

WORKSHOP - INSPIRATION CARDS: INTANGIBLE CULTURAL HERITAGE AND MUSEUMS

Approach 1 - A source of inspiration

Workshop summary: Participants explore the possibilities, conditions, and requirements to replicate inspiring cases of working with intangible cultural heritage in their organization.

INTENDED OUTCOME

An overview of the possibilities and impossibilities of working with intangible cultural heritage for a museum

PARTICIPANTS

8 – 40 in groups of no more than 6 people

At least introductory knowledge of intangible cultural heritage

TIME NEEDED

60-90 minutes

MATERIALS NEEDED

Inspiration cards (printed and cut out)

Pen and paper (ideally large sheets)

APPROACH

- Shuffle the inspiration cards and give each participant three random cards
- Invite the participants to study the cards and pick one card they find inspirational. (5 minutes)
- In each group, each participant reads their card out loud to the group and explains why the card is inspirational to them. (15 minutes)
- Discussion #1: Participants discuss the general challenges to replicating the cases in their organization. They specifically mention why it would be difficult to do something similar in their museum. Write down the challenges and potential difficulties. (15 minutes)
- Discussion #2: Participants discuss what they need to work with intangible cultural heritage and its practitioners, and especially what they need in their museum to replicate the case. Write down the requirements. (15 minutes)
- Invite each group to share the outcomes of the discussions.
- Summarize the outcomes.

VARIATIONS

Instead of each participant working on their own case, let the group decide on one shared case the group finds inspirational.

Approach 2: Good artist copy, great artists...

Workshop summary: Participants pick one inspiration card and decide how replicating it would change their museums' strategy.

INTENDED OUTCOME

An understanding of how working with intangible cultural heritage changes a museum's strategy

PARTICIPANTS

4 – 20 in one group
No prior knowledge required
Ideally a cross-institutional team

TIME NEEDED

2 hours

MATERIALS NEEDED

Inspiration cards (printed and cut out)
Pen and paper, sticky notes
Optionally: strategy canvas

APPROACH

- Shuffle the inspiration cards and give one at random to the group. Let them decide if this is a case they aspire to replicate. If not, pick another card. One of the first three cards is the card they will play with. (15 minutes)
- Discuss the case study with the participants. What is special about it? Do they know similar examples? (15 minutes)
- Ask the participants to list all the elements of a museum strategy that are affected by this case (here, a strategy canvas may come in handy). (15 minutes)
- Split the group over the different elements of the strategy that are affected. Each subgroup works on how the case affects their element of the strategy. In their discussion they can use the format: 'To achieve the success of the inspiration card we need to adjust our strategy as follows...' (30 minutes)
- Share the results of all subgroups in the full group. (15 minutes)
- Discuss how the different elements of the strategy come together into a museum strategy that allows for replicating the case. (20 minutes)
- Summarize the outcomes. (10 minutes)

VARIATIONS

Instead of randomly selecting an inspiration card, let participants decide on a case that they think demands the smallest strategic change or a case that would require the museum to make the most significant change.



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BOKRIJK (BE)

In it's current policy, Bokrijk consciously chooses to go for innovation and orients itself towards the future. This Belgian open air museum organizes competitions for contemporary designers on traditional techniques, materials and knowledge and houses – for example – a contemporary bakery based on traditional craftsmanship.

www.bokrijk.be

MAS | MUSEUM AAN DE STROOM (BE)

Heilige Plaatsen, Heilige Boeken

Following their collaboration on the exhibition *Holy Places. Holy Books* in 2015, the Jewish community in Antwerp celebrated Hanukkah in MAS | Museum aan de Stroom, the Antwerp city museum that merges the collections of four museums.

www.mas.be

VOLKSKUNDEMUSEUM BRUGGE (BE)

Namaste Brugge

For the exhibition *Snapshot 11: Namaste Bruges. Nepali from Bruges and their traditions*, the Bruges Ethnology Museum worked intensively with two Nepalese associations – the Everest Nepali Society and the United Kiret Society – and with their umbrella organization, FMDO vzw: a federation of socio-cultural associations with a migration background. The layout of the exhibition hall and the selection of objects gave an impression of the rich traditions of Nepal and how they are lived nowadays within the Bruges Nepali community.

www.visitbruges.be/nl/volkskundemuseum

HET STADSMUS HASSELT (BE)

Virga Yes Divers

The city museum of Hasselt, 'Het Stadsmus', and the diversity office of the city interviewed Protestant Christians, Sikhs, Hindus and Muslims. Their experience of the 'Virga Jesse festival' and the Virga Jesse procession, a local catholic procession, and on the other hand their experience with processions from their own culture were the focal point. These conversations resulted in the interview exhibition *Virga Yes Divers*. Next to that, the different communities participated in the local tradition of street ornaments during the Virga Jesse festival.

www.hetstadsmus.be



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'T GROM (BE)

Remembering/reviving Rembertus Dodonaeus

't Grom, a vegetable museum at Sint-Katelijne-Waver, did not celebrate the anniversary of botanist Rembertus Dodonaeus with an exhibition or a publication. Instead the museum highlighted the traditions and crafts associated with herborism and botanical art that are present in Dodoens' 16th century Cruydeboeck ('book on herbs'). On both techniques the museum organizes practical courses, together with relevant partners from different sectors, such as the Flemish Association of Herborists or a local florist. This way, 't Grom actively passes on knowledge and skills connected to plants to a new generation of interested people.

www.tgrom.be

In the valley of images

In *the valley of images* was a ten-year project on documenting mask carving and carnival in the valley of Lötschental (Switzerland), conducted by Grégoire Mayor in collaboration with the Musée du Lötschental (Kippel), the Institute of Ethnology in Neuchâtel and the Seminar für Kulturwissenschaft und Europäische Ethnologie at the University of Basel. By following these living traditions for a period of ten years, this research allowed the museum to critically examine the discourses and practices surrounding this intangible cultural heritage.

ETHNOGRAPHIC MUSEUM OF NEUCHÂTEL (CH)

Secrets

'*The secret*', a gift of healing through prayer, is an item on the Swiss national inventory. The exposition in the Ethnographic Museum of Neuchâtel not only had 'secrets' as its subject, also the form of the exposition was a secret in itself. The only way to get a full insight in the subject of the exhibition, in the intangible heritage of secrets, was to experience it by submerging yourself in the itinerary that was developed in the city of Neuchâtel.

www.men.ch

MUSÉE SAVOISIEN (FR)

Food and culinary practices

In the context of their re-opening, the Musée Savoisien – a regional museum with archaeological, historical and ethnographic collections – commissioned a study on recent evolutions in regional food and culinary practices, in order to show that this intangible cultural heritage is subject to change and has dynamically evolved during the past years and decades.

www.musee-savoisien.fr



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MUSEO DI LEVENTINA (CH)

Winter sports culture

In their exhibition on winter sports culture in the valley of Leventina, the Museo di Leventina invites groups and individuals with knowledge on e.g. natural dangers, snow, the territory ... to act as informants. In a first phase, they deliver the contents of the exhibition. In a later phase, these people will also be invited to act as the actual mediators in this expo, organising guided tours among others.

museodileventina.ch

MUSÉE GRUÉRIEN (CH)

La vie en ville / Lebendige Stadt, 9. Swiss exhibition of papercuts

A Swiss paper cutting association wanted to organise its annual contest and exhibition in the Musée gruérien, an ethnographical and historical museum in Bulle. The museum agreed, on the condition that it would be given the opportunity to select the theme of the contest: urbanity. By doing historical research in their collection, the museum showed the competition's participants that, in the past, a lot of dynamic ways of handling the technique of paper cutting existed (e.g. use of colour, use of both sides of the paper). The non-conventional theme and eye-opening historical research ensured that a lot of the competitors submitted innovative, non-traditional work to the contest.

www.musee-gruerien.ch

ÉCOMUSÉE DU VAL-DE-BIÈVRE (FR)

Windows on gardens

Over the course of some months, the Écomusée du Val-de-Bièvre followed and interviewed several gardeners in the suburbs of Paris. The collected practices and knowledge serve as the scientific background for the coming exhibition in the museum. One of the planned mediation actions is the design of an experimental and collaborative garden in the museum's courtyard, for which the involved gardeners donated plants.

ecomusee.agglo-valdebievre.fr

MUSÉE D'ANGOULÊME (FR)

Intangible cultural heritage and extra-European collections

The Musée d'Angoulême invites artists to create multimedia artistic interpretations of intangible cultural heritage practices related to African and Oceanian objects – for example on dance, singing, religious rites – because it believes this can offer museum visitors a deeper understanding of a tradition or a skill.

musee-angouleme.fr



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TRADITIONS VIVANTES EN IMAGES / #TRADIFRI (CH)

The photo project *#tradifri* organised exhibitions in five museums in the Swiss canton of Fribourg, making the traditions of various districts known to the whole canton and accessible to all new citizens. The subject of traditions was approached in an artistic and contemporary way. Participative actions on social networks such as Instagram, brought the younger generations in the museums.

traditionsvivantesenimages.ch

ETHNOGRAPHIC MUSEUM OF NEUCHÂTEL (CH)

Bruits

As a result of their scientific research on the process of inventorying intangible cultural heritage in Switzerland, the Ethnographic Museum of Neuchâtel organised a reflexive exposition on the meaning of intangible heritage related to sound production. The exhibition included a *'trad'icer'*, a "machine that freezes traditions" as a way to make people think of what it means to (re)present intangible heritage in a museum context.

www.men.ch

HUIS VAN ALIJN (BE)

Gentse Feesten

In the House of Alijn, rituals, traditions and habits of daily life are central. The museum focusses on the changing daily life from the 20th century. The cultural heritage of everyday life contains tangible and intangible heritage and both are often closely intertwined. The collection of the House of Alijn is bursting with traces of it. Both in front of and behind the scenes the focus on intangible heritage is central. The narrative of the main exhibition is based on intangible heritage; traditions, customs and rituals of the annual calendar. Temporary exhibitions are often also have this focus. On the occasion of the 175th Gentse Feesten in 2018, an annual ten-day festival in the city of Ghent, recent changes and new traditions were highlighted. Even inhabitants of the city did not all mark them yet as new traditions. The museum invited the different festival organizers of the 2018 edition to include posters of their festival programs in the exhibition. It also commissioned an illustrator to make drawings of the 2018 edition that were included in the exhibition.

huisvanalijn.be

STADSMUSEUM LIER (BE)

Lierse kant

The new city museum of Lier puts intangible cultural heritage at the heart of its policy and practice. Not only by showing intangible heritage during exhibitions, but also by identifying needs and worries of practitioners of intangible heritage. For example: by interviewing different practitioners on the past, present and future of their heritage, the museum identifies the needs and worries of the lace-makers of Lier. The museum gets in touch with different key figures on the issues raised and looks for actions that are beneficial to all parties involved.

www.stadsmuseumlier.be



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HOF VAN BUSLEYDEN (BE)

When Hof van Busleyden, the city museum of Mechelen, incorporates practices of intangible cultural heritage in the museum presentation, it seizes this opportunity to also document the personal acquired knowledge, that is often available in the minds of several tradition bearers. The museum also makes sure to reserve enough space in its exhibition rooms: for objects, but also for people! For performers, storytellers, dancers ... and for the audience that wants to sit down and enjoy.

www.hofvanbusleyden.be

FELIXART MUSEUM (BE)

FeliXart & FeliXeco

The once monographic museum about the artistic oeuvre of the Flemish artist-farmer Felix De Boeck, has recently broadened its focus. The house of the late artist, and more specifically the orchard situated on the museum site, served as a starting point for the museum to focus on intangible cultural heritage under the name FeliXeco. Because, next to being a painter, Felix De Boeck also embodied an ecologic stance: he was highly concerned with the care and protection of the nature in his surroundings. Inspired by this legacy, among others, gardening activities are now undertaken with the help of local schools on the museum site.

www.felixart.org

MAS | MUSEUM AAN DE STROOM (BE)

Dia de los Muertos

MAS | Museum aan de Stroom is the Antwerp city museum that merges the collections of four museums. Each year it hosts the *Dia de los Muertos* ('the day of the dead') celebrations, organized by Fiëbre vzw (Mestizo Arts Festival) and the Mexican embassy. An altar, which is part of the museum collection, forms the centrepiece of this feast. Every year, a new curator is invited to make additions to the altar, in the form of artistic interpretations, performances ... which are documented and/or collected by the museum. Visitors are also invited to contribute to the altar. By also documenting and collecting the additions the altar, being a collection piece, is also dynamically altered from time to time. It represents the ever-changing practice of intangible heritage.

www.mas.be

STAM (BE)

Sticking Around. Over 50 years of migration to Ghent.

In the framework of the celebration of fifty years of Turkish and Moroccan migration to Belgium, STAM – the Ghent city museum – chose to focus on the history of migration to the city over the past 150 years. Because those who came to the city as outsiders have not left many tangible clues, it was mostly intangible heritage that was collected, preserved and displayed (in audio- and digital formats) within this project. The social, cultural, economic, political and religious practices of migrants in a new environment, and (the memories of) their customs, traditions and festivities in an initially unfamiliar setting were part of the focus of an outdoor exhibition, (audio)guided walks and a historical website, based on more than 100 interviews with migrants from far away and very nearby.

stamgent.be & www.blijvenplakkeningent.be



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CASA D'ANGEL (CH)

Crappa

The Casa d'Angel made stones – crappa – the subject of an exhibition. Being surrounded by them in the mountain valley of Lumnezia, stones play an important role in both myths and in everyday practical, decorative use or as holders of memories. By inviting the inhabitants of Lumnezia to bring their own favourite stone, participation and 'ownership' of the exhibition was promoted. As in general, the Casa d'Angel used the exhibition to promote the local minority language, Romansh. Information in the exhibition was provided both in German and in Romansh and lectures and guided tours in Romansh were introduced. Whenever possible and relevant for the accompanying program, local artists, musicians or Romansh speaking lecturers were invited to perform.

culturalumnezia.ch

NEDERLANDS OPENLUCHTMUSEUM (NL)

Anansi tree

In collaboration with a storyteller and a filmmaker, the Holland Open Air Museum in Arnhem took the initiative to retrace the history of slavery and at the same time safeguard related oral intangible heritage. Afro-Caribbean stories have been transferred from Africa to the Netherlands via its colonies, where they became part of the living oral tradition. One of the storylines is about a spider: Anansi. The museum trained storytellers who weekly perform the stories of the spider Anansi, under an *Anansi tree* in the museum.

openluchtmuseum.nl

LIMBURGS MUSEUM (NL)

Dragons!

The aim of the project was to draw people's attention to the tradition of dragon slaying (*Draaksteken* in Dutch). In collaboration with the practitioners of dragon slaying in the village of Besel and in collaboration with STAM, the Ghent city museum (BE) – which is also a 'dragon city' – the Limburgs Museum, organized an exhibition, an educational program and other events about the tradition and its context. The connection between tangible (the sculpture of the dragon) and intangible heritage (the performance of slaying) became obvious.

www.limburgsmuseum.nl

MUSEUM CATHARIJNECONVENT (NL)

Sint Maarten Utrecht

Based on the legend of Saint Martin, the *Saint Martin's festival* in Utrecht propagates ideals of togetherness, sharing and justice. Museum Catharijneconvent (Utrecht), which tells the history of Christianity in the Netherlands, is actively involved in this festival. Besides ancient paintings and objects related to Saint Martin, it exhibits and stores a modern, newly created light sculpture, made by inhabitants of the city. Every year in November, this sculpture is carried throughout the city by the participants in a huge Martin Parade. On top of that, the museum serves as the final destination of the parade.

www.catharijneconvent.nl



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IMAGINE IC (NL)

Immaterieel erfgoed met Prik

Imagine IC (Amsterdam) documents, presents and discusses everyday life in the neighbourhood and in the city, with the intention to complement the heritage of the city and the country. The project *Intangible Cultural Heritage with Pop* focused on old and new traditions, rituals and customs in the city of Amsterdam. It brought together students, scholars, museum professionals and heritage bearers, and encouraged them to discuss their diverse emotions connected to this heritage. By doing so, the multiperspectivity of heritage became obvious.

www.imagineic.nl

IMAGINE IC (NL)

Let's Party/In de Pocket

By documenting, presenting and discussing daily life in the Amsterdam neighbourhood Bijlmer, Imagine IC adds new items to its collections, lists and inventories of heritage in the city. The projects *Let's Party* and *In the Pocket* aimed to discuss the meaning and making of heritage with young adults, by focussing on selfying and 'pocket-archiving'. Individual party-goers, party organisers and DJs brought together a collection of some 1.000 documents, from items they carry in their pockets to media stored on mobile phones, as a personal archive of today's metropolitan party practices.

www.imagineic.nl

AMSTERDAM MUSEUM (NL)

Representing Mokum/Damsko

The project *Representing Mokum/Damsko*, aimed to shed new light on Amsterdam's music culture by juxtaposing traditional songs of the Amsterdam neighborhood Jordaan with the hip-hop culture of the superdiverse neighborhood Bijlmer. Through the presentation of sound recordings, videos of performances, oral histories and material culture connected with the musical practices (i.e., clothes or instruments), the city museum created bridges: musically, geographically, socially and through time. Furthermore, working together with various musicians, an interactive music map of Amsterdam was created.

www.amsterdammuseum.nl

AMSTERDAM MUSEUM (NL)

Football Hallelujah

Based on fieldwork in football stadiums, the *Football Hallelujah* exhibition of the city museum of Amsterdam approached expressions of football fan culture as a form of religion. By comparing diverse football cultures, the museum wanted to reach out to a new group of visitors. Amongst others, the museum awarded a prize for the best football themed body art. Many fans sent in photos of their tattoos to win a grand prize.

www.amsterdammuseum.nl



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TEYLERS MUSEUM (NL)

Monsterdieren

The project *Monster Animals* of Teylers Museum – an art, history and science museum in Haarlem – focused on mythical creatures and beasts described in folklore and legends. Current-day fieldwork interviews with the bearers of this oral heritage were shown in comparison with real animal specimens from the museum collection.

www.teylersmuseum.nl

ECOMUSEO CASILINO AD DUAS LAUROS ASSOCIATION (IT)

CO.HERITAGE – Intercultural intangible cultural heritage in Rome suburbs

The CO.HERITAGE project aimed at identifying the transnational intangible cultural heritage of the eastern suburbs of Rome, e.g. traditional dances from inhabitants with Italian, Bangladeshi, Peruvian and Romanian roots. The museum documented this intangible heritage, because it is a fragile and at the same time rich product of interaction and dialogue between Italian and migrant communities. The project supported the bearers of the heritage by sharing good practices of safeguarding and by encouraging the dialogue about the heritage of the suburbs concerned.

www.ecomuseocasilino.it

ZEEUWS MUSEUM (NL)

Handwerk

With the project *HANDWERK* (handicraft) the museum of the province of Zeeland, focussed on the traditional clothes of the region. Aiming to safeguard the knowledge and skills connected to the making of these clothes, and particularly to use them as inspiration for new (fashion) products, the museum brought together local craftsmen, vocational students and designers.

www.zeeuwsmuseum.nl

FÉDÉRATION DES ÉCOMUSÉES ET DES MUSÉES DE SOCIÉTÉ (FR)

Sortons des clichés

The museums who are member of the French federation of ecomuseums and museums of society (FEMS) have always addressed questions of living cultural expressions, memory, and transmission. FEMS was curious to see if and how these museums took advantage of the UNESCO 2003 Convention on Safeguarding Intangible Cultural Heritage. It organized the travelling and virtual exhibition *Sortons des clichés*, a photo exhibition on themes suggested by members of the network. The aim was to inventory and to negotiate different views on intangible cultural heritage, away from the clichés.

fems.asso.fr



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MUSÉE GADAGNE, MUSÉE DES ARTS DE LA MARIONETTE (FR)

The new permanent exhibition

The city history museum and museum of puppetry arts in Lyon works on a complete renewal of its permanent exhibition. To this aim it cooperates with puppetry artists who provide the museum not only with their puppets and other objects, but also share their histories, experiences and skills with the museum. Furthermore, the museum has organized several pop-up events in the public space to meet the inhabitants of the city and ask them about their ideas on puppetry arts.

www.gadagne.musees.lyon.fr

MUSÉE NATIONAL DU SPORT (FR)

During UEFA Euro 2016, the national sport museum (Nice) investigated the culture of supporters of French football clubs. In collaboration with other cultural institutions the museum interviewed football fans about sports education, football passion and fan practices, i.e. the intangible cultural heritage of fan cultures. And this, throughout the French territory.

www.museedusport.fr

CASTELLO D'ALBERTIS - MUSEO DELLE CULTURE DEL MONDO (IT)

Behind the glass they become objects

The principle of the project *Behind the glass they become objects* of the world culture museum in Genova focuses on giving voice to what lies behind a museum glass case incorporating oral histories and traditional knowledge and beliefs in the interpretation of the museum collections, sharing practices of interpretation and representation with the makers of the objects. Indigenous curation (with the Hopi of Arizona, the Plains Cree of Canada, the Bororo of Mato Grosso, the Wayuu of Venezuela), co-creation of exhibitions and events with diasporic migrants and shared authority on the collections displayed allowed us to shed light on the social life of things and their meaning from different perspectives.

www.museidigenova.it/it/content/castello-dalbertis

MUSEO ETNOGRAFICO DELLA PROVINCIA DI BELLUNO E DEL PARCO NAZIONALE DOLOMITI BELLUNESI (IT)

From the earth to the table

This participatory project of the Ethnographic Museum of the Province of Belluno and the Belluno Dolomites National Park aims at the transmission of knowledge about agriculture, biodiversity and traditional food. It involves local schools and farmers in gardening and cooking projects. Students work the land under the guidance of traditional farmers and in cooperation with associations promoting biodiversity and sustainable agriculture. Together, they experiment with traditional and innovative farming techniques. After the harvest, the produce is used to cook both traditional and innovative dishes, in collaboration with a local professional hotel institute.

www.museoetnograficodolomiti.it



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MUSEO DELLA MARINERIA (IT)

The Harbour of Sails

The marine museum in Cesenatico encourages the owners of private traditional historical boats to moor their boats in the historical harbour in order to create a common living 'extension' of the museum, supporting the museum in many activities related to the intangible heritage of sailing (sailor's cooking, singing ...). The museum offers workshops for schools and individuals, including learning to sail with traditional boats.

www.museomarineria.eu

ECOMUSEO CASENTINO (IT)

Winter rituals in Casentino

The project of the museum in the valley of Casentino (Tuscany) focussed on a local ritual – door-to-door singing and music making – taking place on the 6th of January (Epiphany). The museum supported the safeguarding of the ritual by tutoring the bearers about its history and by encouraging them to look for innovations. The museum facilitated the intergenerational transmission of the ritual through the organization of workshops with local schools and through the invitation to young photographers of the area to exhibit their photos.

www.ecomuseo.casentino.toscana.it

CASSA LUSSU/ARMUNGIA MUSEUM (IT)

The organisation Casa Lussu (Armungia, Sardinia) studies the production of textile fabrics, especially rugs, with horizontal wooden handlooms, starting from the traditional techniques of the village of Armungia. Through collaboration with craftsmen and designers, from Sardinia and other regions, Cassa Lussu manages to work towards innovation of hand weaving, while at the same time drawing attention to the local community. A programme of seminars, workshops, training courses and open days covers subjects such as hand weaving and natural yarn dyeing. Most of these activities take place in the Armungia Ethnographic Museum.

casalussu.org

MAISON BRUIL D'INTROD (IT)

Tascapan

The Tascapan project aims to promote and deliver traditional local food products of the Aosta valley in the Italian Alps. Apart from the exhibition of historical objects of food production, visitors to the museum have the opportunity to see and taste traditional food and to meet practitioners and experts in the methods of local delicacies production. Each producer has a name, face and story to share. Through the selling of the food products in the museum shop and via internet, the museum supports the revitalization of local food.

www.tascapan.com/maison-bruil-valle-aosta



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MAREMMA NATURAL HISTORY MUSEUM (IT)

Citizen Science

The Natural History museum in Maremma (Southernmost part of Tuscany) organises several projects about wildlife monitoring with the help of the public. It implemented the concept of 'citizen science', which means that expertise existing among (local) people is used to collect scientific data for the museum. The citizen science concept was a way to engage people from outside the museum, to share knowledge, and to create a sense of belonging. It is also part of a wider European network (ECSA), with the aim to share best practices and to provide policy briefs that could orientate and enhance engaging activities at the interface between science and society.

www.museonaturalemaremma.it



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