D7.2 Online resources for living heritage

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- Subject to final approval -

Statement of originality:

This deliverable contains original unpublished work except where clearly indicated otherwise.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

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EXECUTIVE SUMMARY

This document provides an overview of the toolkit that has been developed for cultural heritage professionals to define their co-creation strategy. The kit allows cultural heritage professionals to flesh out their ambition towards co-creation in terms of stakeholders, aims, and long term planning, before delving into the detail of the project. The kit facilitates a structured brainstorm with the internal team, before engaging with external stakeholders.

Within the RICHES project, co-creation is regarded as an important strategy for cultural heritage professionals to deal with the context of change. The preparatory stage of a co-creation process is very important: to exchange the world views of all people involved early on in the process, to talk about the impact that is aimed for, to realise the consequences of what participants are getting into, to be realistic about the skills that that they will need. To design how a team of cultural heritage professionals would work with their stakeholders, this toolkit allows them to playfully explore what it means to work in co-creation at a very early stage in their process.

The toolkit consists of:
- game master instructions, that will guide participants through the session;
- a printable mat with three (coloured) circles, helping to physically 'lay out' the resulting conversation on the table;
- collaborative exercise cards, containing instructions for the brainstorm;
- canvasses, helping to visualise or storyboard ideas;
- method cards, illustrating frequently used co-creation methods to choose from.

The toolkit will be part of the RICHES online resources on living heritage (http://resources.riches-project.eu/research/living-heritage/) and a dedicated website (co-creation.waag.org). There the overview of good practices in co-creation as described in Deliverable D4.2 - *Good practices and methods for co-creation* -   is available for inspiration, and the toolkit is available as a free download (PDF format) for practical support of practitioners. In the co-creative approaches showcased in this website, heritage professionals shared their expertise and their responsibility for the outcomes with the participants on a strategic and institutional level. Working co-creatively enabled these institutions to build a relationship with local communities and individuals, with new visitors, with young people or with people from diverse cultural backgrounds.

The toolkit has been designed, developed and tested with and by cultural heritage professionals.

1. INTRODUCTION

This document provides an overview of the toolkit that has been developed for cultural heritage professionals to define their co-creation strategy. Co-creation describes joint or partnership-oriented creative approaches between two or more parties. A co-creation process can enable organisations to find a connection between groups that would normally not collaborate; raise awareness and sensitivity towards important issues with certain groups/individuals; build relationships between groups and individuals that exist well beyond the scope of a project. However, until co-creation and the consequences of working in co-creation are tried out, they remain a bit of a black box: what exactly do you do? What methods are effective? How do you create an open environment? How do you move from creating something together to transformation, to structural change? The toolkit aims to facilitate this internal discussion. To design how they want to work with their stakeholders, this toolkit lets cultural heritage professionals playfully explore what it means to work in co-creation at a very early stage in a process. The kit facilitates a structured brainstorm with an internal team within a heritage institution and helps them to establish the scope of their ambition.

Figure 1. Testing the toolkit

1.1 BACKGROUND

This deliverable *Online resources for living heritage* is described in the DOW as 'an online publication with a toolkit of methods and strategies, and visual scenarios, for practical use by CH and memory institutions, demonstrating ways to support active audience engagement and interaction via digital channels' and is a result of Task T7.2 - *Providing advice, recommendations and resources for living heritage*. The resources developed in this task should be targeted to:

- practitioners, to sustain their daily work and networking, involving communities for co-creation
- cultural institutions to help them to engage with the necessary transformations
- public administrations
- education and training organisations

Drawing on the research undertaken in other RICHES work packages, task 7.2 was geared towards developing a toolkit of methods and strategies to incorporate living heritage into the practice of heritage institutions. The toolkit should provide museums with practical hands-on ways to support participation, dialogue and interaction with new audiences; and will provide insights into the multiple challenges the heritage sector is facing. It should take the form of an online publication.

1.2 ROLE OF THIS DELIVERABLE IN THE PROJECT

This deliverable is a culmination of work undertaken in T4.2 - *Good practices for co-creation*. T4.2 consisted of:

- two co-creation trajectories: the RICHES interventions at the Museum of World Cultures, focusing on young people and their relation with the museum, and the co-creation trajectory with the Dutch Botanic Gardens, focusing on creating new connections to new and existing audiences;
- the exploration and publication of good practices in co-creation, D4.2 - *Good practices and methods for co-creation* - (December 2015) online at http://resources.riches-project.eu/research/living-heritage/ and https://co-creation.waag.org
- the policy brief, Co-creation strategies: from incidental to transformative (August 2015).

The toolkit that has been developed and tested within T7.2. builds on these. The resources developed within this task will be linked to the overall web presence realised in T8.1 and to the co-creation website developed in T4.2.

Although copyright is a relevant element of a co-creation strategy, it is not explicitly part of the toolkit as the RICHES copyright strategy has already been described in deliverable D2.2 - *Digital Copyright Framework*.

1.3 APPROACH

Focus has been on the design of a toolkit that gives practical support to practitioners to sustain their work involving communities for co-creation. A hands on toolkit has been designed, developed and tested with cultural heritage professionals. The analysis of the good practices of D4.2 plus the analysis of the two co-creation trajectories within RICHES resulted in a specific focus for the toolkit: to be used very early on in setting up a co-creation a process. Several design approaches were explored, from making method cards to the use of gaming, and several iterations of the design were tested and evaluated with practitioners. Four evaluation sessions were carried out between October 2015 and March 2016.

1.4 STRUCTURE OF THE DOCUMENT

Initially, the learning experiences from existing co-creation practices were briefly considered. The next step was to describe the toolkit in terms of the scope, the defining elements, the evaluation that took place and how it is made available. In the appendix a more detailed overview of the toolkit is provided by describing the game master instructions. The toolkit itself is available online from 31 May 2016 at https://co-creation.waag.org

2. CO-CREATION PRACTICES

D4.2 describes ten very diverse, good practice case studies in co-creation. Within RICHES, co-creation has been regarded as an important strategy for cultural heritage professionals to deal with the context of change. A co-creation process can enable organisations to:
- find a connection between groups that would normally not collaborate;
- raise awareness and sensitivity towards important issues with certain groups/individuals;
- create a safe space for sharing;
- create a common understanding;
- enable the creation of more layered and nuanced exhibitions and events;
- build relationships between groups/individuals that exist well beyond the scope of a project;
- empower minority perspectives.

Within the RICHES taxonomy, co-creation is defined as[1]:

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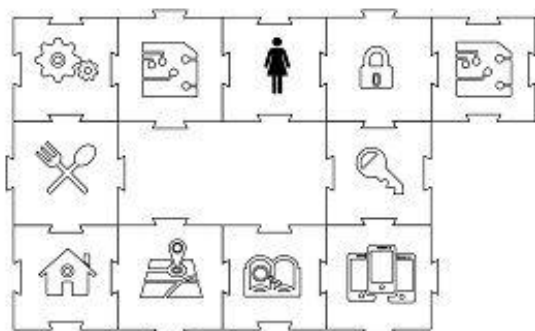

Figure 2. Co-creation for the Museum of World Cultures intervention

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[1] http://www.digitalmeetsculture.net/projects/riches/virtuality/#c (visited 28 October 2015)

In the two RICHES cases, co-creation was undertaken in a transdisciplinary way, starting from tangible, real-world problems and resulting in solutions that are devised in collaboration with multiple stakeholders. In this approach the process of collaborative 'making' was central. In both cases it was confirmed that the preparatory stage of a co-creation process is very important, to exchange the world views of all people involved early on in the process, to talk about the impact that is sought, to realise the consequences of what participants will be involved in, as well as realistic about the skills needed.

Main conclusions from the work in T4.2 that were taken forward are in T7.2:
- for many institutions co-creation is a black box and therefore sometimes disregarded in cases where it could have been fruitful;
- in many cases co-creation processes remain separate, temporary and occasional, rather than core business;
- many participatory projects have broken feedback loops, where the ability to see the results of participation are stalled;
- it is hard to involve the heritage institution at large. They need to be able to feel the same empathy and sensitivity towards issues the team tackled in the co-creative process;
- it is difficult for heritage institutions to maintain an open and flexible attitude. Most cultural institutions go into co-creation with a focus on their (own) concrete goals, often short term, more consultancy driven and/or related to bringing more diverse visitors in (deadlines, deliverables and time pressure often don't help);
- If the internal dialogue in the preparation phase remains too superficial essential (meta) questions could arise later on in the dialogue with external stakeholders.
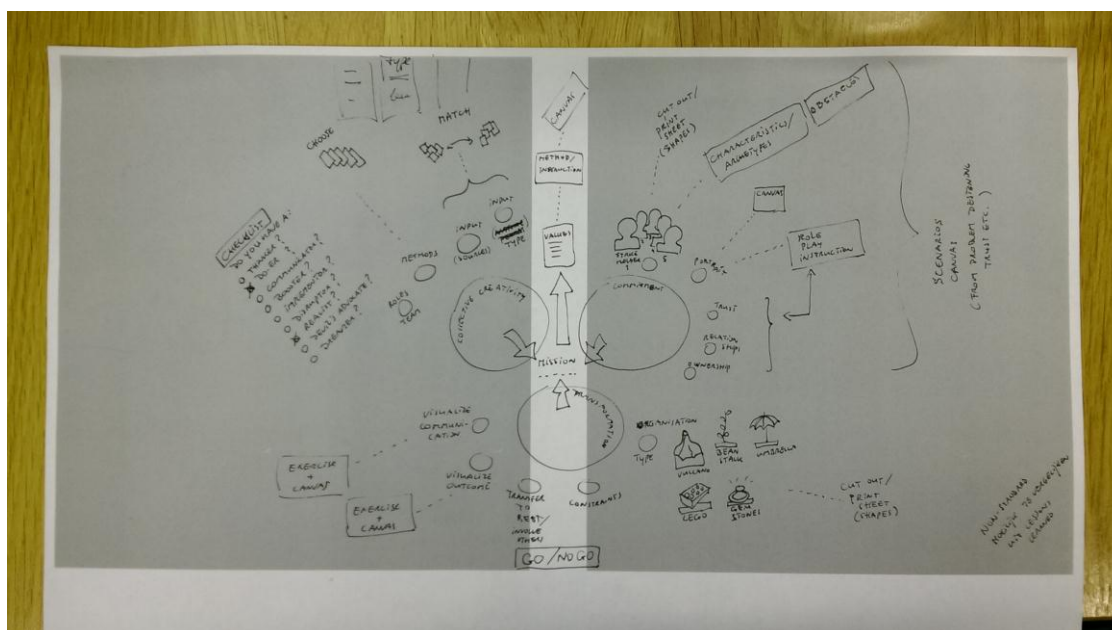

Figure 3. Preliminary sketch of toolkit layout

3. THE TOOLKIT

3.1 SCOPE OF THE TOOLKIT

Co-creation, when moved from an ad hoc activity as part of creating an exhibition to an ambition on an organisational level, can provide cultural heritage institutions with tools needed to broaden their perspective and allow them to establish long-term relationships with both existing and new audiences. Practically, the toolkit will help cultural heritage professionals that would like to explore what it means to work in co-creation to critically look at their own organisation, explore the skills they would need to engage in co-creation, identify potential stakeholders and clearly define the impact they want to have.
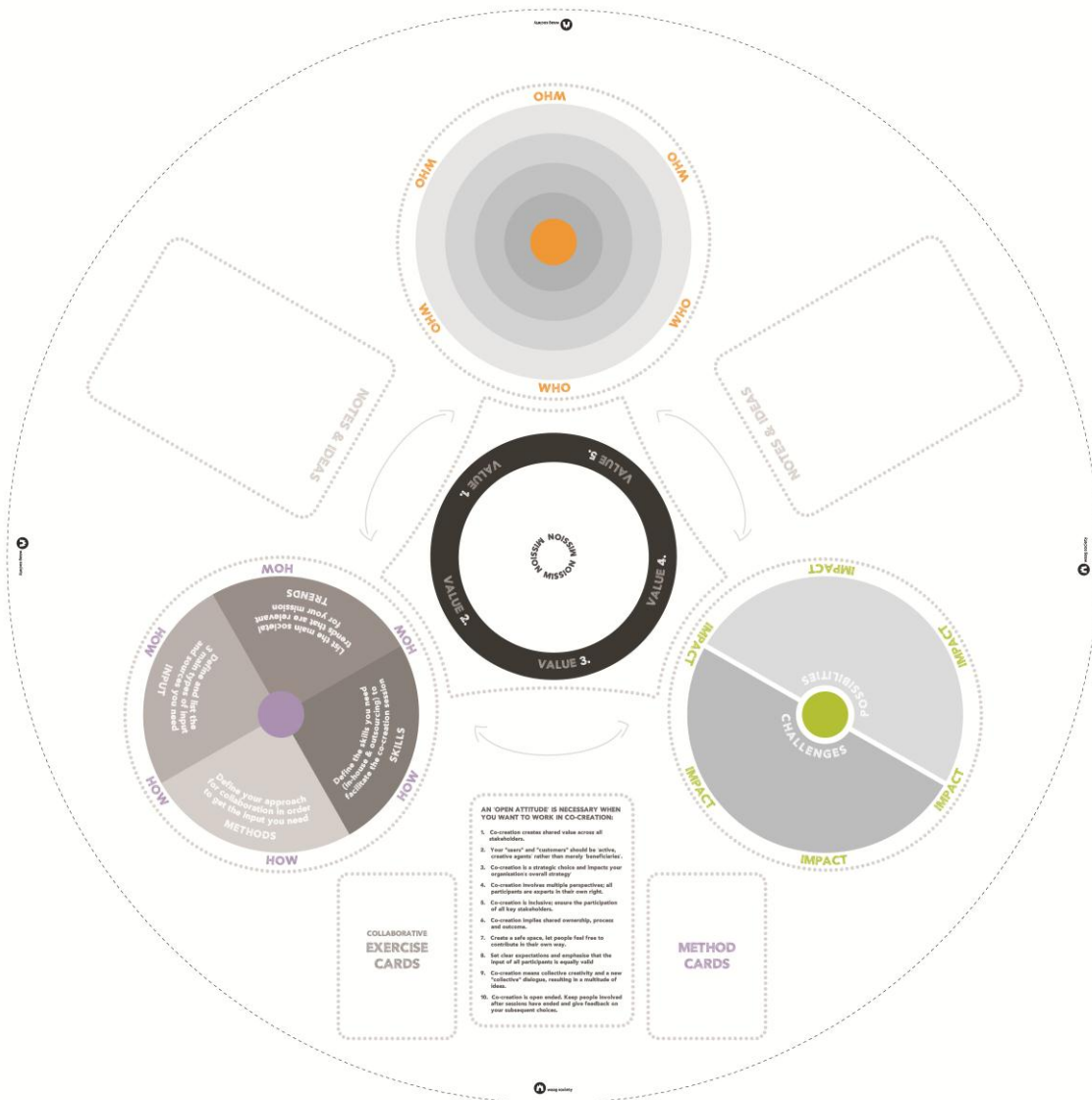

Figure 4. Final design of printable mat that helps 'map' the brainstorm

Access to co-creation methods is amply available online. There are several co-creation and design thinking toolkits that already provide overview of methods[2], although having access to methods, as such, doesn't mean that interested parties could effectively run a workshop or session, let alone understand its consequences in the long run. The objective of the RICHES toolkit is to help people to prepare for a co-creation process, align internal ideas and ambitions, help them to understand the attitude that is needed in co-creation and the consequences of working in co-creation, as these aspects seem to be most important, yet missing from the online available resources.

The RICHES toolkit therefore facilitates a structured brainstorm with an internal team and helps to establish the scope of the organisation's ambition. The elements of the toolkit help the team to understand the open attitude which is necessary for co-creation, the challenges and constraints that their own organisation might pose, and the nature of the relationships that they pursue. Cultural heritage professionals at all levels of the organisation should be involved in and committed to the process of achieving the open-ended outcomes of co-creation, for there to be a systemic change in the way that the institution is seen by stakeholders and the way CH is made relevant. By working with the toolkit before engaging with external stakeholders, the internal team already has the time to get to know each other, to share their world views and find a common 'language'. The flow of working with the toolkit incorporates several co-creation and collaborative techniques, used by Waag Society and others, to have a practical sense of what it means to work co-creatively.

As co-creation can have different purposes and can be used in different contexts and different stages, the toolkit needs to be open and flexible enough to have that flexibility: is the aim getting to know new people? Is the aim to empower an existing relationship? Is the end goal a shared exhibition or shared understanding?
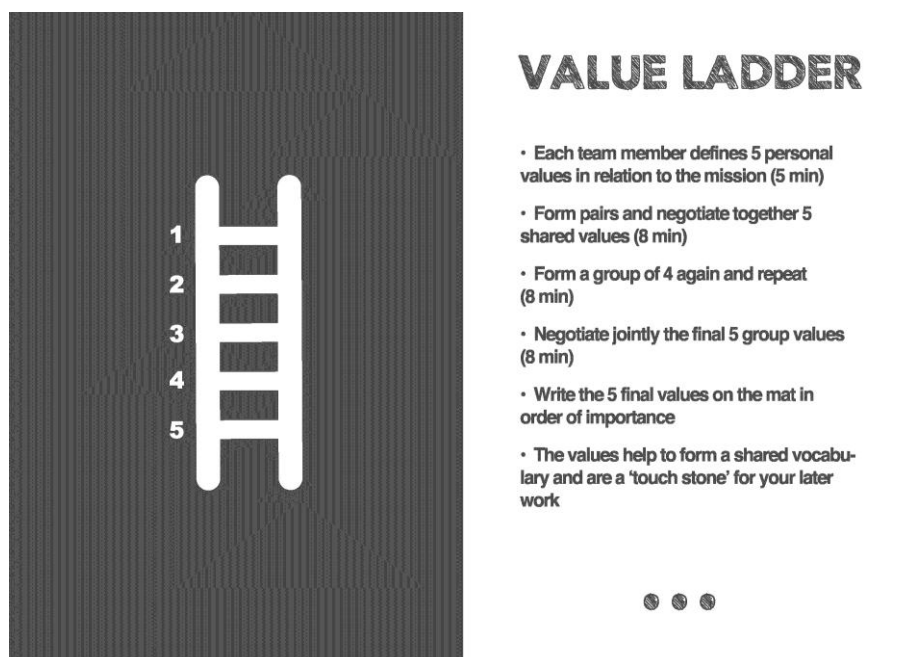

Figure 5. Example of exercise cards to explain the assignments

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[2] among the examples are https://www.ideo.com/work/human-centered-design-toolkit, http://diytoolkit.org/tools-and-methods-for-co-creation, http://codesign.website/

3.2 ELEMENTS OF THE TOOLKIT

The toolkit consists of:
- game master instructions, that will guide participants through the session;
- a printable mat with three (coloured) circles, helping to physically 'lay out' the resulting conversation on the table;
- collaborative exercise cards, containing instructions for the brainstorm;
- canvasses, helping to visualise or storyboard ideas;
- method cards, illustrating frequently used co-creation methods to choose from.

As a good process thrives with a clear question or goal, the first shared activity is to define the specific (co-creation) mission: what long term strategic goal is required through co-creation. Examples of missions could be: to enrich a collection, to enhance relationships with local communities or specific groups, or to improve the visitor experience.

Figure 6. Example of cut sheets that can be downloaded by users of the kit

The flow of working with the toolkit is illustrated further in the appendix.

3.3 EVALUATION OF THE TOOLKIT

Between October 2015 and March 2016 four qualitative evaluation sessions have been held, working with different iterations of (the design of) the toolkit. Four distinctly different types of heritage (related) institutions have worked with the kit:
- Reinwardt Academy, Amsterdam
- Association of Botanical Gardens
- Allard Pierson Museum, Amsterdam
- University Museum Utrecht

The first three sessions were guided with Waag Society as game master/facilitator. In the last session the group worked independently with the toolkit. Group sizes ranged from two people (with Waag) to eight people. Experiences of the participants were gathered through observations and open questions at the end of the sessions. The conclusions were directly translated and implemented into the graphic design, the flow of the session and/or instructions, resulting e.g. into a smaller workspace, bigger cards, different wordings, a more tight flow of the session, and assigned roles for participants. In addition the toolkit has been used internally by Waag Society to set up a new project. The assumption is that the toolkit could work well in other domains, other than the heritage domain, as well.
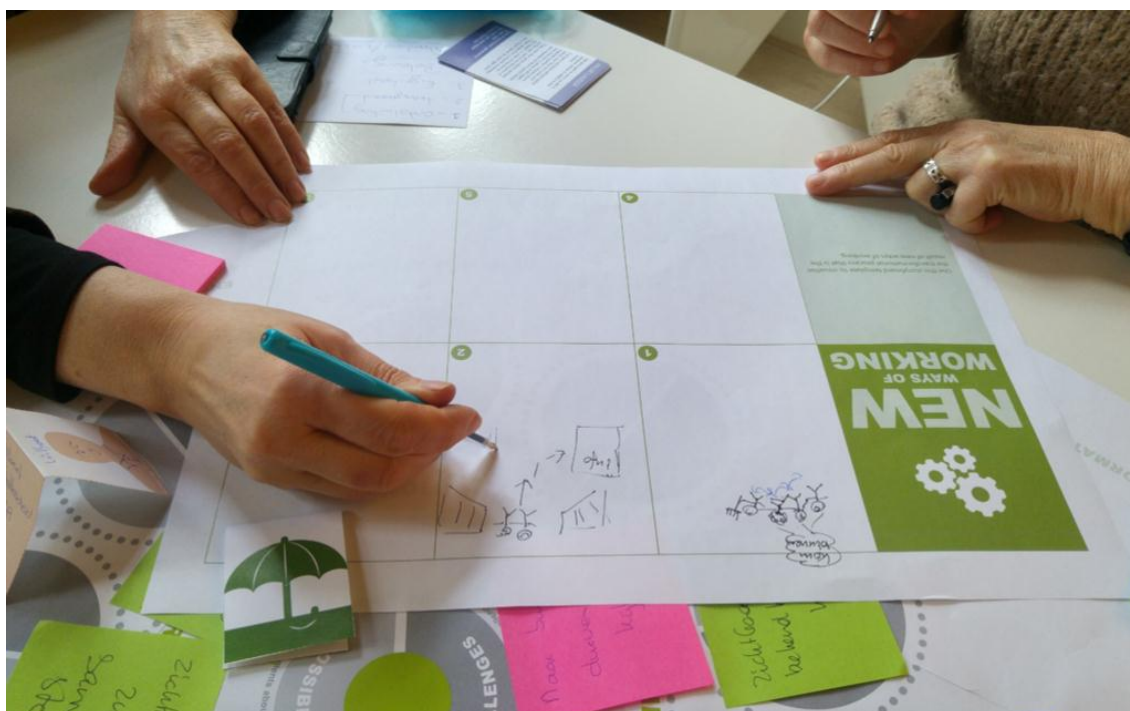

Figure 7. Testing the physical lay out

Figure 8. Testing support canvasses

The evaluation of the toolkit has shown that it engages cultural heritage professionals to hold conversations that they do not normally have about stakeholders and institutional ambitions. Responses to the presentations of different versions of the toolkit at both the RICHES workshop/CIVIC EPISTEMOLOGIES conference (Berlin) and the RICHES conference (Amsterdam) have shown an interest for the toolkit from its target audience. The toolkit will be available online; feedback is actively solicited and will be monitored by Waag Society.

3.4 DISTRIBUTION OF THE TOOLKIT

The toolkit is part of the co-creation website that was developed as part of D4.2 and is available at co-creation.waag.org. On this website the overview of good practices in co-creation is available, for inspiration, and the toolkit will be available as a free download, for practical support. The different elements of the toolkit are combined in separate PDFs that can be downloaded individually (to reduce file size). Users can print them themselves or have them printed at a professional print shop.

The individual PDFs are:
1. Game Master flow
2. Exercise cards
3. Mat (both as a whole and as loose graphic elements)
4. Support material per circle:
    o   WHO: the Stakeholder cut out sheet and the Stakeholder canvas
    o   HOW: a set of Method cards and the Action canvas
    o   IMPACT: the Organisation cut out sheet, the Transformation cut out sheet and the Storyboard canvas

All PDFs can be printed on a regular printer (A4 format), except the Mat. For printing the Mat the website will show two options:
1. Print the Mat professionally in one go: send the file to a local print shop that can plot the Mat
2. Print the separate graphic elements of the Mat, using a regular office printer (though preferably A3 format).
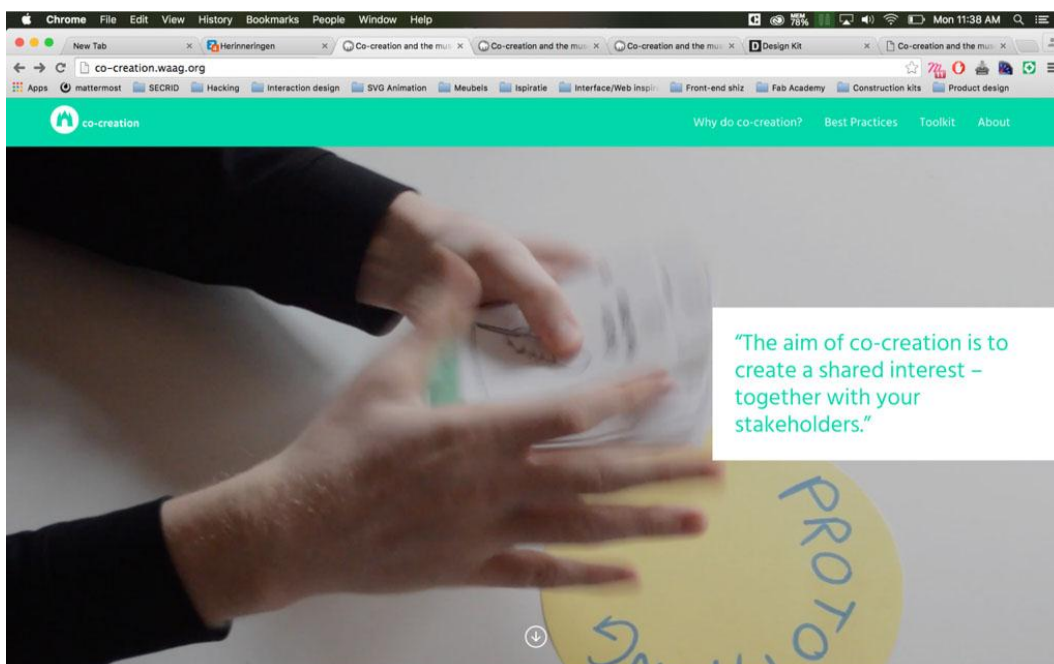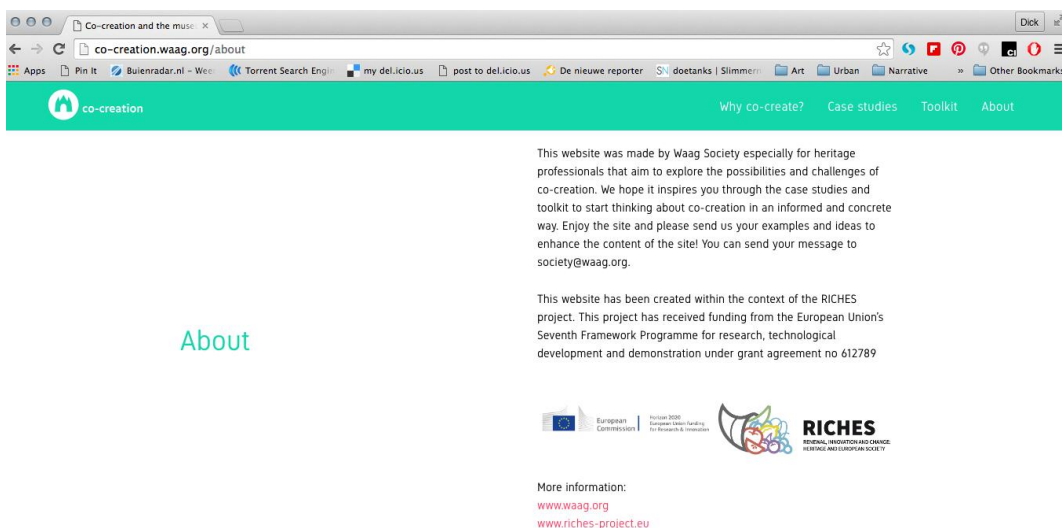

Figure 9. Homepage co-creation.waag.org

The final version of the toolkit was presented at the closing conference of the RICHES project on 14 and 15 April 2016 in Amsterdam[3] and will be presented at the ECSITE conference in Graz on 9-11 June 2016[4]. The toolkit will be made part of the RICHES online resources on living heritage[5]. The toolkit will be used by Waag Society in workshops with heritage institutions for further uptake.

Figure 10. 'About' page co-creation.waag.org

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[3] http://waag.org/nl/event/identity-matters-enriching-heritage-meet-new-era

[4] http://www.ecsite.eu/annual-conference

[5] http://resources.riches-project.eu/research/living-heritage/

4. CONCLUSION

Co-creation has been an important area of RICHES research. In addition to the sessions held within the project at the Museum of World Cultures and the Dutch Botanical Gardens, D4.2 considered eight other cases of co-creation and learned lessons. These were then considered when developing a toolkit to provide the guidance and resources that other interested parties could use to hold their own co-creation sessions, with instructions as to how to get the best from the process.

The co-creation toolkit has been designed as a hands-on support tool for brainstorming within a team of cultural heritage professionals, which is to be integrated at a very early stage of the process. The evaluation of the toolkit has shown that it engages cultural heritage professionals and encourages them to hold conversations that they would not normally have about stakeholders and institutional ambitions. As it is easy to download and print locally, the toolkit has great potential for re-use in a number of organisations and provides a sustainable resource created within the RICHES project.

APPENDIX 1: GAME MASTER INSTRUCTIONS

1. ELEMENTS

The toolkit consists of:
- game master instructions, that will guide you through the session;
- a printable mat with three (coloured) circles, helping you to physically 'lay out' your conversation on the table;
- collaborative exercise cards, containing instructions for the brainstorm;
- canvasses, helping to visualise or storyboard your ideas;
- method cards, illustrating our favourite co-creation methods to choose from.

Depending on your own discussion and number of participants your brainstorm session takes approximately 3 hours.
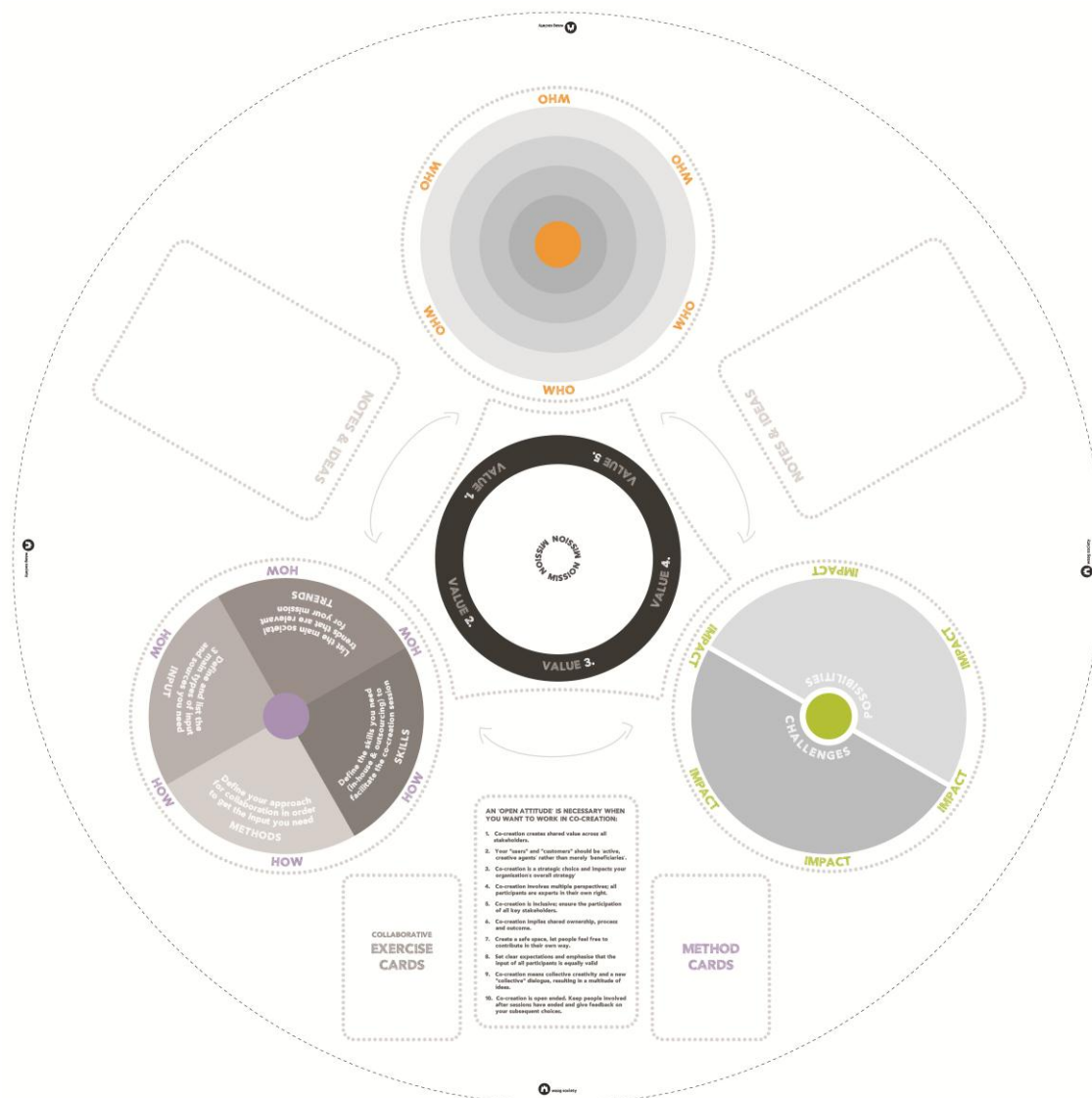

Printable mat

2. HOW TO PREPARE TO FOR A SESSION

- Download the mat from co-creation.waag.org
- Print the map. Put the map in the middle of the table. Print the cards and canvasses needed in the session.
- Three roles need to be assigned within your team to smoothly guide you through the session:
  - The game master facilitates the process. Beware that a good facilitator however is less involved in the discussions itself…
  - The time keeper keeps track of time and prevents (too) lengthy digressions. Bring your alarm clock!
  - The inquisitor keeps asking 'why' when the conversation becomes complacent and parks discussions you can't solve there and then. You're allowed to be stingy!
- Bring felt markers and post it notes to the session.
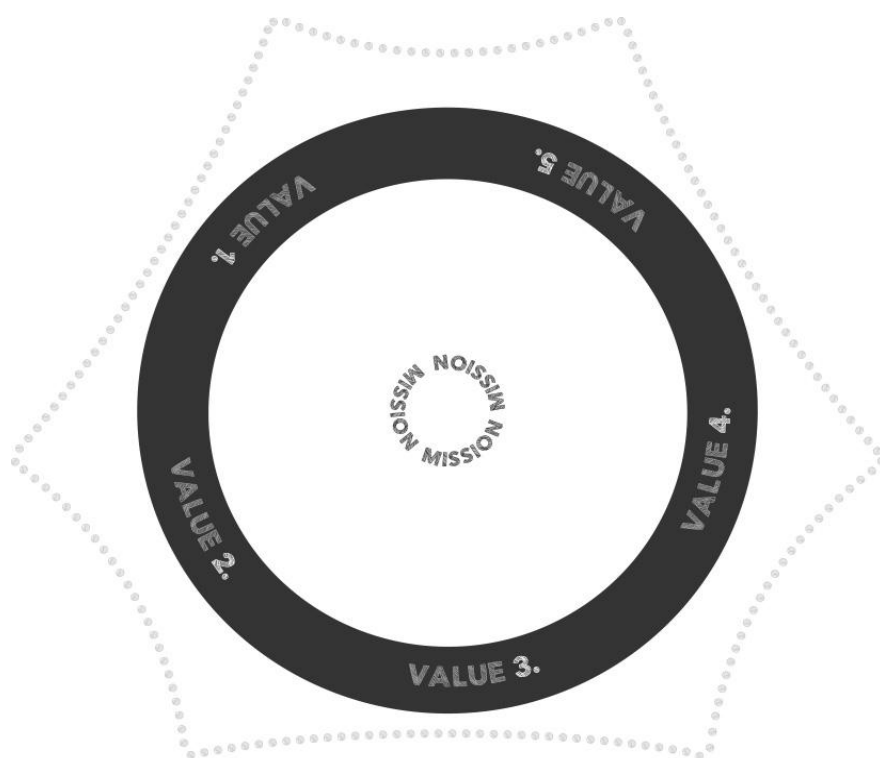
Write down mission and group values

3. FLOW OF THE SESSION

1. Start the session by defining your co-creation mission: define a long term goal that is strategic for your organisation that you want to achieve in co-creation? Examples of missions are: to enrich your collection, to enhance relationships with local communities or specific groups, or to improve the visitor experience. Write the mission in the centre of the mat. Max 10 minutes.

2. Good teamwork starts with sharing personal values. Use the collaborative exercise card to define your values. Write the final five values in the centre of the mat. Max 30 minutes.

3. Choose the entry point for your discussion today. Do you want to start with the **WHO**, the **HOW** or with the **IMPACT** you want to achieve?

Answer the questions per main circle collaboratively with your team. Some are open questions, some are supported by method cards, exercise cards and canvasses. Always answer in line with your mission.

4. Wrap up your session, together you have defined the conditions to start working on your mission. The session ends with your final decision on co-creation: go or no go? If you say 'go': the canvases you have created help you summarise your session and form the initial roadmap to put things forward.

Tip: Revisit or move iteratively between the circles during your brainstorm.

Tip: Feel free to write and draw on the mat throughout the session to keep track of important points of the conversation.

4. CIRCLE 'WHO'
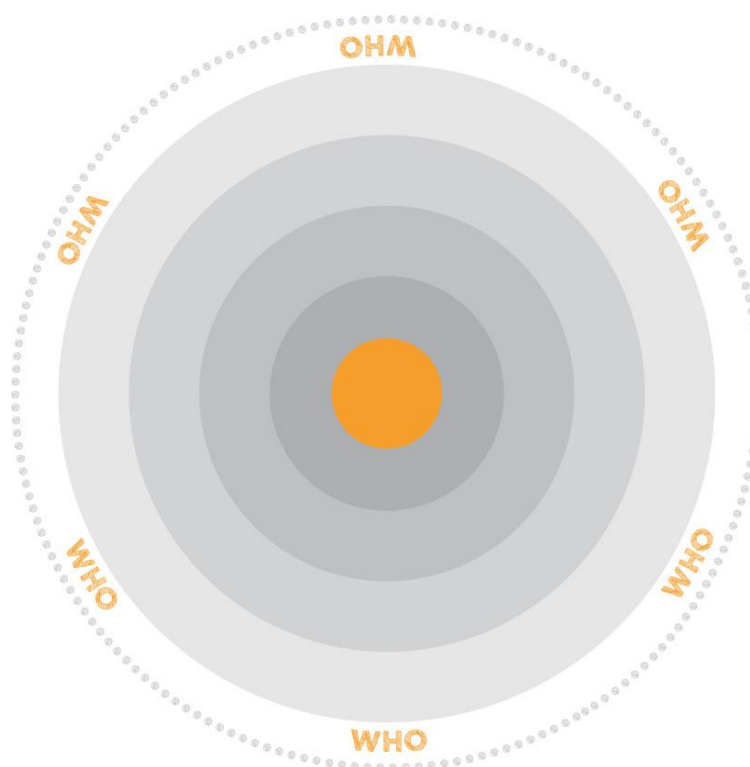
Who do you want to reach in co-creation? The orange circle helps to map stakeholders, triggers and ownership. Define 5 stakeholders in your mission (including your own organisation): who needs to be part of the co-creation process? who will benefit? who can help?

1. Draw a personal portrait. Define the strategic position per individual in relation to the mission; how close are they to your organisation? Use the exercise card 'Portraits'. Max 10 minutes.

2. Act out the conversation with stakeholders. What is their intrinsic motivation? How do you engage them? What would happen if you share ownership with them? Use exercise card 'Role play'. Max 10 minutes.

3. List the triggers, efforts and rewards emerging from your roleplay with the Stakeholder canvas. Max 10 minutes.

First cut the vertical lines, starting at the top scissors symbol, and until the bottom scissors symbol.
Then cut the two long, horizontal lines, also from one scissors symbol to the other.
Fold the cut-outs in the middle (dotted lines)

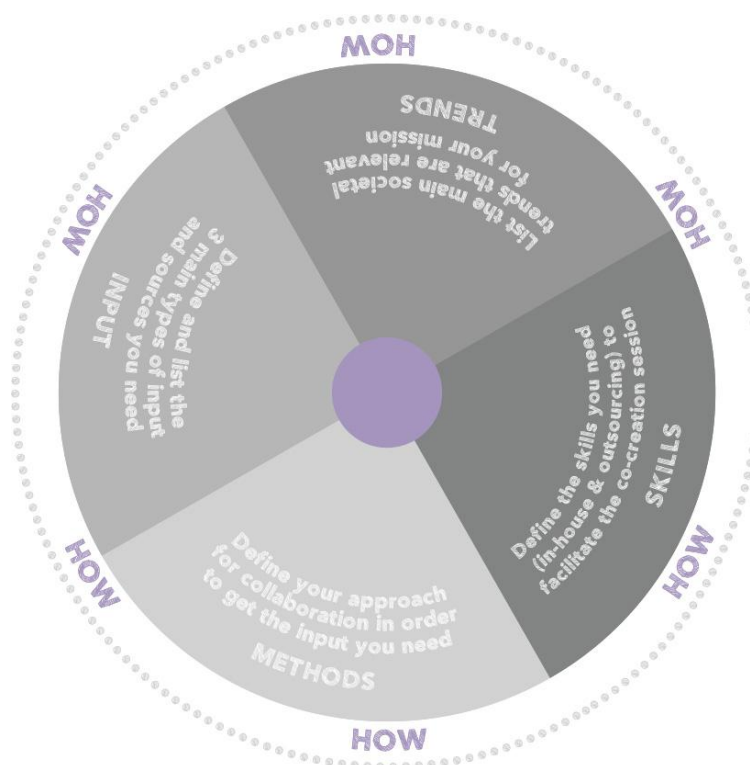*Persona sheet*

WHO / stakeholder canvas
Nr:

TRIGGER	EFFORT	REWARD

Stakeholder canvas

5. CIRCLE 'HOW'

What does it take to co-create your mission? The purple circle helps you map your process: what input are you asking for? what skills do you need?

1. What do you want to learn through co-creation? Name types of input and sources of input. Max 10 minutes.

2. Co-creation can exist of different methods. Exploring them will help define your approach for collaborations. Distribute the cards among your participants and ask them to:
    *   Each choose 1 method you feel comfortable with
    *   Each choose 1 method you think your stakeholders feel comfortable with
    *   As a group add three methods that are interesting to explore together
    *   Add methods your team might be aware of or have experience with
    This way you instantly have a surprising, challenging and creative set up.
    Max 10 minutes.

3. What skills do you need (in-house and outside) to engage in such a dialogue? do you have them?
    Max 10 minutes.

4. Probably there are (societal) trends that you could relate to to help you achieve your mission. Write them on the mat.
    Max 5 minutes.

5. Translate your conversation in an actionable format with the Action canvas. Max 10 minutes.
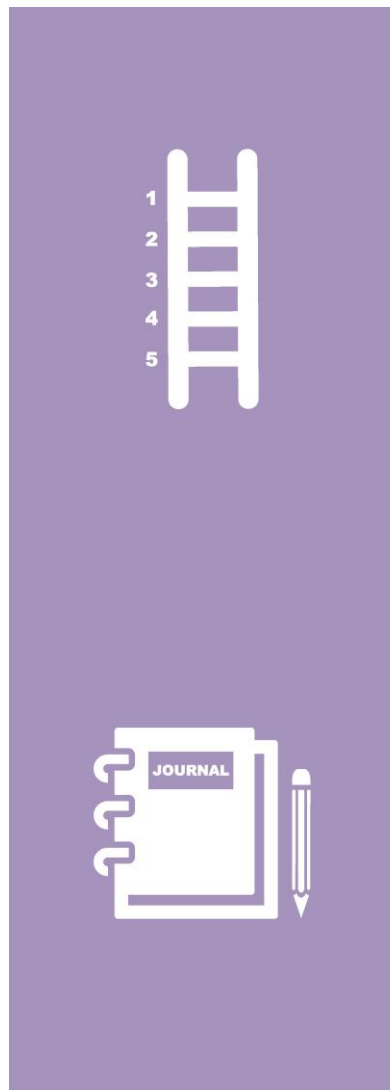
VALUE LADDER

A discussion on shared values helps to form a shared vocabulary and are a 'touch stone' for your later work.

Each team member defines 5 personal values in relation to the mission.

Next you form pairs and negotiate together 5 shared values.

Next you form a group of 4 again and repeat.

In the end you negotiate jointly 5 final group values.

● ● ●

CULTURAL PROBES

Cultural Probes are a direct way to get insights into each other's thoughts.

By means of self-reported diaries, with text, photos and drawings, participants document their life and lifestyle and their relations to certain topics.

Often, the guiding questions for the participant are not based on cognition, nor do they directly respond to the research questions at hand: their value comes from the wide range of insights that are collected which can inspire new approaches.

● ● ●

Example method cards

HOW / action canvas
Nr:

FIRST STEP	ACTIVITY	CONTINUITY

Action canvas

Tip: The inquisitor could ask to revisit your mission statement when discussion calls for it. Is it still valid? You are allowed to tweak or adapt your mission…

6. CIRCLE 'IMPACT'

The green circle helps you map the challenges for your organisation: who are you? what's holding you back? truth or dare!?

1. What type of organisation are you? Bottom up or top down? Open or closed? Choose from 5 images that suggest a different nature of organisations or draw your own image of your organisation. Max 10 minutes.

2. List the challenges you see in relation to your mission. Max 5 minutes.

3. List the opportunities you see in relation to your mission. Max 5 minutes.

4. Decide what you are really exploring now: new visions, new products, new services, new relationships or new ways of working? Put the right card next to your mission. Max 5 minutes.

5. Story board the outcome of the co-creation process. Imagine what you have gained when you have achieved your mission. Use the exercise card 'Storyboarding' and the Storyboard canvas. Max 15 minutes.

Tip: The inquisitor can ask to revisit the values. Has the order changed? Did something else become more important?

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Then cut the two long, horizontal lines, also from one scissors symbol to the other.
Fold the cut-outs in the middle (dotted lines)

LEGO   VOLCANO   POLISHING GEMSTONES   UMBRELLA   BEANSTALK

Fold   Fold

Associative typologies of organisations

IMPACT / transformation storyboard
Title:

1	2	3
4	5	6

Storyboard canvas

First cut the vertical lines, starting at the top scissors symbol, and until the bottom scissors symbol.
Then cut the two long, horizontal lines, also from one scissors symbol to the other.
Fold the cut-outs in the middle (dotted lines)

Transformation typologies