in public, communicate the work to the public, and to make an adaptation of the work.

AUTHORSHIP
The person who expresses creative ability in an original manner when developing a literary or artistic work: the standard is one of intellectual creation.

OWNER
The first owner of copyright in a work is the author except where there is agreement to the contrary such as a commissioning agreement assigning ownership to a third party (where permitted by national laws). In some jurisdictions (e.g. the UK) where an employee creates a work in the course of employment, then the first owner is the employer

JOINT/CO AUTHOR
Where two or more people have contributed the right level of intellectual creation to a copyright work and their contributions cannot be separated they are joint/co-authors of the work.

HOW CAN IPR LAW WORK FOR YOU & CO-CREATION SESSIONS?

CO-CREATION sessions raise challenges around rights, ownership, authorship, as well as the rights of the individual and the collective. As a participant in RICHES co-creation sessions you will have the opportunity to contribute to the intellectual creation of cultural heritage and will therefore be a joint or co-author of a copyright work. What implications will this have for you, for the work and for the use and re-use of the work? As a co-creator of CH will you have any rights over subsequent preservation of the CH?

WHO WILL OWN THE COPYRIGHT?
Copyright protects your creativity against the use of it that you do not consent to.
Taking part in a co-creation session means that you have a right of ownership and copyright of creative work. When you create something you automatically have an 'all rights reserved' copyright. This however can be restrictive as you may want some or parts of your work available for use and for it to be shared with the public.

Participants will be asked if they are willing to use a CREATIVE COMMONS Attribution Licence (CC BY) and you will be asked to sign a consent form if you agree.

WHAT IS A CREATIVE COMMONS ATTRIBUTION LICENCE (CC BY)
This license lets others distribute, remix, tweak, and build upon your work, even commercially, as long as they credit you for the original creation. It is free and legally available for use by the public under the terms of the CC BY licence. It gives the public permission to share and use your creative work on conditions of your choice. It is not an alternative to copyright but works alongside it. Although you automatically retain copyright of your work you can adapt this from 'all rights reserved' to 'some rights reserved' depending on what you decide to share.

WHAT ARE THE BENEFITS OF USING A CC-BY LICENCE?
Refinement of copyright: You can decide on how you want your work to be used and then refine your copyright so that it works for you.
Flexibility and choice: A CC BY licence allows you the flexibility to retain copyright of your work but in addition it lets you choose how you want your work to be used within the boundaries of copyright law.
Options: You have the option to retain full or part copyright of the work. You can give people the right to share, use or build upon the work you've created, whether to allow adaptations of your work to be shared or whether it can be used for commercial or non-commercial uses as long as they credit the author for the original creation.
It protects people who use your work from copyright infringement.
People do not have to contact you for permission to use your work.

RICHES CO-CREATION SESSIONS

As a co-creator consider the following questions:
- What is the copyright status of the existing works that will be used in the co-creation sessions?
- If still in copyright, do you have permission to use?
- If in copyright but there is no permission to use, have you assessed the risk?

For further information: www.creativecommons.org

APPENDIX 3: BLOGPOST ON EXPERT MEETING

By Robin van Westen, published to Waag Society's website on Tuesday October 13th 2015, via: http://waag.org/nl/blog/co-creation-heritage

Co-creation for heritage

On Monday, October 5th, almost 60 heritage professionals gathered in the Waag's Anatomical Theatre. Together, we discussed how co-creation can be applied in the heritage sector to create new stories or new connections with audiences.
The session was organized as part of the EU funded RICHES research project. The main objective of RICHES is to reduce the distance between people and culture (what we call 'recalibrating relationships' between cultural heritage institutions and audiences). The focus of the afternoon was, therefore, on the audience and what their potential new relationships with heritage institutions might look like, and on how a co-creation approach could potentially drive this process.

But co-creation is a bit of a black box—what exactly do you do? How do you find a common language between heritage experts and new visitor groups, curators and young people, academics and people who might be less vocal? How could you use new digital technologies to enrich heritage experiences? How do you secure long-term effects of your project? These questions were central to our discussions in the expert meeting. Below, I present the most significant outcomes of the afternoon.

Heart, passion, commitment
Three heritage professionals presented inspiring co-creative projects. Merel van der Vaart talked about developing the exhibition on Daphne Oram in the Science Museum London. Lisa Kleeven spoke about her work at Foam, specifically the location they opened in Amsterdam West to engage hard-to-reach audiences. And Hodan Warsame and Simone Zeefuik discussed their project #decolonizethemuseum, which addresses post-colonial framing in museums. What did these diverse projects have in common? The commitment to bringing these projects to life. Whether it is going door to door for four years to explain to the project to people and inviting them to join (Foam), creating "homework" for over-enthusiastic participants (Science Museum), or opening up discussions about difficult subjects (like our colonial past) in #decolonizethemuseum. Working with heart, dedication, and (com)passion attracts other passionate people and allows you to change existing practices.

There is no such thing as objectivity in the museum
Every presentation, every interpretation of a collection, is by nature subjective. Scholarly contributions can help frame the collection in a more "objective" setting, but it will still be a man-made selection or story that a museum presents. Janine Huizenga, designer, points out the value of acknowledging this simple fact. It can help museums be more open to new voices and insights from outside the museum. In co-creation it starts with empathy, and learning to listen to other perspectives. You can try to be inclusive, but maybe it is more important to be non-exclusionary.

Who is the expert?

Engaging in a co-creation project can be quite scary because it means museum professionals have to cede part of their authority, says Wayne Modest of the Research Center for Material Culture. Inviting new people to contribute ideas, designs, and stories (although they are not experts in heritage practice) can seem like professional expertise loses value. Janine Huizenga emphasizes that her expertise then lies in guiding the process and helping the participants reach a different kind of dialogue. Hannah Fox, from the Derby Silk Mill, sees expertise primarily as a personal frame in which people (heritage professionals and participants alike) place themselves. She does note, however, that participants can't be responsible for the end result. When large amounts of funding are dedicated to a project, it's important to define responsibilities and value professional expertise where appropriate.

Shared 'meaning making'

A heritage collection becomes valuable when people connect meaning to it. Peter Gorgels of the Rijksmuseum explains how the Rijksstudio allows website visitors to appropriate and modify images from the collection as they please, so they may connect to it on a personal level. Yet, these digital appropriations will not find their way into exhibitions (where museum curators remain in charge). Danielle Kuijten builds modern day collections from scratch with Imagine IC, an organization that works with communities to define their shared, contemporary heritage. These stories and images are collected, presented, and archived just like any other museum collection. A group of participants created new heritage and new meaning, and then shared this with a large audience. In light of new digital making practices, Theo Meereboer is exploring the idea of a maker museum that would deal with industrial heritage and connect it to our industrial future.

We feel experts at our meeting gave a beautiful overview of important, co-creation values, and the various pitfalls encountered while trying to uphold these values. Within RICHES, we plan to use these insights in the co-creation website we're building, which aims to provide heritage professionals with inspiration about how to implement this in their own work. So, more info and inspiration coming soon!