

FORMAT		
1. Name of resource	Good practices and methods for co-creation	
2. Location	https://resources.riches-project.eu/d4-2-good-practices-and-methods-for-co-creation/	
3. Alternative location	https://www.digitalmeetsculture.net/wp-content/uploads/2015/12/RICHES-D4-2-Good-practices-and-methods-for-co-creation_public.pdf	
4. Author[s]	Robin van Westen, Dick van Dijk (WAAG)	
5. Publisher/producer/host	RICHES	
6. Year	2019	
7. Suggested citation	Van Westen, R. and D. van Dijk (2019). Good practices and methods for co-creation. RICHES, available at https://resources.riches-project.eu/d4-2-good-practices-and-methods-for-co-creation/	
8. Languages in which available	English	
9. Geographic area resource relates to	Europe, but with worldwide relevance	
10. Does the resource relate to a specific time frame?		
11. Type	Report	Yes
	Toolkit/Framework/Roadmap	Yes
	Sign-post to other resource (database)	
	Case studies	Yes
12. Part of an initiative?	<p>“RICHES (Renewal, innovation & Change: Heritage and European Society) is a project co-funded by the European Union’s Seventh Framework Programme for research, technological development and demonstration.</p> <p>The aim of project is to bring cultural heritage and people together in a changing Europe in the digital age. RICHES Team, composed by experts from cultural institutions, public and national administrations, SMEs, humanities and social sciences, researched the context of change in which European Cultural Heritage is transmitted that is enormously rich, but it is often “locked away” or badly preserved.</p> <p>The project employed traditional and innovative research methods and tools to find new ways of engaging with heritage in a digital world for the benefit of all audiences and communities.”</p>	
COLLECTIONS AND COLLECTIONS-BASED INSTITUTIONS		

13. Explicit links to collections	Yes	
14. Explicit links to museums/libraries/archives	Yes	
15. Types of institutions relevant to	Museums	X
	Archives	X
	Libraries	X
	Other	
16. Does the resource relate to specific disciplines?	Arts, humanities and social sciences: philosophy, psychology, religion, social sciences, law, politics, language, arts and recreation, architecture, literature, history, geography and ethnology, anthropology, archaeology	X
	Science, natural history, technology, medicine, engineering, manufacturing	X
17. If no explicit links to collections, justification for inclusion		
HOW IT CONTRIBUTES TO SUSTAINABLE DEVELOPMENT		
18. Collections-related activities the resource relates to (mark all that apply)		
Develop collections to protect and safeguard wider cultural and natural heritage more effectively, for example by targeting collecting to threatened forms of heritage in strategic ways		
Use collections to promote learning and educational opportunities that contribute to sustainable development more effectively, for example education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development and/or skills development relating to collections		X
Use collections to promote cultural participation/social inclusion more effectively, for example by reducing barriers to participation, to ensure no-one is 'left behind'		X
Use collections to promote sustainable tourism more effectively, for example by developing new products based on local cultural heritage, and/or considering the rights of stakeholder groups in relation to collections		
Use collections to support research that contributes to sustainable development (including all forms of personal and self-		X

directed research at all levels that make use of stored collections) more effectively, for example by providing effective facilities, collections and information to meet researchers' needs		
Make decisions around collections that contribute to sustainable development more effectively		X
i.	employment (recruiting, staff training, staff safety)	
ii.	energy consumption, greenhouse gas emissions, reduction, monitoring and reporting	
iii.	waste management and reduction of waste	
iv.	transport (forms of transport, energy use)	
v.	commercial activities including copyright and IP	X
vi.	governance and management	X
vii.	security, disaster preparedness and risk reduction	
Direct external leadership, partnerships and collaborations towards sustainable development more effectively , for example by developing impactful partnerships		X
19. Does the resource relate clearly to any international conventions (mark all that apply)?		
Culture conventions:		
1952, 71 Protection of Copyright and Neighbouring Rights		
1954 Protection of Cultural Property in the Event of Armed Conflict		
1970 Fighting Against the Illicit Trafficking of Cultural Property		
1972 Protection of the World Cultural and Natural Heritage		
2001 Protection of the Underwater Cultural Heritage		
2003 Safeguarding of the Intangible Cultural Heritage		
2005 Protection and Promotion of the Diversity of Cultural Expressions		
Rio Conventions:		
Convention on Biological Diversity (CBD), Convention to Combat Desertification (UNCCD), Framework Convention on Climate Change (UNFCCC)		
AIMS AND CONTENT		
20. What issues does the resource aim to address?	<p>"Many cultural heritage (CH) institutions state the ambition to invoke a sense of belonging and citizenship within their community, and to foster a relationship with future generations through their collections. However, not many have the experience or the tools to do so in an open, creative and responsive way. By providing a diverse set of good practices for co-creation with stakeholders in this report, the RICHES project wants to distil methods and approaches for co-creation and give an overview of the state-of-the-art co-creation activities that are currently done within the cultural heritage domain in Europe. The research reflects on the processes of reversing the role between cultural institutions and society, where the audience is central and</p>	

	consumers become producers. This report hopes to contribute to identifying what it means for a museum to represent society, fostering recognition of identity, history and contemporary life.”
21. Intended audience of resource	Collections-based institutions.
22. Process of development	
23. Organisation/structure/contents	<p>EXECUTIVE SUMMARY 5</p> <p>1. INTRODUCTION 9</p> <p>1.1 CONTEXT 9</p> <p>1.2 METHODOLOGY 11</p> <p>1.3 THE ROLE OF THIS DELIVERABLE IN THE PROJECT 13</p> <p>2. CO-CREATIVE PRACTICES 14</p> <p>2.1 CONTEXT 14</p> <p>2.2 INTELLECTUAL PROPERTY IN CO-CREATION PRACTICES IN HERITAGE INSTITUTIONS 17</p> <p>2.3 THE RICHES CASES 18</p> <p>3. BEST PRACTICES 20</p> <p>3.1 BEST PRACTICE 1: EUROPEANA 1914-1918 20</p> <p>3.2 BEST PRACTICE 2: RIJKSSTUDIO 24</p> <p>3.3 BEST PRACTICE 3: YOUNG CURATORS, DIGITAL DESIGN & THE LIVING ARCHIVE 27</p> <p>3.4 BEST PRACTICE 4: RICHES INTERVENTIONS 32</p> <p>3.5 BEST PRACTICE 5: PANNA’S EN AKKA’S 39</p> <p>3.6 BEST PRACTICE 6: MESCH 43</p> <p>3.7 BEST PRACTICE 7: WEST SIDE STORIES 48</p> <p>3.8 BEST PRACTICE 8: PLANTING THE FUTURE 52</p> <p>3.9 BEST PRACTICE 9: ORAMICS TO ELECTRONICA 56</p> <p>3.10 BEST PRACTICE 10: RE:MAKE THE MUSEUM– DERBY SILK MILL 59</p> <p>4. ANALYSIS OF BEST PRACTICES AND LESSONS LEARNED 63</p> <p>4.1 INSIGHTS 63</p> <p>4.2 REFLECTIONS ON IP ISSUES WITHIN THE BEST PRACTICES 65</p> <p>4.3 CONCLUSION 66</p> <p>REFERENCE LIST 69</p> <p>APPENDIX 1: RICHES IPR TOOLKIT (ORGANISERS) 74</p> <p>APPENDIX 2: RICHES IPR TOOLKIT (PARTICIPANTS) 76</p> <p>APPENDIX 3: BLOGPOST ON HACKING HERITAGE EVENT 78</p>
FRAMEWORKS	
24. Framework structure	<p>Drawing upon the case studies, the report suggests a number of guiding principles when preparing a co-creative project within heritage institutions:</p> <ul style="list-style-type: none"> Co-creation is a means to an end and not a goal in itself. It can be relevant in different phases of a project and will have a different look and feel in

	<p>different phases: is the aim getting to know new people from scratch? Is the aim to empower an existing relationship? Is the end goal a shared exhibition or shared understanding? Be realistic of your goal: co-creation doesn't necessarily get more visitors into the museum, but it can help to create new meaning for a collection, create new activities in local neighbourhoods, build bridges to specific groups or individuals, and/or raise awareness and sensitivity towards important issues with certain groups.</p> <ul style="list-style-type: none"> • Traditionally, museums cater to their existing audience; consequently, exhibitions, events, and publicity campaigns are developed within that framework, and the current group of visitors are a reflection of that. Therefore, when inviting participants, look beyond the usual suspects; think of groups that are both representative and as diverse as possible, in order to cover the various needs and aspirations within specific groups (local, business and governmental...). • Though a good process thrives with a clear question or goal – so do spend time in preparation to get the question right and ask many 'why' questions – try to find new ways to look at those questions. • Time is an essential element in co-creation. Take the time to get to know each other, make sure you spend time to share your world views and find a common 'language'. A co-creation session of one and a half hours is never a good idea, and though a cocreation session of a day might deliver some valuable insights it won't go very deep nor establish structural relationships. • Throughout the process, it is important to create a safe space for participants. In some cases a neutral location will work best, in other cases a specific context is preferred: hosting meetings inside your museum might make participants directly biased towards your context; in other discussion this context might be exactly what you want to talk about. What would be the possibility of community centres, libraries, youth clubs etc. – as venues for the workshops? Be conscious of the (unintended) influence of your (in)formal space. • Define in advance how you connect the findings of a relatively small-scale project to the larger
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	<p>institutional constituency. Make sure that colleagues who are not part of the co-creation sessions become involved. Spread the word, they need to be able to feel the same empathy and sensitivity towards issues you tackled in the co-creative process.</p> <ul style="list-style-type: none"> • Share your thoughts after the planned sessions have ended and invite participants to give feedback on the conclusions drawn from the co-creative effort and the decisions you will take further. <p>Most of these principles relate to the ‘open attitude’ that you need to work in co-creation. Ten elements that are crucial in creating an open mind set when engaging in a co-creation process are :</p> <ol style="list-style-type: none"> 1. The aim of co-creation is to create shared value – together with your stakeholders. 2. It’s about people, not about users or customers. Think of participants as ‘active agents’ rather than ‘beneficiaries’. 3. Co-creation is a strategic choice and has strategic consequences. 4. Co-creation invites multiple perspectives. Everyone is an expert in their own right – by balancing professional and experiential expertise a level playing field is created. 5. Co-creation is inclusive, or rather: should be non-exclusive. Think about the representation you aim for, don’t (only) go for the obvious. 6. Co-creation is an open and constructive process, where (process and/or outcome) control is shared. In some cases the motto ‘community voices, curatorial choices’ is used, but if you are not comfortable sharing control don’t do it. 7. Have an open attitude, create a safe space, let people feel free to contribute in their own way. Be clear on what you expect from participants and how their efforts will be visible. 8. It’s about collective creativity - in a creative process a different dialogue between people is started. It’s not about finding the right idea, it’s about finding a multitude of ideas. 9. Co-creation thrives with shared ownership - in both results and process. 10. Co-creation is open ended. Keep people involved after sessions have ended, give feedback on the choices you make afterwards.” (pp.7-8)
25. Relevant policy considerations	Yes
26. Resources for	Yes

implementation identified	
27. Specific assessment points/indicators/milestones/action plan for monitoring	Yes
28. ASPECTS OF SUSTAINABILITY COVERED BY RESOURCE (mark all that apply)	
People (social sustainability)	X
Planet (environmental sustainability)	
Prosperity (economic sustainability)	
Peace	X
Partnerships	X
29. CROSS-CUTTING CONSIDERATIONS COVERED BY RESOURCE (mark all that apply)	
Gender perspectives	Yes
North and South perspectives	No
HOW THE RESOURCE CONTRIBUTES TO AGENDA 2030 AND THE SDGs	
HOW AGENDA 2030 AND THE SDGs FEATURE IN THE RESOURCE	
30. SDGs and Agenda 2030 specifically mentioned?	No
31. SDGs specifically mentioned?	No
32. SDG targets specifically mentioned?	No
33. SDG indicators specifically mentioned?	No
SDGs AND SDG TARGETS AND LINKAGES	
34. Comments on SDG linkages	The resource relates to a number of SDGs and targets. The focus on partnerships is linked to SDG 17.17 (Encourage effective partnerships). Co-creation drawing on collections relates to 1.4 (Equal rights to ownership, basic services, technology and economic resources). Making use of cultural heritage, and adding meaning to cultural heritage, contributes to SDG 11.4 (Protect and safeguard cultural and natural heritage). Involving people and building relationships contributes to SDG 4.5 (Eliminate all discrimination in education) and SDG 5.1 (End discrimination against women and girls) and SDG 10.2 (Promote universal social, economic and political inclusion). Co-creation can contribute to SDG 4.7 (Education for

	sustainable development and global citizenship). Providing an inclusive, welcoming environment for learning and participation supports SDG 4.A and 11.7 (Provide access to safe and inclusive green and public spaces).
35. SDGs and SDG targets the resource helps advance	
SDG 1: End poverty in all its forms everywhere 1.4 By 2030, ensure that all men and women, in particular the poor and the vulnerable, have equal rights to economic resources, as well as access to basic services, ownership and control over land and other forms of property, inheritance, natural resources, appropriate new technology and financial services, including microfinance	Numbers and proportions of people from particular groups using collections in comparison with demographics in broader society. Numbers of people accessing collections. Number of targeted programmes that aim to enhance access to collections by disadvantaged groups. Sustainable tourism that enhances local communities' access to basic services, ownership and control over land and other forms of property (including cultural and natural heritage), as well as to technology and markets. Involvement of people from disadvantaged groups in decision-making activities and processes relating to collections and collections-based institutions.
SDG 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all 4.5 By 2030, eliminate gender disparities in education and ensure equal access to all levels of education and vocational training for the vulnerable, including persons with disabilities, indigenous peoples and children in vulnerable situations	Number of educational and/or training programmes drawing on collections directed to meet the particular needs of persons with disabilities. Number of educational and/or training programmes drawing on collections directed to meet the particular needs of Indigenous peoples' groups. Number of educational and/or training programmes drawing on collections directed to meet the particular needs of children in vulnerable situations.
SDG 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all 4.7 By 2030, ensure that all learners acquire the	Numbers of people in each type of programme drawing on collections from different demographic groups. Increases in numbers of people in each type of programme from different demographic groups.

<p>knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development</p>	<p>Proportion of people involved in such programmes in relation to overall audience size.</p> <p>Evidence that learners have acquired knowledge and skills to promote sustainable development.</p>
<p>SDG 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all 4.A Build and upgrade education facilities that are child, disability and gender sensitive and provide safe, non-violent, inclusive and effective learning environments for all</p>	<p>Number and proportion of education facilities that are child, disability and gender sensitive.</p> <p>Proportion of education facilities that provide safe, non-violent, inclusive and effective learning environments for all.</p> <p>Number and type of initiatives to improve effectiveness of learning environments.</p> <p>Support given to other education facilities to make them more inclusive and effective.</p>
<p>SDG 5. Achieve gender equality and empower all women and girls 5.1 End all forms of discrimination against all women and girls everywhere</p>	<p>Number and proportion of programmes taking proactive steps to identify, reduce and remove discriminatory practices and processes relating to collections and collection-based institutions.</p>
<p>SDG 10. Reduce inequality within and between countries 10.2 By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status</p>	<p>Collections development to ensure that collections effectively meet the needs of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.</p> <p>Numbers and proportions of people making use of collections in relation to the demographic of the local population.</p>

	<p>Numbers and proportions of people involved in focused programmes aimed at promoting social, economic and political inclusion.</p> <p>Numbers and proportions of people from different demographic groups involved in decision-making processes relating to collections and collections-based institutions.</p> <p>Number and types of partnerships that build relationships with marginalized groups, individuals and communities.</p>
<p>SDG 11. Make cities and human settlements inclusive, safe, resilient and sustainable</p> <p>11.4 Strengthen efforts to protect and safeguard the world's cultural and natural heritage</p>	<p><i>11.4.1 Total expenditure (public and private) per capita spent on the preservation, protection and conservation of all cultural and natural heritage, by type of heritage</i></p> <p>Plans, policies and procedures in place for the safe use of collections for a variety of purposes, protecting and safeguarding both collections and those who use them.</p> <p>Plans, policies and procedures in place for the identification, safeguarding and protection of cultural and natural heritage at risk.</p> <p>Collecting programmes in place to protect, safeguard and make use of cultural and natural heritage, addressing the needs of communities and stakeholders, and ensuring that collections can be an effective resource for sustainable development.</p> <p>Number and diversity of educational, awareness-raising, research programmes, and partnerships that aim to strengthen protection of cultural and natural heritage.</p>
<p>SDG 11. Make cities and human settlements inclusive, safe, resilient and sustainable</p> <p>11.7 By 2030, provide universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities</p>	<p>Numbers of people accessing collecting institutions from different demographic groups, notably women, children, older people and persons with disabilities.</p> <p>Increases in numbers of people accessing collecting institutions from different demographic groups.</p> <p>Measures taken to remove barriers to access green and public spaces.</p> <p>Extent of green space provided by collections institutions.</p>

SDG 17. Partnerships for the goals 17.17 Encourage and promote effective public, public-private and civil society partnerships, building on the experience and resourcing strategies of partnerships		<i>17.17.1 Amount of United States dollars committed to public-private and civil society partnerships</i> Number and/or increase in number, and diversity of local, national and regional multi-stakeholder (public, public-private and civil society) partnerships that address the SDGs drawing on collections, or that otherwise involve collections-based organisations and institutions.			
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	