

EXPERIENCES
WITH CO-CREATION



A MUSEOLOGICAL

PLATFORM FOR

INTANGIBLE

CULTURAL HERITAGE

Tips and
recommen-
dations



EXPERIENCES

WITH CO-CREATION

Tips and recommendations

Intangible cultural heritage: definition and value

Intangible cultural heritage is a term introduced by UNESCO in 2003 to describe something that was actually already universally known: the festivities, rituals, traditions and customs that we take for granted, that we cherish and that are often handed down through the generations. Intangible cultural heritage is 'living', dynamic heritage: it changes over time. In UNESCO's definition, intangible cultural heritage concerns cultural expressions that 'communities, groups and, in some cases, individuals' (hereinafter: 'heritage communities') recognise as part of their cultural heritage. The heritage is expressed in social practices that provide people with 'a sense of identity and continuity'. The convention identifies five domains:

- social practices, rituals and festive events
- oral traditions and expressions
- performing arts
- traditional craftsmanship
- knowledge and practices concerning nature and the universe

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A MUSEOLOGICAL PLATFORM FOR LIVING HERITAGE

Traditionally, objects and ‘the stories around them’ have been afforded a key position within museum settings. However, certainly in the case of museological platforms for contemporary cultural expressions, attention is increasingly being given to intangible cultural heritage: to the maker of an object and his or her knowledge and skill, the creative process itself, cultural practices and the way in which people shape and experience them. These stories are not only told through objects, but also, primarily, through film clips, photos and interviews. Working together with heritage communities is central to this process, or at least it should be. This calls for museums to collaborate in a way they are not generally used to. Whether they are large or small, national, regional or local museums, they are all having to deal with all kinds of issues relating to co-creation with communities.

In this publication we will highlight the most important points to be considered when working together with intangible cultural heritage communities on exhibitions. We will describe four projects implemented in different locations and in each case will examine the opportunities and challenges for the museum and the heritage community involved. In addition, for each practical example we will specify the role played by the heritage professional employed by the Dutch Centre for Intangible Cultural Heritage [Kenniscentrum Immaterieel Erfgoed Nederland (KIEN)]. Through these descriptions and the analysis of concrete examples, this brochure will offer insights to anyone working in the heritage sector and to museums, as well as students and teachers.

To be clear, intangible cultural heritage is not ‘the story of an object’ or ‘oral history’; rather, as explained in the box on page 2,

we understand intangible cultural heritage to mean cultural expressions that people *practise* today. For example, the exhibition on intangible cultural heritage relating to animals, entitled ‘Animals, People & Tradition’, included a number of trophies that had been won by participants at the cattle market in Woerden. The living, intangible cultural heritage in the sense applied by UNESCO is the cattle market itself, a tradition that is supported and practised by a community. This is a ‘living practice’ and something different from ‘the story behind the trophies’, which may, of course, refer to the origin of these objects and their use at the cattle market. In an exhibition an object can naturally be used to represent a particular example of intangible cultural heritage; after all, this kind of heritage would be difficult to display permanently in an exhibition ‘in the flesh’. Museums therefore often make use of photos, films, storytellers and digital installations to present this living heritage.

Changing role of museums

Many museums are looking for a new role within society: how can they maintain and increase their social relevance? How can they engage with current issues and challenges, such as sustainability, diversity and social cohesion? How can they reflect internally on their own values and actions and are they able to function as genuinely inclusive and democratic institutions? How can they actively involve people as cultural participants and co-create alongside individuals and communities? These considerations all form part of the International Council of Museums’ (ICOM) new definition of a museum and they have a role to play at both small and large museums in the Netherlands.

Within the context outlined by the ICOM definition, working with intangible cultural heritage can be hugely positive, as it connects people with one another and plays a role in shaping a

DUTCH CENTRE FOR INTANGIBLE CULTURAL HERITAGE

Since 2012 the Dutch Centre for Intangible Cultural Heritage (KIEN) has been coordinating the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* for the Netherlands and managing the Inventory of Intangible Cultural Heritage in the Netherlands. All the heritage communities included in the Inventory have a safeguarding plan to help preserve their heritage in the future. The Dutch Centre for Intangible Cultural Heritage has formed part of the Dutch Open Air Museum since 2016.

NEW MUSEUM DEFINITION

Communities and intangible cultural heritage have been given a clear place within ICOM’s new definition of a museum. The definition reads: ‘A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and *intangible heritage*. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the *participation of communities*, offering varied experiences for education, enjoyment, reflection and knowledge sharing.’

sustainable future. In addition, it is not uncommon for urgent social issues, such as inclusion, diversity and sustainability, to be discussed in connection with intangible cultural heritage. This means that, in museums, intangible cultural heritage can provide a springboard for making these issues visible and bringing them up for discussion and can create space for different perspectives.

Traditionally, museums have been repositories for objects. To summarise developments, we can say that over the second half of the last century the social context of the objects on display gained in importance, as a consequence of which the focus is now also placed on stories, emotions and interactivity. This is very much the arena of a great deal of intangible cultural heritage. At the same time, contemporary intangible cultural heritage can contribute to lively presentations of museums' historic collections, giving them new significance in the present day. We can see this, for example, at Museum Catharijneconvent in Utrecht, which shows a film about the current St Martin's Day parade in its exhibition of historic objects relating to the veneration of the city's patron saint. By placing a historic shrine containing a relic of St Martin along the parade route, an object from the collection was brought back into use. This added new layers of meaning to the cultural biography of the object.

When working together with intangible cultural heritage communities, it is always important to search for mutual benefit. For these communities it is particularly important that collaborating with museums makes their heritage visible, helps raise awareness and consequently can support the safeguarding of their heritage. We previously described this in the brochure *Houd je immaterieel erfgoed springlevend. Tips en ideeën voor succesvol samenwerken: met wie en hoe? [Keep your intangible cultural heritage alive. Tips and ideas for successful collaborations: with whom and how?]*. This publication is aimed specifically at heritage communities.



WHAT DOES SAFEGUARDING INTANGIBLE CULTURAL HERITAGE MEAN?

Safeguarding means working with intangible cultural heritage in a future-oriented way. KIEN prefers to use the term 'safeguarding' [in Dutch: 'borgen' or sometimes 'waarborgen'] and avoids the word 'protecting' ['beschermen'] as much as possible. This term allows scope for change, progress and development, under the influence of social and cultural dynamics.

In this publication

In four separate sections we, as employees of KIEN, will describe our experiences of creating exhibitions in which intangible cultural heritage plays a central role. Our starting point for co-creation is that the heritage organisation and heritage communities decide together on all the steps involved and play an equal part in the process. We will explain how co-creations between heritage communities and museums were realised, what challenges were involved and how these were resolved. In the concluding section we will examine the differences and similarities between the four projects and outline the key considerations and recommendations.

The four examples each shed light on a different goal, a different approach and different challenges associated with exhibitions of intangible cultural heritage and working together with heritage communities. They therefore complement each other well and each one offers inspiration and opportunities for learning in its own way. The first example, an exhibition about the circus, was a collaboration with a clearly defined heritage community. In the second example the museum facilitated the dialogue on the theme of innovation in crafts, in the form of the Chair Caning Crafts Lab. Example three, an exhibition about intangible cultural heritage featuring animals in the main role, examines changing heritage. The exhibition provided a platform for raising awareness of and discussing heritage that is sometimes controversial. The last example examines a museum's first steps in engaging in participation with young people. Unlike the other projects, in this collaboration the heritage was not predefined and the focus was instead on 'discovering' the (intangible) cultural heritage of a district.

All the projects demonstrate different possibilities for making intangible cultural heritage visible and safeguarding it, sometimes directly and sometimes indirectly. We hope that these examples will inspire readers to participate in co-creations in which heritage communities and museums both benefit from a creative partnership.



LADIES AND
GENTLEMEN
ROLL UP,
ROLL UP!

LADIES AND GENTLEMEN ROLL UP, ROLL UP!

By Pieter van Rooij

During the winter of 2014-2015, ahead of the renovation and refurbishment required for the *Canon of Dutch History* exhibition, one of the large exhibition spaces on the lower level of the Dutch Open Air Museum's entrance building was temporarily not being used. KIEN, then still known as the Netherlands Centre for Folk Culture and Intangible Cultural Heritage (VIE), had recently merged administratively with the Open Air Museum and therefore had the opportunity to install a temporary exhibition on intangible cultural heritage in the available space.



DUTCH OPEN AIR MUSEUM,
ARNHEM, 2014–2015

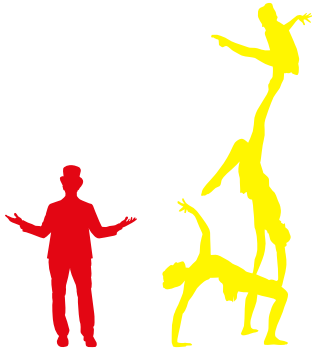
Intention and starting points

As it was only confirmed in the summer of 2014 that the space would be available for KIEN, the time available to prepare an exhibition was extremely short – the exhibition opened in November!

As a result of this tight schedule, there was little time to sound out heritage communities and see which of them would be interested in helping to create the exhibition. KIEN therefore invited a community itself. It seemed logical to invite one of the communities from the Inventory and KIEN opted for the Stichting Circuscultuur [Circus Culture Foundation], which had drawn up a safeguarding plan in 2013.

The Circus Culture Foundation was a partnership between the Vereniging van Nederlandse Circus Ondernemingen (VNCO) [Association of Dutch Circus Enterprises], the Club van Circusvrienden [Club of Circus Friends] and the Stichting Rijdende School [Mobile School Foundation] (this foundation has now become Stichting Circuspunt). The mutual contact between these different circus organisations and the good relationship with KIEN allowed action to be taken quickly. This made it possible to put a working group together in September to start preparing the exhibition. A further advantage of collaborating with these organisations was that they had the necessary collectors amongst their community. This facilitated the identification of potential objects for the exhibition and meant that loans could be arranged quickly.

When preparing the exhibition KIEN worked on the basis of a number of defined principles. The community was involved in the organisation of the exhibition from the start, for example, and took the lead in determining both the content and the selection of objects.



Co-creation in practice

ARRANGEMENTS WITH THE MUSEUM. WHO DECIDES?

The Dutch Open Air Museum was preparing for the major renovation of its entrance building and all the museum staff were urgently needed in the build-up to the winter opening. As a result, no support was available from the museum organisation to assist with putting together or installing the circus exhibition. The museum and KIEN made clear arrangements on this issue. It was also clear from the start that it would not be possible for any objects from the museum's collection to be included in the exhibition. KIEN therefore pretty much received carte blanche from the museum when it came to making decisions. The fact that KIEN and the Circus Culture Foundation lacked knowledge and experience in organising a major exhibition meant that they needed professional support. For this reason, exhibition creator Maartje van Laarhoven was brought in.

WORKING TOGETHER WITH THE COMMUNITIES. WHO DO YOU TALK TO?

KIEN's decision to work together with the Circus Culture Foundation meant that KIEN was assured of partners who had a great deal of support within the broad and diverse circus community. This made it possible to represent the whole community, including circus companies, circus schools, circus enthusiasts, the Mobile School Foundation and the Roman-Catholic parish for inland navigation, circuses and funfairs.

At the beginning of the project in particular, regular discussions were held with representatives of the communities concerning the composition of the exhibition. A project manager was appointed by KIEN to coordinate activities, as the members

of the communities were all participating in a voluntary capacity, often alongside their own day-to-day work.

When the exhibition was being put together, it was established from the outset that, besides a historical retrospective of the circus, attention should also be given to the present day. Although intangible cultural heritage has its roots in the past, it is still practised in the here and now, and is passed on by its practitioners to future generations.

Dialogue between the parties resulted in the following themes being selected for inclusion in the exhibition:

- **The origins and development of the modern circus.** A history stretching from the origins of Philip Astley's horse-riding shows in England in 1770 right through to the big travelling circuses, such as Toni Boltini's circus..
- **Daily life in the circus.** Historic caravans played a role here, as well as present-day accommodation equipped with every modern convenience, such as satellite television.
- **Animals in the circus.** For this theme the emphasis was placed on the rich history of wild animals in the circus. From 2015 onwards wild animals were no longer allowed to form part of circus performances.
- **Children's circuses.** There was a strong desire to focus on passing on the knowledge and skills of circus performers. The activities of children's and youth circuses and circus training played an important role here.
- **Christmas circuses.** This is a fairly recent development within circus culture. For around forty years or so, these have been an increasingly important part of circus life.

EXHIBITION TEXTS. WHO WILL TELL THE STORY?

Exhibition texts (A, B and C texts) were written for the different parts of the exhibition and for the exhibited objects based on information from the communities involved.

The information the communities had to hand quickly proved to be so comprehensive that it simply was not possible to include it all on the text boards. To get around this problem, in consultation with the Club of Circus Friends (one of the organisations involved), the decision was made to bring in guides/attendants for the entire duration of the exhibition. They could then tell visitors the whole story. The exhibition was only open for 44 days, so this was feasible for the guides. The task of coordinating these guides/attendants was taken on entirely by the Club of Circus Friends, which meant that only limited demands were placed on the project management.

One area of concern was the description of objects, which did not always correspond with the reality. A stuffed lion, for example, turned out to be merely a skin (with head) and not a

complete lion (more on this later). And a historic transport trolley for wild animals turned out (despite numerous checks) to be larger than indicated, which meant it could not be brought inside.

OBJECTS. WHAT DO YOU SHOW?

The different parts of the exhibition were allocated objects that had been selected together with the community concerned from the objects available. These had been obtained in particular from private collectors. Some of these objects consisted of 'ordinary' items: objects which, from a museological perspective, were not always historically justified, but were nevertheless important to the community. There was also a large number of posters to choose from and photographic material had been gathered to illustrate specific aspects of the culture.

In retrospect, it can be said that exhibiting loans from the communities involved was fruitful, as it meant objects were displayed that are missing from museum collections. In particular, it was possible to include objects that are still in use, thanks to the cooperation of the community itself. Differences of opinion about what makes an object valuable, from the perspective of the heritage community and from a museological perspective, meant that clear arrangements had to be made about certain loans. The owner of the lion cage, for example, wanted to have the cage repainted gold beforehand, while the exhibition creators wanted visitors to see the signs of use.

DESIGN. HOW DO YOU PRESENT THE STORY?

As mentioned above, the circus exhibition had to be produced within a very short time frame. For practical reasons, use was made of the existing floor covering and display cases and a platform that was already available in the exhibition space. This not only saved a lot of time, which was very welcome given the time constraints, but also meant a budgetary saving.

Reusing some elements did, however, mean that the organisers had to look at how they could give their exhibition its own design within the existing layout of the room. The fact that not all the objects had museological value was an advantage here, as this meant they could be displayed outside of the display cases. The constant presence of the guides/attendants also offered some assurance that the objects could be displayed safely.

An additional consideration was the location of the exhibition space, which could only be accessed via a relatively narrow staircase. There were also no references to the exhibition space on the ground floor. To make the exhibition more visible to visitors, the decision was made, in consultation with the



community and the museum, to place references to the exhibition at a number of different locations around the museum. As it turned out, this decision was not without consequences. During the identification of possible loans a stuffed lion had been offered at an earlier stage, but there was no room for it in the exhibition itself. In order to draw attention to the exhibition in the museum's entrance area, plans had been made to place a lion cage here together with the stuffed lion. However, a few days before the opening, when the last of the loans were delivered, it turned out not to be a stuffed lion, but a lion skin with head. Despite the budgetary consequences, a stuffed lion was therefore hired to ensure there was still an eye-catching exhibit in the entrance area.

Triangular advertising boards featuring the exhibition poster formed the other references to the exhibition at the museum. A number of these were installed in the outside areas of the museum throughout the exhibition period. These boards are normally only used for short periods, but in this case the exhibition ran for six weeks and they therefore had to be replaced at various intervals. This also resulted in extra costs and effort.

OPENING AND ACTIVITIES. WHAT WAS THE END RESULT?

An exhibition at a museum is a special moment for many heritage communities. Not only is it a long-held ambition in many cases, but also a sign that they are being taken seriously. For this reason, a lot of attention was paid to the opening. The whole community was invited to attend and took on a leading role for this occasion. A blessing by the chaplain of the Roman-Catholic parish for inland navigation, circuses and funfairs was very important to the community and a special ritual was created to incorporate this. Prior to the opening of the exhibition a gathering was held elsewhere at the museum, led by the chaplain of the parish. At the end of this gathering, the guests walked in a small, colourful procession to the entrance building for the opening ceremony, after which the chaplain blessed the exhibition.

Thanks to all the extra efforts made to direct museum visitors to the exhibition, such as the lion cage and the triangular advertising boards, it is estimated that 30,000 of the 60,000 visitors to the museum's winter exhibition saw the circus exhibition. This figure was higher than the normal visitor numbers in this exhibition space. A number of conclusions can be drawn from these visitor numbers. Fifty per cent of visitors to the Open Air Museum's winter opening gained awareness of the circus community's heritage. The extra efforts undertaken to make the exhibition visible within the museum certainly paid off. In addition, the efforts of members of the Club of Circus Friends, who acted as guides, ensured that the public was taken on a journey through the past, present and future of circus culture.

**Pieter van Rooij, safeguarding and public awareness coordinator at KIEN:
'The active contribution of the circus community meant that the exhibition space was visited more frequently than for previous exhibitions in the same space. Visitors who may not otherwise have visited the museum also came to see the exhibition.'**

RESULT. WHAT WERE THE BENEFITS FOR THE PARTIES INVOLVED?

The museum

The museum played a facilitating role: it made the space available for the exhibition. The exhibition showed the museum that it is possible to create a full-blown exhibition in collaboration with a heritage community; the idea was conceived in August and the exhibition opened at the end of November of the same year.

The active contribution of the circus community meant that the exhibition space was visited more frequently than for previous exhibitions in the same space. Visitors who may not otherwise have visited the museum also came to see the exhibition. The narrow staircase mentioned above, via which the exhibition space was accessed, has since been replaced by much wider, more accessible stairs. For the museum, the collaboration was also a good introduction to KIEN, which shortly afterwards would become a full part of the museum.

The heritage community

One of the most important motivations for heritage communities to register with KIEN is visibility and a certain degree of recognition. Through the exhibition the circus community was able to present circus culture to a wide audience, in a way in which they themselves had a significant influence. The way their intangible cultural heritage is presented is an aspect that communities often have no control over. Here they had the opportunity to determine this themselves, incorporating their own objects and stories. This was further supported by bringing in guides from the community who were able to carry the public along with them on a journey through the history of their heritage and the importance that it still has. Visibility at the Dutch Open Air Museum was a source of pride for the community.

KIEN

KIEN's goal is to make intangible cultural heritage visible and provide support for its safeguarding. The available space at the museum was an opportunity that KIEN's then director, Ineke Strouken, seized to give visibility to a form of intangible cultural heritage. It also served as a positive starting point for KIEN's integration into the museum.

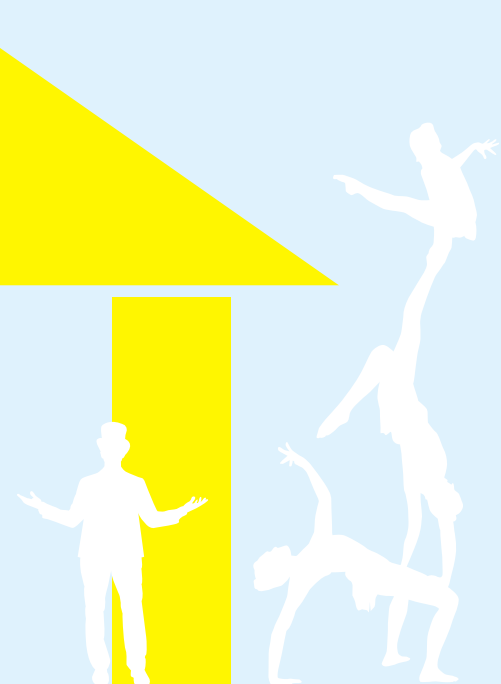
Considerations for co-creation

Below we will highlight seven considerations arising from the collaboration between KIEN, the circus community and the Dutch Open Air Museum:

- 1. Equal representation.** It is important to put together a project team in which all parties are equally represented. Roles should be assigned in accordance with everyone's abilities. In this collaboration it was not possible for the museum to provide support, which sometimes gave rise to challenges, as the exhibition was being created for a space at the museum. As KIEN had recently become an official part of the museum, it made sense that the project manager would come from KIEN.
- 2. Working styles and abilities.** Be aware that the parties involved will have their own ways of working. In particular, bear in mind that heritage communities are often largely run by volunteers who have to arrange or organise things in their free time.
- 3. Appoint someone who has ultimate responsibility.** When working with a number of parties who are all co-owners/ creators there is a risk of conflicting interests arising. It is therefore a good idea to appoint someone who has ultimate responsibility so that it is clear who the parties concerned can turn to with questions and other matters. KIEN had ultimate responsibility for both organisational and financial matters in this collaboration. When it comes to large-scale collaborations in particular, it is recommended that different people are given responsibility for the different tasks.



- 4. Schedule and arrangements.** Draw up a good schedule. This is crucial, particularly in a co-creation involving external parties. There was very little preparation time for this project, which sometimes caused difficulties. Coordinate the schedule well and make sure that everyone keeps to it. It is important here to make clear arrangements from the outset and to check with one another during the process to make sure the arrangements are working.
- 5. Work on a relationship of trust.** Good contacts and mutual trust between the community and KIEN allowed the collaboration to run very smoothly. Contacts of several years' standing contributed towards short lines of communication, meaning that action could be taken quickly and appropriately. This was essential given the short preparation time.
- 6. Use of objects.** Discuss with each other where all the parties involved stand on the use of objects in an exhibition. What are the museum's considerations and what is the value of the objects to the practitioners? This ensures that expectations can be aligned and disappointments prevented.
- 7. Use of guides from the community.** The use of guides from the community itself turned out to be extremely valuable. The public not only visited an exhibition, but was actually transported to the circus. In addition, the guides contributed to the community feeling involved in the exhibition: it gave them ownership.



A woman with glasses and a grey hoodie is kneeling on a wooden floor, working on a wicker chair. She is holding a piece of wicker and appears to be weaving it into the seat. An older man with a white beard and glasses is sitting on a chair in the background, also working on a wicker chair. The workshop has a rustic feel with wooden walls and floors. The text "CRAFTS LAB CO-CREATION & INNOVATION" is overlaid in yellow boxes on the right side of the image.

CRAFTS LAB
CO-CREATION
& INNOVATION

CRAFTS LAB CO-CREATION & INNOVATION

By Frank Hemeltjen

In 2018 KIEN initiated the development of the Crafts Lab [AmbachtenLab] methodology at the Dutch Open Air Museum. This is centred around stimulating innovation in crafts.



DUTCH OPEN AIR MUSEUM,
ARNHEM, 2018

Intention and starting points

Knowledge surrounding contemporary crafts lies first and foremost with the craftspeople themselves. Nevertheless, museums with extensive collections related to crafts are also an important source of knowledge and can contribute towards the survival of a craft. There are various museum collections in the Netherlands that consist largely of objects made by craftspeople. The Dutch Centre for Intangible Cultural Heritage's home base, the Dutch Open Air Museum, is an excellent example of this. There are also others, however, such as the Museum-Fabriek in Enschede, Museum Gouda, the TextielMuseum in Tilburg, the Zuiderzee Museum, the Princessehof National Museum of Ceramics in Leeuwarden, and the recently re-opened Schoenenmuseum in Waalwijk. These are examples of museums that hold collections showcasing the rich history of crafts and their huge influence on our culture.

One aspect that KIEN advocates through its policy is the transfer of knowledge surrounding crafts. The majority of craftspeople in the Netherlands are sole traders and devote all their time to keeping their business running. For most of them, attempting to do research and build up new expertise on top of this seems virtually impossible. From speaking to craftspeople who have been inscribed on the Inventory, it became clear that innovation of their craft was difficult for them.

At the same time, at KIEN we were hearing from (pre-)vocational training centres about the tendency over the past few decades for vmbo [pre-vocational secondary education] and

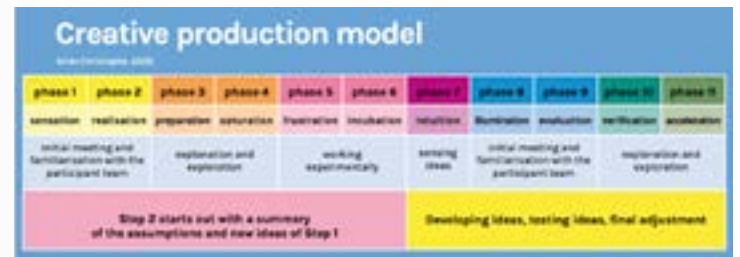
mbo [senior secondary vocational education] programmes, which ought to be producing the next generation of craftspeople, to increasingly develop into generic vocational training courses.

KIEN spotted an opportunity in the form of a collaboration between museums, craftspeople and educational institutions. This initiated the development of the Crafts Lab methodology. The Crafts Lab is a collaboration between a craftsman, an artist/designer and a number of mbo (and/or hbo [higher vocational education]) students. The dynamic exchange between these three parties forms the driving force behind the Crafts Lab model.

By organising new partnerships, the aim is to stimulate the transfer and exchange of knowledge, as well as experimentation and research into artisanal production methods. This is a way for craftspeople to work towards safeguarding their craft. Museums play the role of initiators and facilitators when it comes to setting up a Crafts Lab.

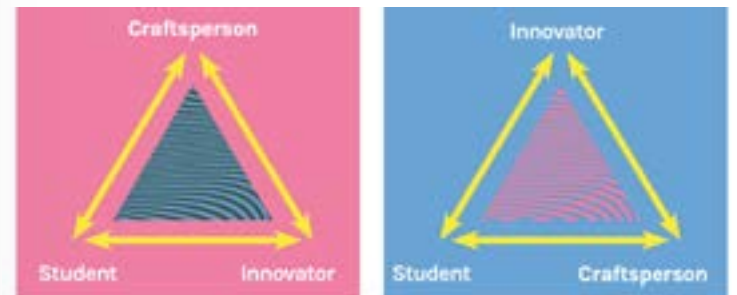
BETWEEN 2018 AND 2023 THERE WERE 8 CRAFTS LABS:

Chair Caning – Dutch Open Air Museum
 Frisian Wood Carving – Dutch Open Air Museum
 Paper Making – Dutch Open Air Museum
 Paper Cutting – Dutch Open Air Museum
 Embroidery – Fries Museum, Leeuwarden
 Clog Making part 1 – Museumfabriek, Enschede
 Clog Making part 2 – Dutch Open Air Museum
 Wool – Museumfabriek, Enschede



Nirav Christophe's 'creative production model' from 2006 served as the basis for the Crafts Lab. Within this model various aspects of a study can be carried out by different collaborative participants at the same time, which makes for a stimulating group dynamic within a Lab. It is important to note that the creative production model is hardly ever linear; the different phases may also be performed more than once or in a different order during the process. Practically speaking, the Crafts Lab is a hybrid of a workshop and a think tank. The Labs comprise between eight and ten meetings. Each Lab involves three to five participants, including the craftsman, each of whom brings their own specific knowledge and expertise.

The aim of the Crafts Lab is therefore not to undertake the preliminary development of new (designer) products. It is a process that generates mutual interest and stimulates the sharing of knowledge. In the first instance the Crafts Lab is therefore a methodology for organising collaboration and interaction between various professional groups and educational institutions whose paths would not ordinarily cross in practice today.



The methodology consists of two steps:

Step 1 This comprises the initial phase: the launch of the creative process. The participants get to know each other and the craft around which the lab is based. The craftsman usually takes the lead in this step. What are the basic techniques of the craft? What are the core values? The participants exchange initial ideas and brainstorm about wishes and what is possible/not possible. They explore whether a shared vision or an idea emerges.

Step 2 Step 2 involves fleshing out the line of thought developed in step 1. The participants repeatedly question this line of

thought or vision, which evolves into a firm idea. In this step the roles of the participants change. Now the process is guided in part by the innovator; the craftsperson joins in with his or her exploration of possible ways to innovate while retaining the core value of the craft.

Would you like to find out more about the background to and the methodology of the Crafts Lab? If so, you can read the handbook here.



Co-creation in practice

To illustrate how a Crafts Lab works in practice, we have opted to take a closer look at the Chair Caning Crafts Lab from 2018. This was the first Crafts Lab and one of the four pilots that formed the basis for developing the methodology.

ARRANGEMENTS WITH THE MUSEUM. WHO DECIDES?

Many different crafts can be seen in the museum park of the Dutch Open Air Museum and the link to the development of crafts is in keeping with the museum's vision. The facilitator role was something new for the museum, however. After all, the Crafts Lab is not intended as an activity for visitors. Most of the buildings at the museum form part of the permanent visitor presentation. As a result, finding a usable location presented the biggest challenge. In the end the Haarlem Timber Store was given over as a workshop for the first pilot. Chair caning requires a fair amount of material and there was enough space available in the Timber Store.

The second key role to be played by the museum was acting as a source of knowledge. Via the Crafts Lab the museum collection was introduced to participants as an accessible field of research, allowing them to think about the present and future from the perspective of the past. During the Chair Caning

Crafts Lab the participants mainly made use of the information about the collection that is available online. At the time of the Lab the repository was not accessible, due to the collection being relocated to the national collection centre: Collectie-Centrum Nederland.

For the remainder of the Lab process the participants were able to go about their work independently.

WORKING TOGETHER WITH THE COMMUNITIES. WHO DO YOU TALK TO?

The (main) craftsperson involved in this Lab was Rien Stuijts. He had written a safeguarding plan in 2015, after which Chair Caning in Zundert was inscribed on the Inventory of Intangible Cultural Heritage in the Netherlands. Like many of his fellow craftspeople, he was initially sceptical about having to get involved in the transfer of knowledge. A frequently heard objection is that you are actually training your own competition. Moreover, he already had a trainee, so a Crafts Lab did not initially seem that useful to him. However, it was the enthusiasm of his trainee Marrigje van der Dragt that eventually won Rien over.

When Kees Heurkens committed to the Lab, an experienced professional from the field of design also became part of the team. As a former partner in the Eindhoven-based Yksi design studio, he and his former partners had been the initiators behind Eindhoven's Dutch Design Week. Maarten Strang was willing to get involved as the fourth participant. He had graduated from the Product Design course at ArtEZ University of the Arts just six months previously.

The team of four participants was therefore made up of two combinations of master and apprentice (an experienced and an inexperienced person). It was Frank Hemeltjen from KIEN who brought all the participants together.

Entirely in keeping with the intention behind step 1 of the methodology, the initial meetings were guided in particular by Rien Stuijts. He was able to explain a lot about the materials employed, the origins and the different areas of application of chair caning. The meetings were characterised by a light-hearted atmosphere and interspersed with critical questions about the possibilities of the craft.

One key point to mention is the fact that all four participants received a payment for the number of hours that they participated in the Crafts Lab. In the case of the pilots this was paid by KIEN and in later labs by the Fonds voor Cultuurparticipatie [Cultural Participation Fund] and the Province of Overijssel, amongst others. The time that the professionals and designers

devoted to the Lab was time they could not spend on their ordinary working activities. It is important, also against the background of the Fair Practice Code, that people are paid for the knowledge and expertise they contribute to the process.

OBJECTS. WHAT ROLE DID THEY PLAY?

Finishing with a tangible end product was not a requirement of the Crafts Lab. In this Lab museological objects mainly served as inspiration during the creative process. For the third meeting Maarten Strang had asked everyone to bring three random objects with them from home. At the following meeting an old pair of jeans that had been worn through at the knees and a broken plastic watering can, amongst other things, had been laid out on the workbench. Both objects had been repaired using wickerwork (rattan). Maarten's request and the chosen solution formed a bridge that opened up new possibilities.

COMMUNICATION. WHAT DO YOU SHOW?

A series of photos and a video report were produced to allow people to follow the process and the dynamics between the participants. These images were also used to spread information about the methodology via social media and inspire others.

The video reports in particular were viewed many times on KIEN's YouTube channel. In this way, a relatively small event, which is what the Crafts Lab ultimately is, was communicated to a wide audience.

Less use was made of the photos than had been envisaged and hoped for in advance. Although they show the activities and also the interaction, photos are less dynamic than a film and, as a result, are less engaging on social media.

To make the Crafts Lab more of a standalone methodology, an Instagram account was created specifically around the Crafts Lab. Many people from the target group (craftspeople, students and designers) were active on this platform. The challenge here was that the participants had to devote a lot of time and attention to this so that content was prepared and posted on a regular basis. Outsourcing this kind of task, to the communications department of a museum for example, may be a good alternative.



ACTIVITIES. WHAT WAS THE END RESULT?

The final presentation of the Chair Caning Crafts Lab could be thought of as a kind of public work meeting for a small, selected audience. It is particularly important for the participants, the organising museum and the educational institutions concerned. Besides these parties, the guests invited to the presentation mainly consisted of other craftspeople and designers.

The presentation provided an opportunity to take stock: what have we done and what is the result? It therefore largely revolves around explanations from the participants. What did we discuss with each other, how do we view the issue and what conclusions can we draw? It is a nice outcome if, once the Lab is over, you can exchange views with other interested parties, professionals and students about the ideas and possibilities that have emerged.

The Lab did not result in any ready-made products, but rather in initial ideas, samples and experiments. These were displayed in the entrance building of the Open Air Museum. As a museum you are not going to attract new visitors in their droves with presentations like this, but you can show that you are supporting small research projects and taking them seriously.

On several occasions the museum suggested setting up the Lab in the form of a public presentation in a space that was open to the public, so that visitors could relate to it. However, as the methodology is a research and development process, the decision was taken not to do so. The Lab was therefore only presented to visitors after it had been completed. The participants said they considered this to be a rather luxurious and beneficial position. For the duration of the Lab they could dedicate themselves entirely to their research and its results.

Rien Stuits, chair caner:
'It gave me more of an insight into what is possible with the material and also what is not possible.'

RESULT. WHAT WERE THE BENEFITS FOR THE PARTIES INVOLVED?

Co-creation in the form of the Crafts Lab can have an impact on the partners concerned in various ways. Here we discuss the impact for the museum, the craftspeople and KIEN.

The museum

The Crafts Lab has countless advantages for the Dutch Open Air Museum. Strengthening the different knowledge networks around the museum is a particularly important benefit, however. The museum becomes a place where research is carried out and knowledge is exchanged, which can make a major contribution to the breadth and depth of its policy. This is also entirely in keeping with what is expected of a museum under the new museum definition. Furthermore, by organising a Lab the museum attracts a new, young target group for whom the museum becomes a logical place of work and innovation.

Thanks to the Chair Caning Crafts Lab and the other Crafts Lab pilots, crafts have been afforded an explicit position within the policy of the Dutch Open Air Museum and the way the museum presents itself externally. In 2021 the Craft Workshop was opened. Here museum visitors can experience crafts in various ways, by taking part in a short workshop on wood carving, screen printing or Staphorst dotwork, for example, or by immersing themselves further in the craft at a longer workshop. The Craft Workshop is still in development and the programme is being expanded through the addition of masterclasses held over several days. The Crafts Labs have contributed to this transition at the Open Air Museum.

The heritage practitioner

For the craftspeople, working together with a museum within a Lab is confirmation of their special status as a craftsperson: this collaboration means their knowledge and expertise are (finally) being valued. Within the Lab the craftspeople work together closely with young people in training and professional artists and designers. The latter are the innovators and can take a conceptual approach to the research questions addressed in the Lab. Young people in training, however, are closer to the zeitgeist and function as a kind of antenna.

What was striking in the Chair Caning Crafts Lab was that, surprisingly, the role of 'innovator' was not assumed by the experienced designer Kees Heurkens, but actually by a young designer like Maarten. This was largely due to the inviting nature of Maarten's request to the group. His open request for people to bring things with them that at first glance had nothing at all to do with chair caning/wickerwork gave the participants a great deal of freedom and leeway to really try

out new things with the materials and techniques. New things that were also allowed to fail; after all, you were applying a technique to a material that was, of course, not necessarily appropriate. Rien also took up this experimental approach. From the safety of his position as an expert, he initially waited to see which way things would go, but once mutual trust had been established he fearlessly set about experimenting in the form of completely unrestrained wickerwork. On the other hand, instead of taking up the inviting opportunity to experiment freely, as embraced by Rien, Kees went in search of a certain degree of perfection, something that in fact only experts like Rien can achieve, as they are able to anticipate the toughness of the material. In short, Kees also tried something that was actually doomed to fail from the outset. Within the setting of the Crafts Lab, both experts were brave enough to risk failure and by doing so in fact managed to highlight the uniqueness and beauty of chair caning.

Since the Lab the participants have remained in regular contact and still share information and knowledge with each other. At the time, in 2019, Marrigje was the first trainee to whom Rien had tried to pass on his knowledge. He is now onto his fourth trainee.

KIEN

KIEN's role was mainly that of initiator and supervisor of the process. Through its contact with craftspeople KIEN had noticed that there is a real need for direct support when it comes to securing the future of (safeguarding) their crafts. Thanks to pilots such as Chair Caning, it was able to develop the Crafts Lab methodology with the aim of supporting craftspeople with the task of innovating with their craft and keeping it alive. The fact that, since the pilots at the Dutch Open Air Museum, the methodology has also been used at other museums too is a very pleasing result from the point of view of safeguarding.

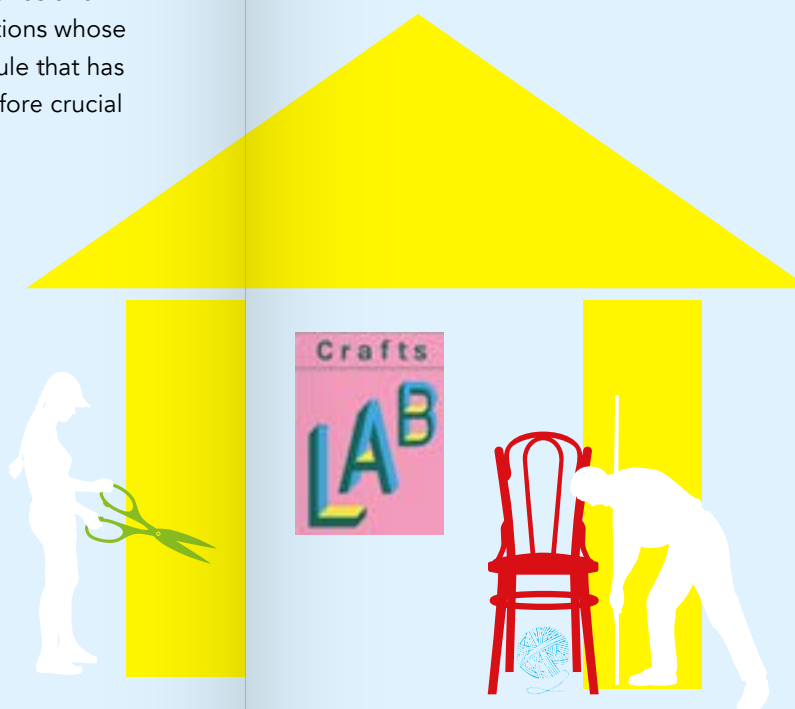
**Marrigje Dragt, chair caner:
'I can no longer look at a bread
bin without thinking: what could
I actually do with this? And would
I be able to do it with reeds?'**

Considerations for co-creation

The experiences gathered from the years when Crafts Labs have been held have highlighted a number of points for consideration as far as the collaboration is concerned. Here we therefore discuss experiences from other Crafts Labs too and not just the Chair Caning Crafts Lab.

- 1. Role of the museum.** It is important for the museum to reflect on the role it wants to play within society in general, and specifically in relation to the safeguarding of crafts. The Crafts Lab serves hardly any purpose in terms of the relationship with visitors, so it means looking at the role of the museum in a different way.
- 2. Goals and wishes.** It is important for the museum to clearly identify its goals and wishes. These give direction to a research project. What are the museum's expectations of the various partners? For the organisation, what is the purpose of the Crafts Lab being planned? Formulating the research questions also helps you bring the educational institutions with you. The teaching objectives of educational institutions are often geared towards the short term, while implementing knowledge of crafts within mbo [senior secondary vocational education] programmes calls for a long-term vision.
- 3. Schedule and organisation.** The Crafts Lab involves various partners, each with their own annual calendar. This frequently makes organisation difficult and in some cases downright complex. A museum's schedule is geared towards different periods than that of an educational institution. The organising institution needs to make contact and build a relationship at an early stage – at least one year in advance and preferably earlier – with the educational institutions whose students it wants to invite to the Labs. A schedule that has been well coordinated with all partners is therefore crucial to the Lab's success.

- 4. Composition of the team.** When putting together a team of participants for a Crafts Lab, respect and a willingness to exchange knowledge are essential to achieve a working partnership and a good result. Together the participants form a research team. All of them must be able to contribute to the Lab, including the young (mbo) students. Mutual interest, equality and complementary qualities and/or a complementary vision are the basis for assembling a good team.
- 5. Persistence and proactiveness.** A museum needs a considerable amount of persistence to get educational institutions to commit to programmes like the Crafts Lab, in which only a handful of students are able to participate each time.
- 6. The supervisor.** The supervisor of a Lab must be sensitive to the fragile starting points on which the Lab is based and get along with the three parties concerned. The supervisor's role varies between serving, guiding and supervising the participants. This calls for a certain amount of skill in directing the process during the preparatory stage. The participants work together intensively, which means that good supervision is needed, as well as knowledge of the path they will be following together; empathy and some knowledge of education and work processes are essential here.
- 7. Invest in several Labs.** It is important to know that a Lab only becomes genuinely interesting once various Labs have taken place relating to different crafts. These different Labs are then able to set themselves apart from each other. In this way the museum also gives itself the time to develop a relationship with new target groups.



Dialogoogtafel

ANIMALS, PEOPLE & TRADITION

Speleegels

Mensen denken nu anders over dieren dan vroeger. Dit toegenomen respect zien we terug in veranderende gebruiken en regelgeving op tal van terreinen. We zijn het ook niet altijd met elkaar eens. De meeste liefhebbers van de gezonde tradities zorgen heel goed voor hun dieren. Anderen gaat dit niet vor genoeg. Zij zijn van mening dat dieren een natuurlijk leven horen te hebben, en we geen dieren voor ons plezier mogen houden. Maar ontmoeten we dieren zelf dan ook niet het plezier en hun wilige leven bij de mens? De dieren waar het over gaat, kunnen hun stem niet zelf laten horen.

- Nemen allebei plaats achter de tafel.
- Kies een dier met de draaiplaat.
- Lees de vraag op de wand die bij dit dier hoort voor.
- Lees om de beurt het antwoord van een liefhebber en een criticus op de tafel voor, en verdedig je antwoord. Ga in gesprek!

4. Hebben sport- en rijkampen recht op vakantie?

2. Is het natuurlijk gedrag wanneer mensen een vogel aan het vliegen zien dat hem te stimuleren met soortgerief?

8. Leven vakeries een bijdrage aan de natuurbescherming?

9. Is een koeienshow respectvol voor de koe?

10. Moeten tradities met dieren in de...

schermen?

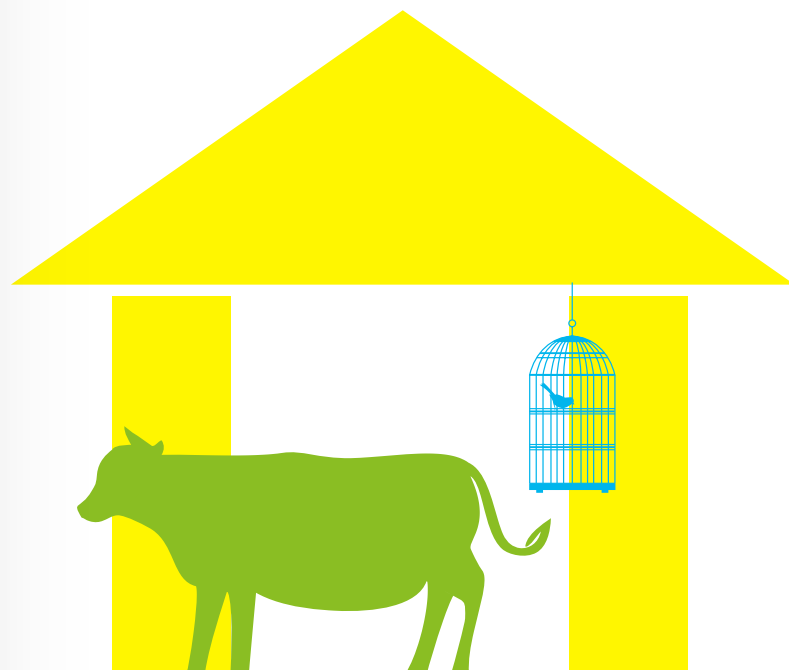
zwemmen?



ANIMALS, PEOPLE & TRADITION

By Jet Bakels

In the autumn of 2019 KIEN took the lead in organising an exhibition on intangible cultural heritage involving animals. The Natural History Museum Rotterdam was enthusiastic about the plans and in a position to make this project happen quickly. 'Animals, People & Tradition – swimming dogs, singing twa-twas and parading horses' was planned to open in early 2021. Due to coronavirus restrictions, the exhibition was postponed until June 2021 (running through to January 2022).



THE NATURAL HISTORY MUSEUM
ROTTERDAM, 2021

Intention and starting points

This initiative stemmed from the 'changing heritage' research area (one of the lines of research from the 2017-2020 Research Agenda), which focused on different forms of intangible cultural heritage that have been and continue to be the subject of public debate. One of the fields in question relates to living heritage involving animals: pigeon racing, horse markets and equestrian sports, falconry, the search for the first lapwing egg (now adapted into the protection of the nest), etc. These traditions involving animals generally provoke various questions, relating to animal welfare for example. Comments are expressed in the media and also specifically and directly to practitioners themselves. Are the horses at the market looked after well? Is it not sad for the pigeons to have to spend so long flying? For the practitioners of these forms of heritage it is not always easy to find a platform where they can tell the full story from their perspective. As a result, the general public knows little about the practitioners' side of things.

This exhibition provided the heritage communities concerned with a platform to tell their own story. In doing so, the creators of this exhibition took a position. During the preparatory stage KIEN was aware of the sensitivities in relation to animal welfare. We took the deliberate decision to carefully give people food for thought, both critics and practitioners. KIEN's starting point was the perspective of the heritage communities. Our aim with the exhibition was to demonstrate just how much commitment, love and knowledge the practitioners have. Secondly, it would

make clear that the communities themselves are already changing and have done and continue to do a lot to guarantee animal welfare. The dynamic nature of the tradition should be clearly visible in the exhibition. Thirdly, this kind of prestigious platform would be a source of support for practitioners, a serious and safe space where they can tell their story and present their heritage. Fourthly, the idea was that, within this safe space, the practitioners would reflect on changes in the way people think about animals and therefore possibly also on changes within their own area of heritage. They could also engage in discussion with people who hold different views. This would be made possible by providing a 'dialogue table', for example, and the peripheral programme would also allow opportunities for debate. Fifthly, we hoped to create an interesting exhibition on the different and unusual positions of animals within our society. Lastly, the exhibition would allow KIEN to bring its activities to the attention of a large audience.

The Natural History Museum Rotterdam has a long tradition of presenting stimulating exhibitions that diverge from the well-trodden paths in the field of natural history. The exhibition proposed by KIEN was in keeping with this broad perspective. It tied in with the public debate on the role of animals in our society, a theme often covered at the museum. Furthermore, the collaboration with KIEN ensured that on this occasion museum visitors would be presented with loving relationships between people and animals; usually, it is fatal confrontations between the two that are given a platform at the museum. In this exhibition practitioners largely told the story themselves through quotes, photos, film footage and objects that they made available.

The museum and KIEN worked in partnership to attract the necessary funding. Thanks to the collaboration between these two institutions and the heritage communities, as well as the socially relevant theme of the exhibition, almost all of the grants applied for were awarded.



This made it possible to create an attractively designed exhibition that was rich in content, albeit on a relatively small scale. The collaborating partners added depth to the content. The Centre for Agrarian History (CAG) in Leuven, Belgium, played an important role, thanks to its expertise relating to intangible cultural heritage and animals/animal welfare, as well as to working with heritage communities and animal traditions. This partner also added a well-documented Belgian tradition to the exhibition: dog swimming in Sint-Baafs-Vijve. The contribution from Utrecht University's Centre for Sustainable Animal Stewardship was important in providing a more philosophical and critical perspective.

For the exhibition KIEN and the Natural History Museum selected a dozen traditions, mainly relating to domestic and production animals: shepherd with a migrating herd, pigeon flying, pigeon racing, beach riding, side-saddle quadrille, short-track harness racing, Surinamese songbird competitions, dog swimming, falconry, the search for lapwing eggs, Woerden cattle market and the Anansi storytelling tradition.

The preparation of the exhibition was based around a number of key starting points. Co-creation was a central and overarching principle here.

Co-creation in practice

Three parties were involved in putting the exhibition together: the Natural History Museum ('the curator'), KIEN ('the heritage specialist') and the heritage communities ('the practitioner'). Within this partnership the communities had the final say. Here we explain the key considerations during this process in concrete terms.

ARRANGEMENTS WITH THE MUSEUM. WHO DECIDES?

Putting the heritage community at the centre, also when it comes to control over what is presented, is self-evident for KIEN and its fellow institutions that work with heritage communities, but that is not always the case for a museum. What happens if, during the preparatory stage, an 'attractive piece' or an 'engaging story' is put forward that the museum sees as interesting and important, perhaps even sensational, but the heritage community takes a different view? As a commercial institution with its own responsibilities, the museum may have interests that differ from those of the community. It was therefore agreed in advance that the heritage community would decide what would be presented and how the associated story would be told. The Natural History Museum Rotterdam agreed to this approach, but retained final editing responsibilities. In this specific case there were no conflicting interests.

The heritage communities proved very capable of providing images and objects that the museum could use for the exhibition. In their enthusiasm, some heritage communities supplied too much material and in this case the choice was left to the people putting the exhibition together.

WORKING TOGETHER WITH THE COMMUNITIES. WHO DO YOU TALK TO?

When the traditions had been selected we always tried to establish contact with a person who could represent the tradition. But which representative is suitable for this role? In the case of communities whose intangible cultural heritage is included in the Intangible Cultural Heritage Network or inscribed on the Inventory of Intangible Cultural Heritage in the Netherlands, the obvious step was to contact the president or representative of the relevant foundation or community. Moreover, KIEN already had these details in its possession. This made it easy to get in touch with the person concerned to ask for their approval and cooperation.

The collaboration with the heritage communities ran smoothly. Their responses were enthusiastic and the contacts promised to make time available. Co-creation therefore appeared to be guaranteed. However, a number of points need to be mentioned in this regard: in practice, co-creation meant that we had a handful of individuals, usually a president and a number of key figures, as our discussion partners. As the creators of the exhibition we often had no insight into the extent to which the community agreed with the choices and decisions being made, or whether they had been informed about and involved in them at all. The same actually also applied for communities that were not inscribed on the Inventory. With practical considerations and time-saving in mind, contact was again often limited to one or a handful of representatives.

Finding a suitable contact was not always easy in the case of communities that were not known to KIEN. In some cases a long time was spent searching for a person who could act as a mouthpiece for the community. In all cases people were keen to get involved, but finding time to do so was not always easy, especially when it came to detailed interviews or collecting certain objects for the exhibition.

People practise intangible cultural heritage in the free time they have available and this is frequently limited. As, despite being well intentioned, contacts were not always available, consultation and coordination often required a lot of extra time on the part of the exhibition creators. KIEN's own employees had busy schedules too, of course. An additional obstacle was presented by the fact that the preparations were taking place during the coronavirus pandemic. The disruption that the coronavirus restrictions

caused in various areas also had an impact on the preparations for the exhibition: appointments were cancelled for health reasons and extra health-related measures took up time. In practice, the collaboration was therefore more time-consuming than planned for all parties.

EXHIBITION TEXTS. WHO WILL TELL THE STORY?

The starting point for the exhibition was that the heritage communities themselves would tell their story. The text was put together on the basis of one or more interviews that the creators (heritage specialists and curator) held with one or more individuals. In all cases the text was presented to this person or these persons for approval. Half of the exhibition texts consisted of quotes. The idea behind this was that the person concerned would speak directly to the visitor. The other half of the text, written by employees of KIEN and the museum, was informative. This presentation method was well received by the heritage community and by visitors, who said they found it interesting to hear the community's 'own story' directly in this way. However, the space available and the amount of text that could be used for each tradition was, of course, limited, which meant that less content could be presented than the heritage communities sometimes wanted.

All communities were also given the chance to have their say at length – together with background information – in the accompanying booklet, which was published at the same time as the exhibition.

OBJECTS. WHAT DO YOU SHOW?

During the preparations the parties expressed the wish that, in principle, all objects presented should originate from the heritage communities. With the exception of a number of stuffed animals from the museum's own collection, it was possible to fulfil this wish. Many objects came from private individuals and some from a small museum or visitor centre managed by the heritage community, from which trophies could be borrowed for example. The National Harness Racing and Horse Racing Museum at Duindigt Racecourse, for example, supplied various objects linked to short-track harness racing: cups, clothing, photos and film footage of races, as well as trophies such as 'the silver whip'.

In the case of Woerden cattle market, a family made various cow figurines, certificates and trophies available. When, due to the postponement of the exhibition, the family had to live without these objects – which they normally kept in their living room – for longer than originally thought, it became clear just how precious the objects were for the family. Being without them triggered emotions that provide an insight into the value the owners attach to these objects.



In the case of the section on dog swimming it became clear that borrowing an object from a living tradition can also be problematic. Two traditional measuring sticks, which were still being used to determine the size of the participating dogs, were put on display. As the exhibition ran for longer than planned due to the coronavirus pandemic, it was not possible to use these measuring sticks during the dog swimming event in October 2021. Fortunately, the organisation's board had taken good photos with precise measurements before sending the measuring sticks by courier to Rotterdam. These were taken as a basis for creating replicas, which were used for the 2021 edition. The original measuring sticks were, of course, put back into use in 2022.

DESIGN. HOW DO YOU PRESENT THE STORY?

Responsibility for designing the exhibition was placed in the hands of designer Saskia Meulendijks, in consultation with KIEN and the Natural History Museum. No practitioners were involved in this, except in relation to the dialogue table. To increase the public's empathy with this intangible cultural heritage, a number of interactive elements were incorporated. For example, visitors could take a selfie with a bird of prey on their arm, dress up 'like a shepherd', rate the Surinamese songbirds and interpret an Anansi story. Visitors appreciated these opportunities and frequently took advantage of them.

INTERACTIVITY AND PERIPHERAL PROGRAMMING. HOW DO YOU PROMOTE DIALOGUE?

The main element of the exhibition was an attractively designed dialogue table (see image on title page), the content of which was developed in part by the Centre for Sustainable Animal Stewardship. Two visitors could sit opposite each other at this table. Using a rotating disc they selected a question relating to a particular aspect of the heritage. For example: does a dog enjoy competing to swim across a river? Yes, you can clearly see that the dogs are enjoying themselves as they are swimming. No, people are forcing the dogs to do this. One visitor took on the role of enthusiast and the other that of critic. The idea behind this dialogue table was that the two visitors would take turns defending the statements and in this way would empathise with the different sides of the issue. Both the questions and the two answers were discussed with the heritage communities in advance. In a few cases this led to changes being made to a question that was considered sensitive, from the perspective of practitioners.

The peripheral programming was only possible to a limited extent as a result of coronavirus restrictions. Only the screening of the documentary *Schaapsherder Chris Grinwis* [Shepherd Chris Grinwis] by Wendy van Wilgenburg in the museum's Hoboken room was able to take place. The screening was followed by a discussion between Chris, Wendy and Joost van Kuijk, a landscape ecologist working as nature and landscape project manager at the Province of Gelderland. Together with the audience, they talked about the themes covered in the film, such as the value of the migrating herd, the preservation of the shepherd's craft, and the opportunities and threats. This resulted in an interesting discussion.

A more in-depth dialogue that we had planned to organise between the public and practitioners, possibly involving more confrontations, had to be cancelled as a result of the coronavirus restrictions.

Shirley Jaarsma, curator of the Natural History Museum: 'This was not a usual way for the museum to work. On this occasion the objects and stories were initially selected by the practitioners. In most cases it is the other way round. However, this resulted in a colourful and diverse exhibition that was very well received by the museum and its visitors.'

RESULT. WHAT WERE THE BENEFITS FOR THE PARTIES INVOLVED?

The collaboration was a positive and inspiring experience for all parties involved and had many benefits for everyone, albeit in different ways. In a nutshell, the museum was inspired by a different way of working and by attracting visitors who presumably belonged to new target groups, the communities gained self-confidence and KIEN was able to provide tailored support to these communities by offering them a platform for their intangible cultural heritage. All three parties received positive publicity, while the public got the chance to see a fascinating exhibition. Below we allow the parties themselves to have their say.

The museum

For the Natural History Museum the approach employed by KIEN, in which the heritage communities are given a central role, was a new way of working. Shirley Jaarsma, curator of the Rotterdam museum: 'This was not a usual way for the museum to work. On this occasion the objects and stories were initially selected by the practitioners. In most cases it is the other way round. However, this resulted in a colourful and diverse exhibition that was very well received by the museum and its visitors.'

According to the museum, the responses of visitors were overwhelmingly positive. People found the exhibition to be colourful, informative and interactive. Frequent use was made of the dialogue table. By means of a QR code, visitors could give their opinions on the exhibition and the continued existence of traditions involving animals. Although the number of respondents was low, the responses were largely positive. Visitors found it to be an 'interesting exhibition' and were unanimously positive about the fact that 'practitioners of a tradition tell their story themselves'. Other responses: 'There is a lot to see. Appealing to children.' 'It's interesting and you are constantly learning new things.' 'Very informative and gives you a different perspective on these traditions.' One respondent had concerns about guaranteeing animal welfare.


Over the six-month duration of the exhibition, 29,952 people visited. Despite the limited number of visitors who could be admitted for each time slot, due to coronavirus restrictions, this attendance figure met the museum's expectations.


The communities.

Whether this exercise had a positive impact, directly or indirectly, for heritage communities is a question that we will let them answer themselves:

 **Tula Stapert, falconer.** 'I found the exhibition really enjoyable and beautifully presented. I also thought it was good that it told stories about the bond with different animals. A dog or a horse has a closer connection to humans than a falcon. The falconry hoods displayed were also amazing. My compliments go to the lender. Falconry has been well presented and that is very important; it is something we are sensitive about. I saw a family with children sitting at the dialogue table and getting a question about the future. I then explained various things about falconry and that animals are no longer captured from the wild, but bred instead. The children thought this was really important. That's why I think it would be good if there could be people in the room to provide explanations. Perhaps it would also be possible to organise a small symposium or information afternoon.'

 **Vincent Herman, board member of the organisation behind the dog-swimming event:** 'We were really happy with the collaboration. Communication with the Centre for Agrarian History, KIEN and the museum was smooth. Because of the coronavirus restrictions, everything was done by email and virtual meetings, but that was also practical given the distances involved. Everything was handled appropriately and the objects were also returned with great care afterwards. The extensive media coverage of the inclusion of the Flemish tradition of dog swimming in the exhibition, combined with a highly dynamic board and the lifting of the coronavirus restrictions, resulted in 'the best edition ever' in 2022.'

 **Jacqueline van Straaten, side-saddle quadrille at the Dutch Riding School at the Amsterdam Vondelmanege:** 'I thought it was a small but enjoyable exhibition. Very compact, but comprehensive. You saw many different facets of people and animals. Lovely wallpaper too, matched to the animals! It made me smile. The beautiful presentation at the Natural History Museum will help to safeguard the future of our heritage, and also help with other activities, such as public relations and the recruitment of new practitioners.'

 **Philippe König, president of the falconry association Nederlands Valkeniersverbond Adriaan Mollen, amongst other roles:** 'The exhibition is original and really attractively designed. Falconry is mainly presented visually, as there was very limited space to tell a story. Fortunately, there was an exhibition booklet; this was very welcome, as it meant there was space to say more about the background. The exhibition allows people to come into contact with falconry in a very accessible way. The next step is to become a member of an association and learn about what it really involves. You may then go on to actually practise the tradition yourself.'

KIEN

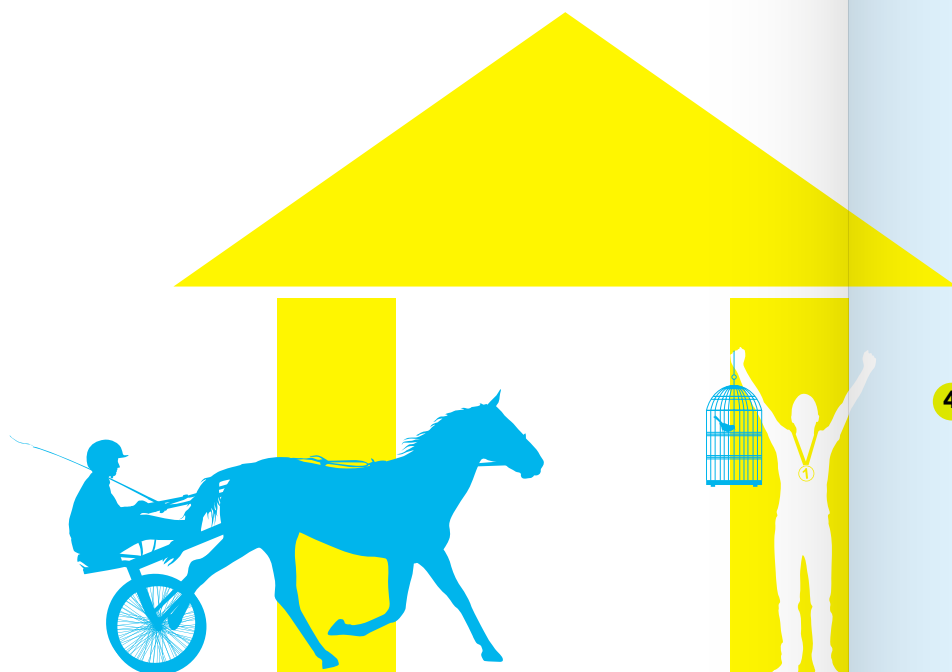
KIEN can also look back on a successful project. The main objective – providing heritage communities with a platform where they could share their tradition with a wide audience and thereby offer an insight into and raise awareness of the essence of their heritage – was met. KIEN was also able to increase its own profile and clarify its role within society, partly thanks to positive coverage in the press. For example, one article about the exhibition in Dutch newspaper *NRC* of 22 June 2021 had the heading 'Immaterieel erfgoed. De liefde voor dieren' ['Intangible cultural heritage. A love of animals']. Dutch daily *Trouw* published an extensive interview with the exhibition creators ('In de arena van het debat' ['In the arena of debate'] by Paul Q. de Vries, 29 July 2021).

The Centre for Agrarian History had a similar experience. The participation of a Flemish tradition in a Dutch exhibition did not go unnoticed in the Flemish press. A number of newspaper articles were published in which attention was also drawn to the film containing archive footage from 1958.

During the 2021 edition of the event, Belgian broadcaster VRT also produced an in-depth report that was included in its prime-time news show.



The publication issued in parallel with the exhibition is a welcome form of documentation offering an excellent insight into and a representative snapshot of intangible cultural heritage relating to animals in 2021.



Considerations for co-creation

Below we highlight four considerations that were relevant within the context of the collaboration between KIEN, the museum and the heritage communities.

- 1. Responsibilities and expectations.** Collaborations between parties who potentially have diverging interests can naturally give rise to tensions. With 'Animals, People & Tradition' this was not the case, thanks in part to the fact that the three parties made clear arrangements in advance. It is important that prior arrangements are made in relation to aspects such as ultimate control, responsibilities and expectations.
- 2. Representatives of the community.** Which representatives commit themselves to the project is an important consideration. In some cases KIEN was dependent on just one individual. Sometimes objects, photos, films and stories were supplied by one person only, but more often several people were involved. Although a greater number of lenders resulted in more consultation and administration, it also meant that a number of people had a hand in the exhibition. Being too dependent on individuals can be a disadvantage. In one case, for example, a president of a heritage community, with whom a good working relationship had been built up, was replaced. For a long time it was unclear who would succeed him, which slowed things down. Sometimes the ability to drive the process forward was linked to an individual.
- 3. Time.** The preparations for the exhibition demanded more time than expected from all parties. The underestimate on the part of the exhibition creators of the time that would be needed has already been touched on above. This was due in part to restrictions and cancellations during the coronavirus pandemic, but also due to the fact that representatives of communities sometimes struggled to find time to give interviews and supply objects, films and photos. After all, they often had to do this alongside their jobs, in their own, limited free time. For both the communities and the exhibition creators it was not uncommon for activities to fall outside office hours. Getting all the texts checked by the heritage communities was also a time-consuming task.
- 4. Presence in the room.** The follow-up discussion with one of the heritage communities revealed that having a person from the community present in the room can help visitors by providing them with additional information or can encourage them to reflect. It is therefore worth considering how this could be achieved, together with the heritage community. It might involve using guides or a visitor host in the room, for example. Making clear arrangements in advance about any (financial) compensation for such work is recommended.



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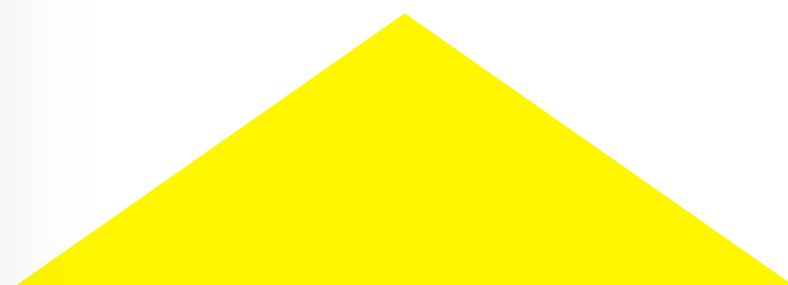
#THISISPRIKKO
PRESIKHAAF
THROUGH
THE EYES OF
YOUNG PEOPLE

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PRESIKHAAF THROUGH THE EYES OF YOUNG PEOPLE

By Mark Schep and Carianne van Dorst

At the beginning of 2020 the Dutch Open Air Museum, KIEN and Presikhaaf University came together to consider a joint project. Presikhaaf University is an organisation that works to promote the self-development of and equal opportunities for young people: from support with homework through to sports and leadership projects. One area that was still uncharted territory for it was heritage.



PRESIKHAAF SHOPPING CENTRE,
ROZET HERITAGE CENTRE AND DUTCH
OPEN AIR MUSEUM, ARNHEM, 2021–2022

Intention and starting points

As a first step, the partners examined their individual and shared norms, values, goals and wishes. This took place under the guidance of two students from HAN University of Applied Sciences (HAN). The goal formulated by the museum was to become more inclusive and increase participation. Presikhaaf University wanted to 'enrich the district through the collaboration'. For KIEN the partnership was an opportunity to find out which forms of heritage young people from a diverse district wanted to have a future, following on from its 'Intangible Cultural Heritage & Superdiversity' and 'Intangible Cultural Heritage and Youth Cultures' research lines. One of the shared objectives was to 'uncover the treasures of the district and make them visible' in a co-creation project.

Taking this as a starting point, in March 2020 three young people from the district came on board to write a project plan and draw up and submit grant applications. The group got to know each other through meetings and tours of the museum and the district. The central question was: what is the district's heritage and what stories is it important to tell? It became clear from the discussions that Presikhaaf is often labelled as a problem district. This was an image that the young people did not identify with; they are proud of the district and feel a close connection to it. This feeling became the starting point for the project: showing another side of Presikhaaf together with the young people and local residents. Presikhaaf Shopping Centre

was keen to participate in the project and offered a space where the heritage could be made visible. The group took the idea of a Presikhaaf Tourist Information Office (VVV) as a concept. Young people would show 'tourists' the heritage of the district, using a 'TIO' as a base.

The project plan incorporated two main objectives: increasing the social opportunities of young people from the Presikhaaf district and making the Dutch Open Air Museum more inclusive. In the spring of 2021 this project plan was approved by the funds VSBfonds and Fonds21. A contribution was also received from the Presikhaaf neighbourhood platform. The Dutch Open Air Museum, KIEN and Presikhaaf University covered the payroll costs of the employees involved, which accounted for a significant portion of the costs.

Co-creation in practice

Various parties were involved in this project, the most important one being the young people from Presikhaaf University (heritage community/practitioner). Employees from the museum and KIEN (heritage experts) were also part of the project. No specific form of presentation or location was chosen in advance. The idea was that the young people would contribute to the entire process: concept development, determination of theme, research, drafting of texts, communication and design.

ARRANGEMENTS WITH THE MUSEUM. WHO DECIDES?

One of the aims was to carry out the project in the form of co-creation. Co-creation and participation projects always involve different (power) relationships and starting points. The employees of the Open Air Museum and KIEN were involved in a professional capacity; they have experience of setting up exhibitions and the associated processes. On the other hand, the young people participated in their free time (for a volunteer fee) and did not know how museological organisations work. It was agreed in advance that the museum would bear responsibility for the project, which would be a co-creation. What the boundaries of this co-creation were was not coordinated fully with all young people, which in some cases gave rise to tension. This will be discussed in more detail later. However, the young people did have a say on virtually every aspect of the exhibition, such as the forms of presentation, which had not yet been decided on. The working title 'VVV Presikhaaf' ['Presikhaaf Tourist Information Office'] was also changed at their suggestion; the idea of Presikhaaf as a tourist attraction did not appeal to the young people, as it would be based too much around the (one-off) visitor and the heritage that these tourists may find interesting. The young people were keen to highlight which heritage is important to them and through it project an image

of themselves to the public, from the district and beyond:

Presikhaaf through the eyes of young people, via the hashtag #ThisisPriikko.



WORKING TOGETHER WITH THE COMMUNITIES. WHO DO YOU TALK TO?

Unlike the other projects described in this publication, in the case of this collaboration the young people did not constitute a heritage community; they were not a community registered with KIEN. All of the young people were involved with Presikhaaf University and were selected via the project manager, Ikram El Messaoudi, and youth coaches. Presikhaaf University works with youth coaches: young people between the ages of 15 and 27 who act as role models to support younger children. In addition, it trains talented young people to become the new professionals of tomorrow. These youth coaches are the face of Presikhaaf University. The group of 17 young people selected ranged in age from 14 to 23. They felt a connection with each other on account of their local identity and their ties with Presikhaaf University. They did not necessarily have a shared affinity with a specific form of (intangible) cultural heritage, unlike communities whose cultural heritage is inscribed on the Inventory. Getting young people to identify the district's heritage, in collaboration with local residents, was actually the core element of the project. Together with the freelance project manager, who also lives in the district herself, and two (intangible) cultural heritage experts, they explored the theme of heritage and their own district. To this end, we organised photography assignments, discussions with cultural brokers from Arnhem and inspiration visits to Imagine IC and Open Space Contemporary Art Museum. These two institutions in the Bijlmer district of Amsterdam were both set up with the aim of exploring heritage and art and making them visible together with local residents. The themes for the exhibition stemmed from a photography assignment in the district and in-depth discussions that were held about it. For each theme groups were formed to carry out research and collect and develop material. Family traditions were a central thread running through many of the themes. In the exhibition the following themes were put under the spotlight:

- **Food.** Various plates were used in the exhibition to refer to the tradition in the district of giving plates of food to neighbours and relatives. The plates are always returned full. Young people also added questions and comments to the descriptions in their mothers' recipe books, which were not always completely clear.

- **History of the district.** Interviews with older local residents led the young people to, amongst other things, a model of the Witte Villa [White Villa], also known as La Esperanto-Domo, which once stood on the Presikhaaf country estate. For older residents in particular this model proved to be a trigger for engaging in discussion with the young people.
- **Clothes.** For the young people clothes are a way of showing their identity. In the exhibition they presented clothes that are important to them in a series of photos.
- **Art.** A surviving piece of a relief by artist Ubbo Scheffer that had once adorned a school door was included in the exhibition. This symbolised art disappearing from the district. Young people asked themselves who decides what art is, whether it should be removed and where it is installed. In an action prompted by the project, three young people rescued an artwork that was at risk of being demolished. Adopting guerrilla tactics, they relocated this threatened artwork from their district to the museum. In this way they demanded that Presikhaaf be given a place in the history of the Netherlands.
- **Music and dance.** From K-pop to rap. Through audio clips and objects young people explained their relationship with music and dance. A Moroccan party dress was accompanied by an audio clip of a Moroccan wedding. The dance steps are passed down from generation to generation, wrote one of the young people in the accompanying text.
- **Sport.** Sport is an important element of the youth work carried out by Presikhaaf University. Three young people chose spoken word as a form for a moving reflection on the impact of social work and sport on their lives.
- **Role models.** The young people installed street signs in the district bearing the names of the role models they wanted to honour.
- **Public meeting places.** A number of young people raised an important theme: access for girls to public meeting places in the district. They made a film about it and asked the public for solutions.



WHO DECIDES WHAT CONSTITUTES HERITAGE?

During the research phase of the project the project manager Ikram El Messaoudi organised a number of inspiration sessions to familiarise the young people with the concept of cultural heritage and heritage in their district. Claudia Schouten from #beeldenpark_presikhaaf was one of the speakers. She referred to the stories behind the many artworks installed in public spaces and artworks that she had saved from demolition herself. Claudia piqued the curiosity of three young people in particular. Sara Amraoui, Zainab Amraoui and Nabil Zahti researched the stories and makers behind the art in their district. They developed a route that took in the artworks and enhanced the descriptions with their own personal experiences and observations (see: 'Kunst in de openbare ruimte' [Art in public spaces'] in the izi.travel app). Ownership is a recurring theme in their descriptions. Who decides on the installation and demolition of artworks in the district? Who does the district belong to? Zainab captures the essence of this in a powerful question relating to an artwork that has now disappeared: "After all, who asked you?"

On 28 July 2021, without invitation, a nameless collective installed an artwork from Presikhaaf in the large meadow at the Dutch Open Air Museum. Since then it has been entitled: Abstract Object (1967-2023). Members of the collective: Claudia, Sara, Zainab, Nabil, Ikram and Carianne. The artwork: a metal pole standing several metres high in bold colours, made in 1967 by Leo Geurtjens for the Martin Luther King Training Centre in Presikhaaf; in descriptions it is sometimes referred to as Abstract and sometimes as Object. Through their intervention the collective claimed a piece of ground at the Dutch Open Air Museum, thereby giving Presikhaaf a place in the history of the Netherlands. The intervention takes 'ownership' as its theme: Who decides on the location of an artwork? Who decides what constitutes heritage?

The museum actually embraced the intervention. The rebellion and the scale of the collective's intervention (the artwork is made of steel, is 8 metres high and was installed right in the middle of the museum) capture the imagination. For the museum the action is a sign that the young people feel engaged with the museum and want a say in the stories it tells. It is proud that this is an action that has stemmed from the co-creation. For the full article see:



This selection of themes makes clear that intangible cultural heritage is important for young people, in particular the aspects of food culture, dance and music. The themes were fleshed out further in collaboration with various museum departments. The marketing and communication department, for example, assisted with the promotion of the exhibition and the activities.

EXHIBITION TEXTS. WHO WILL TELL THE STORY?

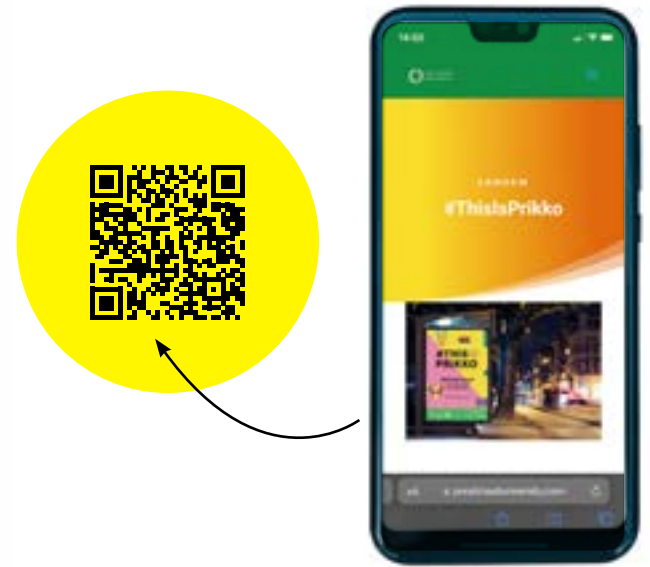
The texts were written by the young people and the museum employee. The young people themselves researched the objects, films and music exhibited and wrote the texts on the basis of this research. These texts were then trimmed down and edited by the museum employee, who was involved in the entire project. From the evaluation sessions it became clear that in some cases the young people found this frustrating, as they no longer recognised themselves in the text to the same extent.

OBJECTS. WHAT DO YOU SHOW?

The objects shown in the exhibition did not originate from the museum's collection, but were made available by the young people, their families and local residents. They were chosen in a very organic way. The strength of this process was the freedom the young people were given. Various plates, photos, instruments and a party dress were among the objects selected. The model of the Witte Villa mentioned above came from HAN University of Applied Sciences and was the subject of renewed interest thanks to the exhibition. Before the #ThisisPrikko exhibition a Kurdish belt belonging to one of the young people had already been used in another exhibition: *Have you got a light?*, which was part of the Dutch Open Air Museum's theme that year of 'Meet Me'. The belt itself was not included as an object in the Prikko exhibition, but it could be seen in a photo showing this same young person wearing a Kurdish dress with belt. A Kurdish drum was exhibited as part of the 'music' theme. The museum also acquired a number of objects, as in some cases young people did not want to hand over the originals.

DESIGN AND COMMUNICATION. HOW DO YOU PRESENT IT?

The young people provided input on the design. They were keen to use display cases, for example, like the ones they had seen at Imagine IC. Due to the tight schedule, the museum designer took the lead in this process. The young people then gave their feedback on the layout, sketches and colours presented by the designer. In the end the designer had to make certain decisions, whereas the initial intention had been to give the young people more ownership over this process. However, the young people did create and manage an Instagram page themselves, incorporating the chosen design. They also took care of much of the communication around the exhibition. In addition, they created films about the project, in some cases



working together with a museum employee. In collaboration with Presikhaaf University a website was developed where people could register for activities linked to the exhibition. The communication activities proved to be effective. The project was brought to the attention of 19,000 unique visitors to the online campaign page, while more than 200,000 people learned about it via bus-shelter posters and flyers. Furthermore, five articles were published in the media, including in newspapers *Trouw* and *de Gelderlander*, a television report was broadcast about the project and fifty heritage professionals participated in a webinar, during which experiences relating to this project were discussed.

OPENING EN ACTIVITIES. WHAT WAS THE END RESULT?

The co-creation resulted in an exhibition in the walkways of Presikhaaf Shopping Centre, which could be seen from 5 August to 30 September 2021. In the first half of 2022 the exhibition travelled to the Rozet Heritage Centre and the Dutch Open Air Museum. Although they had complete freedom as regards the form of presentation, the young people opted for a small exhibition featuring display cases in which objects, photos, videos and texts were shown. Visitors were also able to listen to audio clips. The festive opening was a proud moment for the young people involved.

For much of the exhibition young people were on hand to provide explanations, for example during the visit by the mayor of Arnhem, Ahmed Marcouch. In addition, two digital tours and six activities in the district were developed to introduce visitors to local heritage.

No precise details on visitor numbers are available. However, the shopping centre attracts an average of 420,000 visitors and Rozet 2,000 visitors over a three-month period, while the museum welcomed 58,300 visitors over the course of the exhibition.

RESULT. WHAT WERE THE BENEFITS FOR THE PARTIES INVOLVED?

The co-creation had an impact on various levels. The Dutch Open Air Museum was keen to become more inclusive. For Presikhaaf University the main aim was to increase the social opportunities for young people from the Presikhaaf district.

For the museum

The museum achieved its main objective: inclusivity can now be seen in a number of different forms. Young people and residents of Presikhaaf have been given various roles at the museum. During the museum's Summer Evenings events local residents have shared their stories, young people have given tours at the museum and a group of young people was involved in a sounding board for an educational programme relating to the Anton de Kom exhibition, which opened on 26 March 2022. The museum has also gathered initial experience of working with young people and has learned which aspects will require additional attention during future co-creations. It has also built up a relationship with (young people in) a district that previously had only limited ties with the museum. This connection will continue to be developed through new projects. Visitors were asked to give their opinions in a short survey, which could be accessed via flyers with a QR code. The number of responses received was limited, however.

For the young people and Presikhaaf University

The aim of increasing opportunities for young people was certainly achieved for some of this group. For example, the young people were asked by the project to share their expertise in various settings, from universities through to the local authority and the museum. The young people's opportunities will also have been enhanced indirectly through the knowledge and skills they acquired, such as carrying out research, giving presentations, conducting interviews, writing stories, talking to the press and giving tours. It was also important to them that

the district was shown in a more positive light, which was made possible thanks to positive coverage in the press and visits by the mayor and an alderman. Furthermore, the young people themselves seized the opportunity to show a different side of their district, or, as participant Sara Amraoui put it in *de Gelderlander*: 'There is a lot of wealth here. Not in terms of money, but in terms of the many different cultures, the diversity and the sense of connection. Presikhaaf is a tight-knit district, one big home.' Project partner Presikhaaf University is particularly pleased that the project 'has made the world of art and culture accessible to the young people and has led to a lasting collaboration'. In the meantime a new group of young people from Presikhaaf has become part of a Youth Department at the museum.

For KIEN

KIEN has gained a greater insight into intangible cultural heritage that is seen as important by young people from a highly diverse district. This not only comprises forms of heritage that are often linked to young people, such as graffiti and street football, but also family traditions related to food culture, music and dance. The collaboration has also raised awareness of the concept of intangible cultural heritage. On a small scale this can certainly be seen amongst the young people concerned. In the survey one of them wrote: 'I had always thought that heritage was something stuffy, but now I know that it's also about me, my stories.' Lastly, KIEN has been part of the museum since 2016 and this project was also an opportunity to integrate it further into the museum and to give intangible cultural heritage a place within the organisation.

Nabil El Malki, co-founder of Presikhaaf University: 'The world of art and culture has been made accessible to the young people and we have entered into a lasting collaboration.'

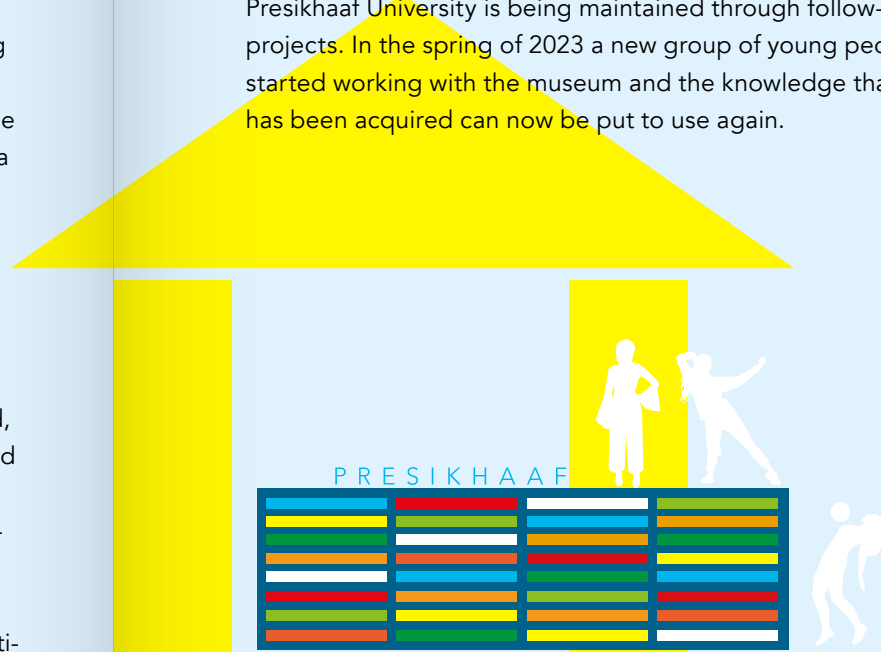


Considerations for co-creation

For the museum and KIEN this was the first time that they had worked in co-creation with young people to develop a museum presentation. The co-creation was evaluated in several stages: a survey of the young people and the museum employees, an evaluation session with some of the young people and Presikhaaf University, and an evaluation session with the museum employees. We drew up a number of points for consideration on the basis of these evaluations and discuss eight of them here.

- 1. Expectations and division of roles.** Take plenty of time to get to know each other, to discuss the shared goals and the roles, and to define the boundaries of the co-creation. After all, a participation process often involves (unequal) power relationships. It is worth thinking about discussing the following questions with the young people at the beginning of the process: How does a project come into being? What steps are taken? How are decisions made? What are the limits of the co-creation? Who bears ultimate responsibility? This will create more clarity in advance about the fact that choices will need to be made, topics and elements may be scrapped and texts may sometimes be adapted. A concrete example from this project was an interview that one of the young people had transcribed in full. To the disappointment of the young person concerned, it was not immediately given a place in the exhibition, as there was no suitable object associated with it.
- 2. Schedule and flexibility.** The collaboration required a great deal of flexibility on the part of the persons involved, partly because the end results were still completely undefined. However, it is a good idea to start by taking stock of the hours that all the people you anticipate being involved have available in each period over the year. Young people who are at school or studying, for example, often have changing timetables and part-time jobs. Also think about a suitable time of year. Work on this exhibition was centred around the months of June, July and August, a period when there are a lot of exams and people are also on holiday. Due to the tight (ad-hoc) schedule, two museum employees from the project group were unable to attend the opening. Taking stock at the start of the process can help you define an achievable outcome and draw up an appropriate schedule.
- 3. Financial feasibility.** Personnel costs were underestimated, as the intensive support given to the young people required more personal attention than expected. A relatively large team was used and various museum employees were gradually added to it. At the request of the young people, it was also decided to make the exhibition free to access. The museum was able to absorb the cost, but making a good estimate of hours and expenses is an important consideration.

- 4. Presence in the district.** A key success factor for the project was the collaboration with a project manager and an organisation in the district, Presikhaaf University. This helped build a relationship of trust and a relevant network in the district.
- 5. Working with young people.** Decide who (in each department) is best suited to working together with/supporting young people. If necessary, hire in a specialist project worker. Creating a safe learning environment in which young people have the courage to express themselves is crucial. Take the young people seriously and give them enough space to provide their input. This will give them a sense of ownership, which is important to keep them engaged and enthusiastic.
- 6. Include the organisation in the process.** Organise an introductory meeting between the young people and the various museum departments. In this way you will increase the engagement of colleagues who are not part of the project team. These colleagues will then be better able to anticipate what is expected of them and also build up a relationship of trust with the young people.
- 7. Interim evaluations.** Create moments to talk to each other to check whether everyone is still on the same page. Are there frustrations or are certain things unclear? Dealing with these issues proactively will prevent problems from lingering and only coming to light during the final evaluations.
- 8. Lasting contacts.** Finally, it is important that the network you have built up is nurtured. The relationship between the Dutch Open Air Museum and (the young people from) Presikhaaf University is being maintained through follow-up projects. In the spring of 2023 a new group of young people started working with the museum and the knowledge that has been acquired can now be put to use again.



Ten considerations and recommendations

Here we present our ten main considerations and recommendations, based on the four sections above.

- 1. Objectives.** At the start of the collaboration it is important to take plenty of time to define the objectives together. Here we are talking about shared objectives, but also any individual objectives of the partners. Are they achievable? Are there any conflicts?
- 2. Ownership.** Co-creation does not mean the same thing to everyone. From the perspective of both the heritage community and KIEN, the heritage community is usually the owner of the tradition and therefore of the story to be told. It may be different in the case of museums, which sometimes take the story over from the heritage community. Discuss with the different partners in advance what everyone's expectations are in this regard. Make clear agreements on the role of the different parties and their say in the creative process. Who will ultimately decide what text will be included on the boards? Who will talk to the press?
- 3. Arrangements.** Make clear arrangements with all parties concerned and divide up roles and tasks. Who will have ultimate responsibility and who can people go to with any questions? Also check that the arrangements are still clear and are working properly during the collaboration. It is possible that changes will need to be made. Also make arrangements on the remuneration for the heritage community, taking the Fair Practice Code into account.
- 4. Time.** Creating an exhibition takes time. In the case of a collaboration with heritage communities who are participating in their free time, a more generous schedule is generally needed and the allocation of extra time to the project by all parties is desirable. Parties will need to have a flexible attitude to the work and may have to work during evenings and at weekends. On the other hand, a large heritage community may be able to move mountains in a short space of time due to their huge intrinsic motivation to present their heritage.
- 5. Support.** Creating broad support is not always easy. Working with just one or two people from a heritage community can put progress at risk. If these contacts drop out due to unforeseen circumstances, a project can experience substantial delays. The bigger the heritage community and the greater its commitment to the project, the less vulnerable the collaboration is. Commitment can often be increased by involving the community in the process from the outset, taking them seriously and offering them space, as well as by demonstrating commitment yourself.

- 6. Project team.** The composition of the project team and the commitment of organisational resources are important. Who is needed as part of the process? Who is available? Who is best suited to working with young people or supporting a group, for example? This often calls for a great deal of flexibility and specific social skills. If a suitable person is not available internally, an external project manager or coordinator could perhaps be hired in.
- 7. Objects.** Exhibiting objects from private collections belonging to members of a heritage community can be difficult if the objects play a role in the practising of the tradition. Private possessions are often also precious and are missed if they are loaned out for a long period of time. On the other hand, a heritage community can be a rich source of (authentic) objects that a museum does not own itself. Having their objects presented in a museum can often also give the people concerned a feeling of pride. It is important to ensure lenders are well informed about the duration and conditions of the loan and that clear arrangements are made on handling the objects.
- 8. Guides.** An exhibition can be enlivened by asking for guides from the heritage community. They know the heritage inside out. Taking a group on a tour of an exhibition also calls for specific skills, of course, which not everyone has. You should therefore think carefully in advance about the form of the tour, any training that the guides may need and the payment that the museum may offer for this.
- 9. Evaluation.** It is extremely important to carry out (interim) evaluations of the collaboration. Are the arrangements and goals still clear? Are there any communication issues? By carrying out evaluations during the process, you can resolve potential conflicts at an early stage. Retrospective evaluations allow you to learn lessons for future collaborative projects. It is important that nobody is afraid to open themselves up to criticism.
- 10. Network.** Collaborations often result in a new network. In many cases the contacts that have been made become diluted once a project is completed. Maintaining contact can, however, have major benefits for all partners. You should therefore talk to the partners about how the collaboration could be followed up or you could even develop a lasting form of collaboration, for example by inviting a community to participate in an advisory committee.

Conclusion

Museums can play an effective and creative role when it comes to making intangible cultural heritage visible. Working together with heritage communities is a positive development. Good collaboration requires an intrinsic motivation on the part of all partners and allows both individual and shared goals to be achieved. Ideally, the collaboration should not be a one-off event, but should result in a permanent network that is used repeatedly.

As a final comment we would like to emphasise the power of co-creation with heritage communities. With this publication we want to demonstrate that working together in this way has many benefits for all parties. The pride, commitment and boundless dedication of the communities themselves always shines through. For museums that give heritage communities ownership, take them seriously and offer them space, a co-creation is an ideal opportunity to produce wonderful exhibitions, become more inclusive, develop a new (knowledge) network and welcome a more diverse public. Moreover, museums can also support communities with the safeguarding of their intangible cultural heritage. This will not always be safeguarding in the form that museums are used to – storing objects in a repository – but a more open and creative form that contributes to the acquisition of knowledge and the preservation of heritage, even though to a large extent this living heritage will actually exist outside the museum. That is perhaps the most challenging and inspiring new social role that museums will fulfil through such projects: contributing to the survival of living heritage inside and outside their own four walls.

For museums that give heritage communities ownership, take them seriously and offer them space, a co-creation is an ideal opportunity to produce wonderful exhibitions, become more inclusive, develop a new (knowledge) network and welcome a more diverse public.

Tips for further reading

We refer you to the following publications for further inspiration on the subject of working together with heritage communities:

Museums and intangible cultural heritage: towards a third space for the heritage sector. A companion to discover transformative heritage practices for the 21st century: Between 2017 and 2020 **the international project Intangible Cultural Heritage & Museums** (IMP, www.ichandmuseums.eu) carried out research into museums' approaches, interactions and practices in the area of intangible cultural heritage. For more than 80 museums and numerous heritage communities the project examined what the parties gain from a collaboration, what challenges they face and what forms of collaboration they have chosen. Forty examples of collaborations were covered in the **workshop Intangible Cultural Heritage and Museums**. This workshop encouraged participants to think about inspiring examples and provided information allowing them to reflect on possible ways of integrating intangible cultural heritage into a museological context.

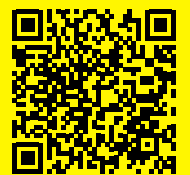
The publication can be found here:



Information on the workshop is available here:



The Flemish organisation Werkplaats Immaterieel Erfgoed [Intangible Cultural Heritage Workshop] has produced two publications (in Dutch) that can help heritage institutions when working with intangible cultural heritage (communities): an **inspiration document** and a **compass**. By working through different steps and filling in diagrams, museum employees can decide what they could do in the area of intangible cultural heritage and who they should involve in the collaboration. The documents can be found here



Collecting intangible cultural heritage: In 2019 KIEN organised the conference Collecting intangible cultural heritage. The accompanying **brochure** (in Dutch) contains summaries of the lectures, summaries of inspiring case studies and practical examples, and also gives a voice to the heritage communities. The document can be found here:



Crafts Lab: In 2018 the Dutch Centre for Intangible Cultural Heritage took the initiative to set up the Crafts Lab at the Dutch Open Air Museum.

This initiative links in with Minister Ingrid van Engelshoven's call to promote new uses for traditional crafts, as outlined in her vision statement 'Culture in an Open Society' (March 2018). On the basis of four Labs conducted during the pilot phase (between September 2018 and March 2019) a methodology was developed that allows craftspeople to investigate innovation in their craft from a variety of perspectives in collaboration with artists/designers and vocational education students. Museums play a facilitating role in this. Information can be found here:



Houdt je immaterieel erfgoed springlevend. Tips en ideeën voor succesvol samenwerken: met wie en hoe? [Keep your intangible cultural heritage alive. Tips and ideas for successful collaborations: with whom and how?]: In this **guide for heritage communities** (in Dutch) we make suggestions relating to eleven possible cooperation partners. The document is brimming with handy tips and inspiring examples of successful collaborations. One of the chapters deals with the collaboration between heritage communities and museums. The document can be found here:



Past and Future Presencing in Museums: In this article in the journal *Volkskunde* Sophie Elpers discusses the new role that museums are playing in making intangible cultural heritage visible and safeguarding it. She examines four case studies at Dutch museums: the Dutch Open Air Museum, Museum Catharijneconvent, the Zeeuws Museum and Museum Rotterdam. The document can be found here:



Animals, People & Tradition: To coincide with the exhibition of the same name, a booklet was published (in Dutch) in which the partners have their say and the intangible cultural heritage of the communities concerned is presented. The document can be found here:



Acknowledgements:

A museological platform for intangible cultural heritage is a publication by the Dutch Centre for Intangible Cultural Heritage, 2023

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With thanks to all participating heritage communities, the young people from Presikhaaf University, Chantal Bisschop, Nabil El Malki, Ikram El Messaoudi, Shirley Jaarsma, Melvin Kolf and Bibi Silvertant.

Editors: Jet Bakels and Mark Schep

Copy editing: Monique den Ouden and Bas Visscher

Design: Yolanda Huntelaar

Images: Sara Amraoui, Marco Gerritsen (Beeldblik), Rick Huisinga, Yolanda Huntelaar (illustrations), the Dutch Centre for Intangible Cultural Heritage and the Dutch Open Air Museum.

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WITH CO-CREATION
TIPS AND
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KENNISCENTRUM
IMMATERIEEL
ERFGOED
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Questions and comments?

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