

# IMP

Intangible cultural heritage & Museums Project



Feather identification expert amidst a portion of the bird collection of the National Museum of Natural History (Smithsonian) © Chip Clark - National Museum of Natural History

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## SUMMARY

Through the implementation of the **Intangible Cultural Heritage and Museums Project** (henceforth: IMP) the project partners

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want to **build the professional capacities** and **provide international, interdisciplinary exchange and networking opportunities** to cultural heritage-experts and -professionals, especially those from the museum field, concerning their role in the safeguarding of the Intangible Cultural Heritage of (members of) ICH-communities, -groups and individual ICH-practitioners, bearing in mind the spirit of the **UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage**.

Filling the gaps between the principles of the **participatory and future-oriented approach advocated in the 2003 Convention** and its implementation in museum practice and policy today will provide the (members of) ICH-communities, -groups and individual ICH-practitioners with **well-informed and capable partners** from the museum field, that are able to **support them in transmitting their cultural practices into the future**.

This Detailed Description elaborates on the **concepts, themes and ideas that inform this international cooperation project** submitted to Creative Europe (call EACEA/45/2016 - Support to European Cooperation Projects 2016 – programme priorities C) Capacity building | training and education & A) Transnational mobility) and on the **practical side of the project's implementation**.

The first chapter of the Detailed description starts with a **conceptualization of the paradigm of Intangible Cultural Heritage** (cfr. the *2003 UNESCO Convention*), the context in which this new international cultural heritage paradigm originated and its focal points. Next, it provides **an overview of the general principles of European museum practice**. Thereafter it elaborates the on **incentives** that – in theory – would be expected to motivate museums to engage with this relatively new cultural heritage paradigm. Chapter 1 concludes with informing the reader of the **obstacles** that perceive to inhibit and restrain the implementation of the ICH-paradigm in the larger part of museum practice and policy, and that prevent a lot of museums to implement the ICH-paradigm of their own accord.

In the subsequent chapters, the Detailed Description provides information on the **aspired goals and outcomes** of IMP and its strategic and operational directives (chapter 2), the **project partner organizations** (chapter 3), the project's **advisory boards** (chapter 4), the **outputs** of the project (chapter 5) and on the project's **communication and dissemination strategy** (chapter 6). Chapter 7 explains how IMP will be **quantitatively and qualitatively evaluated** and chapter 8 provides details on the **division of work** between the project partner organisations. Chapter 9 includes the project's **time line** and in chapter 10 some notes are provided with regard to the project's **budget allocation**.



# INTRODUCTION

## TO THE PROJECT'S THEMES

In this first chapter of the Detailed Description, we present an overview of the basic definitions relating to intangible cultural heritage; provide readers with concise insight into current-day (European) museum practice and policy; provide a preliminary overview of formal and informal incentives as to why museums may be expected to interact with the UNESCO paradigm on Intangible Cultural Heritage (ICH) and point out some of the main obstacles that museums are faced with regarding ICH. These obstacles inform the main concerns of the initiative takers (see chapter 3) who wish to develop this *Intangible Cultural Heritage and Museums Project* (IMP).

### *The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage*

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#### HISTORY OF THE 2003 UNESCO CONVENTION

In 2003 UNESCO adopted the **Convention for the Safeguarding of the Intangible Cultural Heritage** (henceforth, the 2003 Convention). The 2003 Convention was preceded by UNESCO's **Recommendation on the Safeguarding of Traditional Culture and Folklore** (1989) and the **Living Human Treasures system** that was launched in 1993. In 1997 UNESCO initiated the first major program on this type of heritage, namely the **Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity**.<sup>1</sup>

The 2003 Convention was created, as a response and counterpoint to the 1972 UNESCO **Convention Concerning the Protection of the World Cultural and Natural Heritage**. This so-called *World Heritage Convention*, focusing on monuments and sites of 'outstanding universal value', had been criticized for being, among others, 'Eurocentric' and 'excluding', especially towards cultural expressions in countries from the Global South.<sup>2</sup>

#### INTANGIBLE CULTURAL HERITAGE: SOME DEFINITIONS

The term 'Intangible Cultural Heritage' (henceforth: ICH) that was introduced in the 2003 Convention, replaces earlier commonly used terms or concepts 'such as "folklore," "traditional culture," "oral heritage," and "popular culture"'<sup>3</sup> and provides a more holistic and inclusive vision on this type of heritage than any of the Conventions' predecessors.<sup>4</sup> The 2003 Convention defines **Intangible Cultural Heritage** as:

[...] the **practices, representations, expressions, knowledge, skills** – as well as the **instruments, objects, artifacts and cultural spaces** associated therewith – that **communities, groups** and, in some cases, **individuals** recognize as part of their cultural heritage. This intangible cultural heritage, **transmitted from generation to generation**, is **constantly recreated** by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus **promoting respect for cultural diversity and human creativity**. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international **human rights instruments**, as well as with the requirements of **mutual respect** among communities, groups and individuals, and of **sustainable development**.<sup>5</sup>

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1 Read more about the Conventions' coming into being: UNESCO, *Working towards a Convention* (Accessed June 27, 2016) or in the first two Chapters in: L. Smith and N. Akagawa, *Intangible Heritage* (Oxon and New York 2009).

2 L. Smith and N. Akagawa, 'Introduction', p. 1 and M. Alivizatou, *Intangible Heritage and the Museum. New perspectives on cultural preservation* (Walnut Creek 2012) p. 31.

3 R. Kurin, 'Safeguarding Intangible Cultural Heritage: Key Factors in Implementing the 2003 Convention', in: *International Journal of Intangible Heritage* 2 (2007) 2, p. 12.

4 M. Alivizatou, *Intangible Heritage*, p. 32-33.

5 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris 2003) p. 2.

The Preamble to the 2003 Convention additionally stresses 'the importance of the **intangible cultural heritage as a mainspring of cultural diversity** and a **guarantee of sustainable development**'.<sup>6</sup>

Another reason for the Convention's coming into being was the analysis UNESCO had made, namely that **globalization and social transformation often gave rise to the diminishment or destruction of intangible cultural heritage**, because of a lack of resistance and tools that could help or strengthen ICH in these processes. On the other hand, globalization is also seen as offering potential for experiencing the diversity of cultures in all of its richness.<sup>7</sup>

A number of aspects of ICH show its **intimate links with sustainability**: food security, health care and quality education for all as part of **inclusive social development**; knowledge and practices concerning nature and environmental impacts; environmental sustainability through stronger **community-based resilience to natural disasters and climate change**; **income generation** through productive employment, decent work and tourism towards **sustaining livelihoods and inclusive economic development**; and contributing to the **peace and security dimension** of sustainable development through preventing disputes and post-conflict resolution. Also in a general sense, the potential of intangible cultural heritage to improve the **social and cultural well-being** of communities and to lead to innovative and culturally appropriate responses to the development challenges is recognised.

The 2003 Convention **has shifted the focus away from solely preserving** built heritage, objects, monuments, archeological and/or natural sites: within the UNESCO ICH-paradigm 'material or physical manifestations' of ICH are perceived secondary, however there is also a 'deep-seated interdependence' between tangible and intangible cultural heritage.<sup>8</sup> The 2003 Convention shifts the focus towards also **safeguarding skills, expressions and knowledge of people. The participation and active involvement of these communities, groups and individuals** – that are the **bearers of this intangible cultural heritage** – is therefore an inherent, central feature of the 2003 Convention.

Richard Kurin, one of the people involved in developing the 2003 Convention provides following enlightening explanation on the meaning and scope of the concept intangible cultural heritage in his article *Safeguarding Intangible Cultural Heritage: Key Factors in Implementing the 2003 Convention*:

*[Intangible Cultural heritage is] living heritage as itself practiced and expressed by members of cultural communities through such forms as oral traditions, song, performance, rituals, craftsmanship and artistry and systems of knowledge. ICH was not the mere products, objectified remains or documentation of such living cultural forms (Seitel 2001a). It was not the songs as recorded on sound tapes or in digital form, or their transcriptions. ICH is the actual singing of the songs. But it is not the songs sung in any recreated or imitative form – no matter how well meaning or how literally correct – by scholars, or performers, or members of some other community. It is the singing of the songs by the members of the very community who regard those songs as theirs, and indicative of their identity as a cultural group. It is the singing by the people who nurtured the traditions and who will, in all probability, transmit those songs to the next generation (Kurin 2004a).<sup>9</sup>*

In this citation, Kurin hints at the **'five (inter alia) domains' of intangible cultural heritage** that are provided by the 2003 Convention.<sup>10</sup> These are domains in which ICH is manifested. They do not represent an absolute division, nor is this list fully comprehensive: an ICH-practice can belong to multiple domains, or belong to none of them specifically. Between brackets, each domain is illustrated with some more concrete examples. The five (inter alia) ICH-domains are:

6 UNESCO, Convention for the Safeguarding of the Intangible Cultural Heritage, p.1.

7 J. Neyrinck, 'Van onvoltooid Verleden naar Onvoltooid Toekomstige Tijden. Omgaan met Immaterieel Cultureel Erfgoed in een wereld van verandering', in: Volkskunde (Themanummer Immaterieel cultureel erfgoed en diversiteit) 116 (2015) 3, p. 283.

8 Janet Blake, 'UNESCO's 2003 Convention on Intangible Cultural Heritage. The implications of community involvement in 'safeguarding'', in: L. Smith and N. Akagawa, Intangible Heritage (Oxon and New York 2009). p. 45

9 R. Kurin, 'Safeguarding Intangible Cultural Heritage: Key Factors in Implementing the 2003 Convention', in: *International Journal of Intangible Heritage* 2 (2007) 2, p. 12.

10 More information about each of the domains can be found here: UNESCO, [Intangible Heritage Domains in the 2003 Convention](#) (Accessed June 27, 2016).

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; [e.g. riddles, myths, legends, songs, dialects]
- (b) performing arts; [e.g. dance, music, circus, puppetry, theater]
- (c) social practices, rituals and festive events; [e.g. processions, rites of passage, festivals, celebrations]
- (d) knowledge and practices concerning nature and the universe; [e.g. food culture, knowledge about local fauna and flora ...]
- (e) traditional craftsmanship [e.g. weaving, lace making, instrument building, printing].<sup>11</sup>

Kurin, in the above quote, also emphasizes that **ICH is living, dynamic** and only exists due to the continued practice of it by so-called '**communities**': **the people who embody ICH and transmit it to future generations**.<sup>12</sup> Bearing in mind the term 'heritage community', as defined in Article 2 of the **2005 Faro Convention on the Value of Cultural Heritage for Society**<sup>13</sup>, namely:

*[...] A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations,*

in this *Detailed Description* (and also in the Creative Europe eForm) we will apply the terms '**ICH-communities**', '**ICH-groups**', or '**individual ICH-practitioners**' (but also other commonly applied terms such as e.g. *tradition bearers*), to describe these people who embody, practice and transmit ICH and strive to continue a certain ICH-practice. They are **producers of heritage, as distinguished from to consumers, visitors or 'public' of heritage**.

Next to the definition of intangible cultural heritage and the enumeration of the ICH-domains, the term '**safeguarding**' that is used in its title, is explained in the text of the 2003 Convention. According to Article 2, paragraph 3, safeguarding ICH refers to:

*[...] measures aimed at **ensuring the viability** of the intangible cultural heritage, including the **identification, documentation, research, preservation, protection, promotion, enhancement, transmission**, particularly through formal and non-formal education, as well as the **revitalization** of the various aspects of such heritage.*<sup>14</sup>

We refer to all abovementioned actions as '**safeguarding measures**'. It is crucial to understand here that all safeguarding measures **require the active participation, involvement and consent of the concerned ICH-communities, -groups or individual ICH-practitioners**.<sup>15</sup> It is they themselves who safeguard traditions, skills ... by continuing them and keeping them alive. To quote Barbara Kirshenblatt-Gimblett: 'Safeguarding, it should be noted, requires specialized skills that are different from the practices that are to be safeguarded. There is a difference between doing the practice and doing something about it, between performing a song and recording it. Safeguarding efforts produce heritage workers, who may or may not also be heritage practitioners.'<sup>16</sup> Additionally, to quote Kurin again: '(...) living [intangible] cultural heritage has to be vital, dynamic and sustainable in order to be considered safeguarded'.<sup>17</sup> In this quoted article, he also elaborates on **the dynamic and adaptive processes intrinsic to ICH**: '(...) ICH is not something fixed in form that remains constant forever, safeguarded when only found in its pure, essential form.'<sup>18</sup> No, Intangible Cultural Heritage is not static – does not need to stay 'preserved in its most authentic form'. An important and defining characteristic of ICH is that it **evolves along with the times and ICH-communities, -groups or individual ICH-practitioners adapt it to ever-changing (societal) circumstances**.

11 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris 2003) p. 2.

12 M. Alivizatou, *Intangible Heritage and the Museum*, p. 34.

13 Council of Europe, *Framework Convention on the Value of Cultural Heritage for Society* (Faro 2005) p. 3.

14 UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris 2003) p. 3.

15 Also referred to as 'prior and informed consent'.

16 B. Kirshenblatt-Gimblett, *From ethnology to heritage: The Role of the Museum*, p. 4. SIEF keynote, April 28, 2004.

17 R. Kurin, 'Safeguarding Intangible Cultural Heritage', p. 12.

18 R. Kurin, 'Safeguarding Intangible Cultural Heritage', p. 12.

We want to stress here that in the context of this IMP-project, the abovementioned **characteristics of the ICH-paradigm, as developed and agreed upon in the international community are the framework in which all actions and events, outcomes and outputs are planned and conceived.** Some persistent common misunderstandings related to the concept of 'intangible cultural heritage' and its scope, inform, among other things, the strongly felt need among the project partner organizations to initiate the IMP-project.

## THE ROLE OF STATES PARTIES TO THE 2003 CONVENTION

Today, 168 countries around the world have ratified the 2003 Convention.<sup>19</sup> This means that the so-called 'States Parties to the 2003 Convention' implement its principles in their national (cultural heritage) policies and legislation. **National governments** that have endorsed the 2003 Convention are obliged to implement the following provisions that are found in Article 11 and Article 12 of the 2003 Convention:

### **Article 11 – Role of States Parties**

*Each State Party shall:*

- (a) **take the necessary measures** to ensure the safeguarding of the intangible cultural heritage present in its territory;*
- (b) among the safeguarding measures referred to in Article 2, paragraph 3, **identify and define the various elements of the intangible cultural heritage present** in its territory, with **the participation of communities, groups and relevant non-governmental organizations.***

### **Article 12 – Inventories**

- 1. To ensure identification with a view to safeguarding, each State Party **shall draw up**, in a manner geared to its own situation, **one or more inventories** of the intangible cultural heritage present in its territory. These inventories shall be regularly updated.*
- 2. When each State Party periodically submits its report to the Committee, in accordance with Article 29, it **shall provide relevant information** on such inventories.<sup>20</sup>*

All project partner countries that participate in this IMP-project – Belgium, The Netherlands, Italy, France and Switzerland – are States Parties to the 2003 Convention, which means that they operate in accordance to the provisions of the Convention and implement its principles in their cultural policies.

On the UNESCO website, more information is provided on the role that **different types of actors** in the State Parties have:

*"NGOs, experts, centres of expertise and research institutes play vital roles in safeguarding intangible cultural heritage. Chapter III of the **Operational Directives** explain that States Parties must ensure the **participation of communities who are the bearers of intangible cultural heritage** and should involve civil society in the implementation of the Convention at the national and international levels.*

### **NGOs and the 2003 Convention**

*At the national level, States Parties are encouraged to involve NGOs in their safeguarding efforts especially in the identification and definition of intangible cultural heritage since NGOs are often best placed to work directly with heritage communities.*

*At the international level, **accredited NGOs** may be invited by the Intergovernmental Committee to provide advisory services, in particular through the **Evaluation Body**. The General Assembly already approved the accreditation of more than 150 NGOs [...]. NGOs whose activities are in the field of intangible cultural heritage are welcome to **request accreditation**, particularly those from developing countries.*

<sup>19</sup> UNESCO, *States Parties* (accessed June 27, 2016).

<sup>20</sup> UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris 2003) p. 5-6.

### Experts, centres of expertise and research institutes

States Parties are encouraged to create a coordination mechanism to facilitate the participation of communities, groups and, where applicable, individuals, as well as experts, centres of expertise and research institutes, in particular in:

- the identification and definition of intangible cultural heritage;
- the drawing up of inventories;
- the elaboration and implementation of programmes, projects and activities or
- the preparation of nomination files for inscription on the Lists.

[...].<sup>21</sup>

All project partner organization in this IMP-project are accredited NGOs to the 2003 Convention, involved in **implementing the Convention at the national level**. Further in this *Detailed Description* we will elaborate on the role that the project partner organizations take up regarding safeguarding ICH in each of these countries and why they wish to participate in this project. Due to connected historical and geographical contexts, a degree of comparability is discerned in European ICH-policies, -practices and related challenges, but there is also a variety of specific solutions and methodologies applied regarding safeguarding ICH, which makes international cooperation, exchange of expertise, knowledge and know-how of great importance.

On the **international level**, there exists the obligation of the States Parties to create and uphold a 'Representative List of the Intangible Cultural Heritage of Humanity', a 'List of Intangible Cultural Heritage in Need of Urgent Safeguarding', and a 'Register of Best Safeguarding Practices'. These lists can be consulted [here](#). '**Elements of ICH**' that are placed on the National ICH Inventories (further in this Detailed Description links to these inventories are provided), can be nominated for inscription to the international Representative List.

### European museum practice

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Geoffrey Lewis's article *The Role of Museums and the Professional Code of Ethics* provides a brief history of the **earliest collections of artefacts**.<sup>22</sup> But it was modernity that inspired the great want to accumulate material evidence from the ancient past and more recent history, and princely collections, *Kunstkamern* and cabinets of curiosity were formed during the sixteenth, seventeenth and eighteenth centuries that are seen as precursors to the public museums in Europe we know today.<sup>23</sup> Because – as Leontine Meijer-van Mensch and Peter van Mensch have stated in their article *From disciplinary control to co-creation – collecting and the development of museums as praxis in the nineteenth and twentieth century* – '[...] the history of museums is, first of all, the institutionalisation of collecting.'<sup>24</sup>

Several authors distinguish between **different types of public museums that have developed during the 17th, 18th, 19th and 20th centuries**: from the **encyclopaedic museums** originating from European Enlightenment spirit, to **(local and regional learned) society museums** in Europe that have as basis of their origination the collections from antiquarian, philosophical or natural history societies; to **national museums**, established in the 18<sup>th</sup> century by newly emerging nation states to induce national pride, consciousness and identity among the inhabitants of these newly founded entities; to **specialised museums** (for example on industrial design, technical achievement, anthropology); **local (history) museums**; **(ethnographic or historical) open air museums** emerging in the late 19th century, focussed on preserving aspects of traditional folk-life, collecting traditional buildings as well and introducing costumed persons in their presentation; **ecomuseums** (1970s) driven by local communities, focussing on social subjects and concerns; **site museums**, where sites are being preserved in their own rights and for which interpretative (unobtrusive) facilities need to be developed; **cyber museums**, inspired by recent developments in information and communication technologies; to **identity mu-**

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21 UNESCO, *Non-governmental organizations, centres of expertise and research institutes* (accessed June 27, 2016).

22 G. Lewis, 'The Role of Museums and the Professional Code of Ethics', in: P.J. Boylan (ed.) *Running a Museum: A Practical Handbook* (Paris 2004) p. 1-2, published by ICOM International.

23 S. Pearce, 'The collection process and the founding of museums in the sixteenth, seventeenth and eighteenth centuries', in: S. Pettersson (et al) (eds.) *Encouraging collections mobility – a way forward for museums in Europe* (Helsinki 2010) p. 12-32.

24 L. Meijer-van Mensch and P. van Mensch, 'From disciplinary control to co-creation – collecting and the development of museums as praxis in the nineteenth and twentieth century' in: S. Pettersson (et al) (eds.) *Encouraging collections mobility – a way forward for museums in Europe* (Helsinki 2010) p. 33.



seums (e.g. Jewish museums or women museums) and **memorial museums**.<sup>25</sup> But today, generally, 'despite increased specialization [...] a basic distinction is still being made according to the French scheme: **art museums, natural history museums, museums of science and technology, and history museums**.'<sup>26</sup>

'By the mid-nineteenth century, the idea of a public museum had taken root throughout Europe. During the second half of the century, the museum model became more or less standardized,' according to Meijer-van Mensch and van Mensch. But in the second half of the twentieth century **debates about the museum profession emerged** ('traditional' scholar-curators as leading professionals vs. the 'new professionals' that were introduced, engaged in new museographical disciplines as collection management, conservation, exhibition design, education) and organizational structures of museums also changed as a result thereof, with the introduction of the '**business management model for museums**' in the 1990s.<sup>27</sup>

Several other **transformations occurred in museums by the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> centuries**: from 'attention [that] was placed on the needs of various **user groups** (as targets of educational activity) and the **accessibility** of museums', to a focus on enhancing **experiential and sensory aspects** of museum visits (also referred to as 'edu-tainment', 'info-tainment' or 'disneyfication'), the **extension of visitor facilities** – restaurants, cafés, bookstores, giftshops; and an interest for **participatory museology and the inclusion of audiences**, in which shared governance, shared creation of content, redefining the notion of expertise, and the relation with and (self-)representation of (source) communities of an astonishing diversity are important aspects.<sup>28</sup> Nonetheless, '**[...] examples of truly participatory actions in cultural institutions are still scarce**'<sup>29</sup> and several commentators have affirmed the **continued focus that museums place on objects** rather than on people.<sup>30</sup>

Based on decenniums of accumulated practice in collecting material artefacts, the core functions of museums could be summarized still as **acquiring and conserving, scientific research, and communicating and exhibiting of these collections of artefacts that are in their care**, but today several additional tasks are laid in the hands of museums, **from playing a role with regard to wellbeing, education, shaping sense of civic identities, city development, et cetera**.<sup>31</sup>

### *Formal and informal incentives for museums to engage with the ICH-paradigm*

#### THE ICOM MUSEUM DEFINITION, THE SHANGHAI CHARTER AND THE SEOUL DECLARATION

ICOM, the *International Council of Museums*, is a network organization – by and for museum professionals – with more than 35.000 members worldwide that represent the global museum community.<sup>32</sup> Numerous museums worldwide utilize the **ICOM museum definition** as a standard and endorse the **ICOM Code of Ethics for Museums**.<sup>33</sup> In 2001 this museum definition used to read:

25 G. Lewis, 'The Role of Museums' p. 1-2; L. Meijer-van Mensch and P. van Mensch, 'From disciplinary control', p. 33-53; A. Desvallées and F. Mairesse, *Key concepts of Museology [Lemma: Museum]* (Paris 2010) p. 56-60.; N. Thomas, The return of curiosity. What museums are good for in the 21st century (London 2016) p. 26

26 L. Meijer-van Mensch and P. van Mensch, 'From disciplinary control', p. 36.

27 J.D. Harrison, 'Ideas of museums in the 1990s', in: G. Corsane (ed.), *Heritage, Museums and Galleries. An introductory Reader* (Oxon 2005) p. 43

28 K. Kaitavuori, 'Open to the public – the use and accessibility of the object for the benefit of the public', in: S. Pettersson (et al) (eds.) *Encouraging collections mobility – a way forward for museums in Europe* (Helsinki 2010) p. 268.

29 J.D. Harrison, 'Ideas of museums in the 1990s', p.44-45; K. Kaitavuori, 'Open to the public', p. 266.

30 To name and cite just one of them: Barbara Kirshenblatt-Gimblett: 'The preservation and presentation of tangible heritage continue to be a defining feature, if not the defining feature, of a museum.': B. Kirshenblatt-Gimblett, 'Inside the museum: curating between hope and despair: POLIN Museum of the History of the Polish Jews', in: *East European Jewish Affairs* 45 (2015) 2-3, p. 227.

31 Additional suggested reading on museums: S. Macdonald (ed.), *The International Handbook of Museum Studies* (Hoboken 2015) 4 volumes; or: R. Starn, 'A Historians's Brief Guide to New Museums Studies', in: *American Historical Review* 110 (2005) 1, p. 68-98.

32 ICOM, *ICOM in brief* (Accessed July 5, 2016).

33 ICOM, *ICOM Code of Ethics for Museums* (s.l. 2004).

*A museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which **acquires, conserves, researches, communicates and exhibits**, for purposes of study, education and enjoyment, **material evidence of people and their environment**.*<sup>34</sup>

In 2007 however, the definition was altered and a reference to intangible heritage was included:

*A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which **acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment** for the purposes of education, study and enjoyment.*<sup>35</sup>

This alteration of the museum definition was made in the wake of ICOMs' seventh Regional Assembly, titled *Museum, Intangible Heritage and Globalisation* in 2002 in China, that resulted in the *Shanghai Charter for the protection of Intangible Heritage*, and the twenty-first General Assembly of ICOM held in Seoul (Republic of Korea) in 2004. This twenty-first General Assembly was dedicated to the subject of *Museums and Intangible Heritage*.<sup>36</sup> The *Seoul Declaration of ICOM on the Intangible Heritage* was adopted during this General Assembly. With this Declaration, ICOM 'endorsed the 2003 Convention' on ICH, and 'urged all governments to ratify this Convention'.<sup>37</sup> Also included in the Seoul Declaration were following recommendations:

- 'that museums give particular attention and resist any attempt to misuse intangible heritage resources'
- 'that all training programmes for museum professionals stress the importance of intangible heritage'
- 'that Curricula Guidelines for Museum Professional Development need to be adjusted accordingly'.<sup>38</sup>

The *ICOM Code of Ethics for Museums* also incorporates relevant statements with regard to intangible cultural heritage:

On page 1:

**1: Museums preserve, interpret and promote the natural and cultural inheritance of humanity**

Principle

*Museums are responsible for the tangible and intangible natural and cultural heritage. [...]*<sup>39</sup>

On page 11:

**7: Museums operate in a legal manner [...]**

**7.2 International Legislation**

*Museum policy should acknowledge the following international legislation that is taken as a standard in interpreting the ICOM Code of Ethics for Museums:*

*[...] Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003).*<sup>40</sup>

So – at least in principle – museums worldwide are expected to take up a role with regard to safeguarding ICH.

<sup>34</sup> *Development of the Museum Definition according to ICOM Statutes (2007-1946)* (Accessed July 5, 2016).

<sup>35</sup> ICOM, *Museum definition* (Accessed July 5, 2016).

<sup>36</sup> In 2004 ICOM also dedicated an issue of their *ICOM News Magazine* to this General Assembly on the subject of museums and intangible heritage (available online: and published a retrospect about the General Assembly).

<sup>37</sup> ICOM, *Seoul Declaration of ICOM on the Intangible Heritage*, paragraphs 1 and 2.

<sup>38</sup> ICOM, *Seoul Declaration*, paragraphs 6, 8 and 9.

<sup>39</sup> ICOM, *ICOM Code of Ethics for Museums* (s.l. 2004) p. 1.

<sup>40</sup> ICOM, *ICOM Code of Ethics for Museums* (s.l. 2004) p. 11.

## UNESCO'S OPERATIONAL DIRECTIVES

Another incentive for museums to take up a role in safeguarding ICH comes from UNESCO. In the *Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Heritage* a role is envisioned for museums in relation to ICH:

*Research institutes, centres of expertise, **museums**, archives, libraries, documentation centres and similar entities play an important role in collecting, documenting, archiving and conserving data on intangible cultural heritage, as well as in providing information and raising awareness about its importance. In order to enhance their awareness-raising functions about intangible cultural heritage, these entities are encouraged to:*

- a) **involve practitioners and bearers of intangible cultural heritage** when organizing exhibitions, lectures, seminars, debates and training on their heritage;*
- b) **introduce and develop participatory approaches** to presenting intangible cultural heritage as living heritage in constant evolution;*
- c) **focus on the continuous recreation and transmission of knowledge and skills** necessary for safeguarding intangible cultural heritage, rather than on the objects that are associated to it;*
- d) employ, when appropriate, **information and communication technologies** to communicate the meaning and value of intangible cultural heritage;*
- e) **involve practitioners and bearers** in their management, putting in place participatory systems for local development.<sup>41</sup>*

## SOCIETAL RELEVANCE OF IMPLEMENTING THE ICH-PARADIGM IN MUSEUM PRACTICE AND POLICY

Referring to the *communication from the European Commission* to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, on the resolution of the European Commission, *Towards an integrated approach to cultural heritage for Europe* (adopted on September 8, 2015) in which the following introduction is provided:

*Europe's cultural heritage, both **tangible and intangible**, is our **common wealth** - our inheritance from previous generations of Europeans and our legacy for those to come. It is an irreplaceable **repository of knowledge and a valuable resource for economic growth, employment and social cohesion**. It **enriches the individual lives** of hundreds of millions of people, is a **source of inspiration** for thinkers and artists, and a **driver for our cultural and creative industries**. Our cultural heritage and the way we preserve and valorise it is a major factor in defining Europe's place in the world and its attractiveness as a place to live, work, and visit.*

and also referring to the text of this resolution, namely to paragraph H, which again affirms the importance of not only *tangible* heritage, but also that of *intangible* heritage for European culture, values, and for the formation of peoples' identities:

*whereas cultural heritage, both **tangible and intangible**, plays a significant role in **creating, preserving and promoting European culture and values and national, regional, local and individual identity**, as well as the **contemporary identity** of the people of Europe;*

with this project on *Intangible Cultural Heritage and Museums*, the initiative takers want **to engage museums to include intangible cultural heritage more profoundly** in their policies and practices, and offer the tools needed therefore.

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41 UNESCO, *Operational Directives for the implementation of the Convention for the Safeguarding of the Intangible Heritage* (Paris 2016) p. 21.

## Main obstacles for implementing the ICH-paradigm in museum practice and policy

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Although they are called upon by ICOM and UNESCO to take up a role in the safeguarding of the intangible cultural heritage of communities, groups and individual practitioners, and although its relevance towards peoples' identity formation, sustainable development and cultural diversity (among others), the initiative takers of this project proposal have ascertained that **museums have not collectively taken 'the turn of ICH'**.

**We want to make clear that there is a distinction between; or, that there are different ways in which museums could engage with the UNESCO ICH-paradigm:**

**(1) museums that take as a starting point the initiative, vision, needs, choices ... of ICH-communities, -groups and individual practitioners** (who see a certain living ICH-practice as theirs and who embody and perform it actively), and that subsequently include all aspects of this practice into the scope of their museum work (also the tangible heritage that is part of the ICH-practices)

and

**(2) museums that take as a starting point the objects and collections** in their care or possession, and subsequently involve the intangible aspects associated to them (most common in current-day practice).

Both are, in a way, integral or integrated approaches to cultural heritage, be it that they have **distinctly different aims and starting points:**

→ in an **ICH-oriented approach (1)**, the process of safeguarding intangible cultural heritage is central. What matters is taking the appropriate actions and creating desirable conditions for practicing and transmitting ICH, based on a dynamic approach and starting from a future-oriented and sustainable perspective. The ICH-approach works with, from and for ICH-communities, -groups and individual practitioners.

\* Collections and objects have a subsidiary status in this approach. But in current day western societies the supremacy of material culture has become mainstream and embedded as a part of the basic western worldview, having the effect that ICH-communities, -groups and individual practitioners, might attach great importance to material objects relating to their practice. Important is that the initiative and the right to decide on all matters relating to these practices lies with the practitioners themselves.

→ in a **collection- or object-oriented approach (2)** the care for the collection is primary. Acquisition and conservation, research, communication and the exhibition of these collections is what is central and developed in function of this collection.

\* An important (and commonly perceived) pitfall of this approach is that ICH is often only seemingly integral to museum work; relegating and limiting only certain aspects of ICH to having the function of adding on an experiential layer to museums (e.g. audiovisual documentary assets), directed mainly towards visitor and audience satisfaction – this as opposed to having the intention of involving the producers and practitioners of this heritage in the safeguarding of their practices and transmitting and continuing these practices in the future, in the spirit of the UNESCO 2003 Convention.

→ Investigating different aspects of these approaches more profoundly is an integral part of IMP, see e.g. 5.6: ICH&Museums Toolbox.

**Several assignable obstacles prevent the widespread implementation of the principles of the ICH-approach into current day museum practice and policy.** Of course, these are generalizations that do not apply



to *all* museums but they are commonly observed and identified by the project partner organisations (see chapter 3 for finding out more about preliminary (research) projects these organizations have already undertaken), and these findings are supported by existing international specialist literature on the subject of ICH&Museums that was studied while preparing this project proposal; nor is this overview seen as all-encompassing. **This IMP-project aims at sharing good practice examples that have been developed on ICH&Museums recently.**

For some types of museums (for example historic museums or city museums and museums that have a thematic link with one of the ICH-domains (for example a museum dedicated to a specific craft or a procession) taking part in safeguarding ICH appears to be easier than for others (for example, for museums of fine arts). But even when relatively well informed on the subject of ICH, and working (extensively) on implementing the ICH-paradigm into museum practice (or policy), **the full meaning and reach of the concept is often not entirely grasped or proves difficult to apply.** Generally speaking, **(in depth) knowledge of the ICH-paradigm and methodologies is still limited among museum-professionals and experts.**

**Some major obstacles:**

**Firstly, the word 'intangible' in the phrase 'intangible cultural heritage' is still fraught with a lot of confusion among professionals and experts from the museum field.** Not every type of cultural heritage work relating to non-material aspects of cultural heritage falls under the rubric of 'intangible cultural heritage' and the specific characteristics thereof, described above, but there continue to be several common misunderstandings with regard to the term.

- What appears confusing is that **intangible cultural heritage is of course only relatively intangible:** most ICH-practices do have several tangible components to it (e.g. a procession has relics and shrines; a crafts(wo)man has his tools, and also the objects that (s)he creates). What is important here is the agency of the ICH-community, -group or individual practitioners in making decision relating to the care of the material objects that are part of their ICH-practice. Often conflicting interest and questions of power emerge at the surface when museums are custodians of these objects, but several opportunities for deepening partnerships between museums and ICH-communities, -groups or individual practitioners lie herein.
- **Often contextual background information** of a certain item from the museum collection ('the story behind the object') is described by museum personnel as 'intangible cultural heritage' (this interpretation differs from the interpretation in the spirit of the ICH-approach).
- **Oral history interviews that are conducted by the museum staff, or the recordings thereof that are put on display in museums are in themselves no manifestations of intangible cultural heritage, but are often considered as such.** Oral history is a documentation and research methodology that *can* provide information on a certain ICH-practice, but not necessarily. Additionally, if the oral history projects document practices from the past that are no longer performed today, or practices that are not situated in one of the five (inter alia) ICH-domains, these do not fall under the rubric of ICH according to the UNESCO specific definition.
- **Audio-visual or digital material** (images, movies, music, voice recordings ...) can document a certain ICH-practice, but merely collecting or displaying these materials – to enhance visitor experience for example – does not guarantee the actual safeguarding of the ICH-practices they document or portray, nor are these audiovisual or digital materials – however non-tangible they might be – in themselves intangible cultural heritage according to the spirit of to the definition of ICH provided by UNESCO.

*→ Resolving this lack of knowledge among museum-professionals and -experts (and even more widely, among*

*cultural heritage workers in general) is part of 5.2: Contact Sessions – DAY 1. Working groups will focus on the different safeguarding measures and their application/implementation in museum practice and policy – see below.*

**Secondly**, when we look at the different safeguarding measures for intangible cultural heritage we can conclude that museums possess great skills in organizing exhibitions on topics related to ICH which might deepen understanding of ICH and how it functions in society and in communicating this to larger audiences, that it is to say in promotion and raising awareness; and also that they are strong in identifying, documenting and in researching aspects of ICH, but there appears a substantial **lack of knowledge and skills** in the museum field, especially regarding the **participatory aspects of ICH-safeguarding processes** which form a crucial aspect of the ICH-paradigm (or, this participatory aspect is often perceived as overly time-consuming, which in turn makes it unattainable within the scope of the museum work that typically revolves around temporary exhibitions with limited preparation time). Some causes as to why the participatory aspect of ICH is confronted with obstacles in museums:

- The **object/collection-focus** that has traditionally informed museum practice **clashes** with the **people-oriented and participatory perspective** inherent to an ICH-approach.
- Active community participation and community agency<sup>42</sup> is primordial to safeguarding intangible cultural heritage, but, even **in general, participatory museology internationally continues to be in the margins of museum practice**, as we had already stated. Perceived barriers are plenty: there's the question of sharing authority, of conflicting strategic agendas, of staff resistance, et cetera.<sup>43</sup>
- Additionally, with intangible cultural heritage, it is **not so much about the participation of traditional museum audiences or the museum public at large i.e. the 'consumers of heritage'** by, for example making exhibitions more experiential or visually attractive. ICH is about the active participation of those people who are **producers of heritage**.
- Participatory museology requires museum staff to possess **skills and attitudes that differ from the ones traditionally associated with museum work**. These skills are more agogic in nature, having to do with managing long term human interaction processes, processes of action learning, multi-stakeholder dialogue and mediation, sharing authority as well as involving competences from the field of anthropological research.

*→ Investigating these issues relating to the participatory aspects of ICH are an essential part of the entire IMP-project. Additionally, Contact Session 2 (see 5.2) will focus particularly on this dimension of the ICH-paradigm. Investigating necessary professional skills and attitudes is an integral part of the goals of the five planned two-day Contact Sessions (see 5.2).*

And **thirdly**, on top of all the task of taking care of vast collections of objects that inspired their origination, museums today are faced with a **multitude of urgent challenges** – from digitizing, to sustainability, professionalization, collection development, acquisitioning and deaccessioning, challenges regarding illicit trafficking and restitution, the need for local, cross-sectoral and international cooperation, scientific research, infrastructural and depot issues, taking up a role in terms of education and wellbeing, monetary cutbacks from governments, an increasing need to self-sufficiency and the need to comply to demands of commercial culture, et cetera. Incentives to reflect on or develop **new aspects of their work**, such as **intangible cultural heritage, fade into the background** (and are sometimes even contested).

*→ With IMP, we wish to provide museum-professionals and -experts with concrete opportunities and incentives to reflect on the topic of ICH and their possible role(s) therein, and provide them with inspiration about the possibilities and chances that lie in the ICH-approach, next to – of course – inspiring each other and heritage workers at large (including ourselves) on ICH.*

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<sup>42</sup> Referring also to the agency of ICH-groups and individual ICH-practitioners of course.

<sup>43</sup> P. Bienkowski (Paul Hamlyn Foundation), *Communities and Museums as Active Partners: emerging learning from the Our Museum initiative* (London 2014) p. 5.

# ASPIRED GOALS AND OUTCOMES OF IMP: STRATEGIC AND OPERATIONAL DIRECTIVES

Through IMP, the project partner organizations

- **tapis plein vzw** (from Belgium),
- **KIEN-DICH | Kenniscentrum Immaterieel Erfgoed Nederland-Centre for Intangible Heritage** (from the Netherlands),
- **SIMBDEA | Società Italiana per la Museografia e I beni Demoetnoantropologici** (from Italy),
- **MCM-CFPCI | Maison des Cultures du Monde-Centre Français du Patrimoine Culturel Immatériel** (from France) and
- **VMS | Verband der Museen der Schweiz** (from Switzerland)

want to build the capacities of museums, museum-professionals and -experts with regard to safeguarding the Intangible Cultural Heritage of (members of) ICH-communities, -groups and individual ICH-practitioners in the context of museums, bearing in mind the spirit of the UNESCO 2003 Convention.

The Creative Europe Culture Sub-programme – call EACEA/45/2016: Support to European cooperation projects – programme priorities:

## C) CAPACITY BUILDING - TRAINING AND EDUCATION

&

## A) TRANSNATIONAL MOBILITY

provides an optimal framework for obtaining the envisioned goals of this project, focusing **on cross disciplinary peer learning, developing professionals skills and tools, and creating international networking possibilities – encouraging the exchange of good practices within Europe and fostering interdisciplinary international networking experiences – between (I)CH and museum-professionals and -experts.**

The IMP-project is initiated to **fill in the gaps between the principles of the ICH-approach from the 2003 UNESCO Convention and its implementation in museum practice and policy today.** Up to now the effective implementation remains limited, and knowledge of the 2003 Convention remains limited as well among the larger part of museum-professionals and -experts (even among cultural heritage workers in general). The initiative takers of this project therefore aspire to **build capacities of museum-professionals and -experts as to ensure that (members of) ICH-communities, -groups or individual ICH-practitioners can find a well informed and capable partner in museums** that can support them in their safeguarding efforts, without having to omit their own aims, roles and functions as a museum.

To achieve these goals we differentiate between:

- The **STRATEGIC DIRECTIVES**: the aspired goals and outcomes of IMP.
- The **OPERATIONAL DIRECTIVES**: the concrete ways in which IMP aspires to attain these goals.

*Strategic and operational directives are pointed out below and reference is made to the chapters that explain the specific actions more in detail.*

## STRATEGIC DIRECTIVES

1. **Raise awareness** on the topic of ICH&Museums amongst museum- and (intangible) cultural heritage-professionals and -experts.
2. **Develop expertise and practical knowledge**, together with the participants to the project's events, on the topic of ICH&Museums, **notably through the exchange of experiences**; and share this knowledge with a larger audience of museum- and (intangible) cultural heritage-professionals and -experts.

Sub goals:

- **Stimulate reflection** amongst the project's participants on the topic of ICH&Museums. Together with the project's participants look for and **formulate possible answers to five key challenges** (see 5.2) discerned.
  - Together with the project's participants, **examine the skills and attitudes** that would need to be developed in the museum field with regard to safeguarding ICH.
  - Together with the project's participants, **research what policy and practice commitments are primordial** with regard to ICH&Museums.
  - **Develop methodological and practicable tools** (see 5.6) with regard to ICH&Museums, fed by the input of the project's participants.
3. **Foster the development of meaningful connections between existing international heritage networks** (in casu that of museums and that of ICH) and cultivate their sustainability in the long term.
  4. **Foster the exponential development of innovative, participatory ICH safeguarding practices** in museum practice and inspire new projects.

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## OPERATIONAL DIRECTIVES

1. **Organizing real life activities**  
*Developing five contemporary (co-)creations: one in each of the five project partner countries (see 5.1)*  
*Organizing five two-day Contact Sessions on ICH&Museums: one in each of the five project partner countries (see 5.2)*  
*Organizing an international ICH&Museums Conference (see 5.3)*
2. *Feeding the processed results of these activities into the IMP-website, an online knowledge and know-how sharing platform on ICH&Museums*

The IMP-project website (see 5.9) will contain:

- The reports and proceedings of the five Contact Sessions on ICH&Museums (see 5.2)
  - The reports and proceedings of the ICH&Museums Conference (see 5.3)
  - (At least) five position papers on ICH&Museums (see 5.4)
  - (At least) thirty good practice examples on ICH&Museums (see 5.5)
  - An ICH&Museums toolbox (see 5.6)
  - A bibliography on the topic of ICH&Museums (see 5.8)
- resulting in an inspirational ICH&Museums Guidebook (English) and executive summary (English, Dutch, French, German, Italian) > online & hard copy versions (see 5.7)

3. *Develop an appropriate communication and dissemination strategy (see chapter 6) to share the acquired knowledge and know-how with a large audience of museum- and (intangible) cultural heritage-professionals and -experts.*



# IMP PROJECT PARTNER ORGANIZATIONS

In this chapter we elaborate on the five organizations that are the initiative takers of the IMP-project:

- **tapis plein vzw** (from Belgium),
- **KIEN-DICH | Kenniscentrum Immaterieel Erfgoed Nederland-Centre for Intangible Heritage** (from the Netherlands),
- **SIMBDEA | Società Italiana per la Museografia e I beni Demoetnoantropologici** (from Italy),
- **MCM-CFPCI | Maison des Cultures du Monde-Centre Français du Patrimoine Culturel Immatériel** (from France) and
- **VMS | Verband der Museen der Schweiz** (from Switzerland)

These organizations have been in contact for several years already. Before, these contacts were of informal nature, taking place at occasions like international networks and meetings. These contacts have never been fully developed or explored in focused exchanges or formal partnerships. The networking between the organizations happened mainly in the margins of the annual *Intergovernmental Committee Sessions* to the UNESCO 2003 Convention. These meetings have a worldwide scale and address worldwide themes and discussions relating to ICH. During these earlier contacts, the partners in this project proposal concluded that there is **a lot to be learnt from each other within a European scale and scope related to safeguarding ICH**. This IMP-project is an opportunity to mature the before informal and underdeveloped partnership and networks relating to ICH in a European context, and further develop it in the future by addressing other important themes relating to ICH.

The project partners have not specifically been selected on a geographical basis. Nonetheless, they cover different geographical areas ranging from the (north)western, to the central and southern parts of Europe. Instead, this partnership builds on the **leverage and multiplication capacity** that comes from a **partnership of intermediary, network organizations** from Belgium, The Netherlands, Italy, France and Switzerland. It is based on the potential that the different project partner countries provide participants in the IMP-project for having interesting and valuable experiences. The instructive potential stems from the **range of varying museum policies and practices, and the different state of affairs regarding the implementation of ICH-practices in the museums** in these five countries.

Next to general information on the five partner organizations, below we also provide information on **previous ICH&Museums-initiatives** that took place in the project partner countries, and/or refer to books or other types of publications that were published, indicating the **expertise these organizations already possess** and also indicating the **complementarity of the IMP project to cultural actions already undertaken** at national, regional and local levels in the different project partner countries.

## Project language

*The main language employed throughout the project will be **English**. This will have a positive effect: widespread dissemination of the developed tools, and of the knowledge and expertise that will be gained throughout the project is possible in the project partner countries as well as outside of them, English being a lingua franca in and outside of Europe.*

*However, a selection of the most relevant and important outcomes and outputs will be translated in the different languages spoken in the project partner countries, namely **Dutch, German, Italian and French** (see 5.7: ICH&Museums Guidebook and executive summary), in order to **maximize the impact and multiplication effects** of the outcomes of IMP in the project partner countries (by minimizing possible language barriers). They will also be **adapted to national contexts and specificities**.*

## Division of work

*The specifics with regard to the division of work between the different project partner organizations will be elaborated upon in chapter 8.*



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Founded in 2003, NGO tapis plein is recognized and funded as a **centre of expertise** within the Flemish Policy for Cultural Heritage. The organization has its **focus on intangible cultural heritage and heritage participation**. Tapis plein is known for its commitment, development and sharing of expertise in this field. Tapis plein has been **accredited in 2012 as expert organization in the framework of the UNESCO 2003 Convention**. By its initiatives, tapis plein tackles challenges of active dialogue, cultural diversity and sustainable development related to ICH. Tapis plein builds bridges, makes connections and translations between the government, civil society and ICH-communities and -groups. Tapis plein commits itself in **strengthening networks and cooperation, internationally and cross-sectoral**. In 2011 tapis plein won the Flemish Award for Cultural Heritage. Tapis plein also is active in the international ICH NGO Forum, in the Commission for ICH in Flanders and The Netherlands, and in the UNESCO Commission in Belgium. Tapis plein also **moderates the Platform for intangible cultural heritage** in Flanders (website and database on ICH and safeguarding in Flanders), coordinates the Flemish **'ICH-expertise-network'** that consist of five organisations representing the five ICH-domains. The Flemish Government and the Minister of Culture are in charge of the National ICH Inventory.

#### **Previous ICH&Museums initiatives and/or publications in Belgium**

- Tapis plein organized a masterclass: *Intangible heritage and the museum - How can museums safeguard living culture?* with [Marilena Alivizatou](#) (14.10.2014)
- Tapis plein, together with ICOM-Belgium-Flanders, organized of a [Conference](#) (18.05.2015) and developed a [toolkit](#): *The Museum as an open house: on museums, participation and ICH*.
- In the first half of 2015, the 'Flemish ICH-expertise-network', compiled of centers of expertise<sup>44</sup> that are based in Brussels and Flanders, that cultivates the paradigm of safeguarding intangible cultural heritage, questioned the museum field in Flanders and Brussels, on their knowledge of the ICH-paradigm and on the ways that they implement it in their museum work. The findings of these interviews were qualitatively and quantitatively analyzed, and summarized in a report and plan of action: [Preparatory policy note: Toward a plan of action for ICH&Museums in Flanders 2015-2016](#). It was presented to the Flemish Museum Council, ICOM Flanders and to cultural heritage policy makers.
- In 2016, twenty additional museums were questioned on methodological preferences ('*What kind of instruments/tools/work modalities... would cater to your needs?*') with regard to learning more on implementing ICH-safeguarding measures in museum policy and practice. A [second plan of action](#) resulted from this. Included in this plan of action were:
  - the organization of an [experimental ICH&Museums Workshop](#) (13.06.2016) organized by tapis plein and the ICH-expertise-network. For this workshop, a template was created, that allowed museum teams to visualize their current museum practice in relation to intangible cultural heritage and the safeguarding thereof.
  - [working visits to museums](#) in Belgium that have developed interesting ICH-safeguarding-practices, e.g. Texture (Kortrijk), Musée du Doudou (Mons), Musical Instruments Museum (Brussels)... For these visits, tapis plein invited other Flemish ICH- and/or museum-professionals and -experts to come along and try out some test case-tools tapis plein had developed with a view towards realizing [brainstorm exercises](#) (see 5.6);
  - compiling an informative [digital debriefing](#) on ICH (in general). This digital debriefing was sent to all Flemish museums on June 2, 2016 with the intention of raising awareness about ICH.
  - Taking the lead in the preparation of an international project on capacity building with regard to ICH&Museums.

*Tapis plein will take up the role of **leading partner** in this Intangible Cultural Heritage and Museums Project.*

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<sup>44</sup> The ICH-network consists of members of five centres of expertise: tapis plein, CAG, ETWIE, Het Firmament, Resonant, LECA and FARO. Each of these organizations takes up a role in safeguarding ICH. They all have expertise relating to one of the five ICH-domains, and support ICH-communities and -group in their safeguarding efforts. Their networks consist of cultural heritage cells, centers of expertise, folk culture organizations, museums and archives and all types of ICH-practitioners.

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The *Dutch Centre for Intangible Heritage* is a **centre of expertise for intangible cultural heritage safeguarding** in the Netherlands. It **coordinates the National Inventory** of Intangible Cultural Heritage in the Netherlands. The Centre **supports and advises ICH-communities** and has also an important **advisory** function towards the Dutch government. Its main tasks, apart from assisting the ICH-communities and raising awareness within Dutch society, are to develop safeguarding methodologies, set up a research agenda, and reflect on all kind of issues connected with intangible heritage. As a **network institution** it cooperates with other heritage institutions, nationally and internationally, for instance in connection with the ICH NGO Forum of NGOs accredited within the framework of the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

#### Previous ICH&Museums initiatives and/or publications in the Netherlands

- In 2011, *Museumpeil*, the professional magazine for museum workers in the Netherlands and Belgium, published a [theme issue on intangible heritage and the museum](#);
- In 2012 the Dutch Centre for Intangible Heritage contributed to a theme issue on community museums: Albert van der Zeijden, '[Van materieel naar immaterieel erfgoed: een pleidooi voor een 'actief' community begrip](#)' ['From tangible to intangible heritage: a plea for an active understanding of 'community'], in: *Quotidian* 3 (2012) March 2012;
- The Dutch Centre for Intangible Heritage attaches great importance to the development of knowledge on ICH and works together with universities and other higher education organizations on this matter. Next to developing a 'research agenda', DICH also supervises students of the Utrecht University and Reinwardt Academy (Amsterdam) on their internships and master's or bachelor's theses, educating future museum professionals on ICH. On several occasions staff of DICH has given lectures on intangible cultural heritage in courses at Utrecht University and Reinwardt Academy.
- In 2014 Dutch Centre for Intangible Heritage commissioned the research project [Samenwerken? Hoe immaterieel erfgoedgemeenschappen en musea samenwerken](#) [Working together? How intangible heritage communities and museums cooperate], an in-depth research of seven museums specialized in aspects of the culture of everyday life;
- The Dutch Centre for ICH has supported the Open Air Museum in Arnhem and members of the Dutch circus community in co-creating an exhibition on circus culture (*Hooggeëerd Publiek*, from 29.11.2014-11.01.2015). They compiled an extensive [evaluation report](#) on their experiences;
- Currently the Dutch Centre for ICH is actively supporting and advising some experimental projects on ICH&Museums in Museum Catharijneconvent in Utrecht (*Feest!*) and at the Zuiderzeemuseum in Enkhuizen (*Pietendorp*)
- In 2016 the Dutch Centre for ICH published articles on ICH&Museums
  - '[Feest! Samenwerking gemeenschappen en musea. Weet wat je viert](#)' ['Feast! Communities and museums cooperating. Know what you are celebrating'], in: *Immaterieel Erfgoed* 1 (2016) 3, p. 9-14;
  - '[Voordelen & tips voor borging. Wat kun je doen als museum of erfgoedorganisatie?](#)' ['Safeguarding: benefits and tips. What you can do as a museum or heritage organization?'], in: *Immaterieel Erfgoed* (2016) p. 42-43.



## SOCIETÀ ITALIANA PER LA MUSEAGRAFIA E I BENI DEMOETNOANTROPOLOGICI (SIMBDEA) – IT | PROJECT PARTNER

[Website](#) | [Facebook](#) | [National ICH Inventory](#)

SIMBDEA (the Italian Society for Museum and Heritage Anthropology) puts the **anthropological perspective** and **ethnographic methodologies** at the service of the documentation, production, enhancement and dissemination of **multiple informed views on museums and (tangible and intangible) heritage**, seen as the crucial sites where to engage in activities of intercultural education, shared cultural production, and experimental practices of representation. It promotes a broad and unitary vision of heritage, with no distinction between its tangible and intangible expression. Following its UNESCO ICH accreditation (2010), in 2012 **SIMBDEA-ICH** was created, an internal division specifically dedicated to intangible cultural heritage. Its goals are to **strengthen and update communities' theoretical and methodological tools**, share anthropological knowledge and ethnographic experience, and advocate (at the national and international level) for the safeguarding and enhancing of cultural heritage and the respect of both its bearers and professionals. The association is activating innovative experiences in these five domains:

- **identification, documentation, research (including inventory-making):** SIMBDEA's network of museum and heritage scholars and professionals regularly engages (both in museums, universities and territories) in activities of identification, documentation, and research on ICH.
- **preservation, protection, safeguarding:** SIMBDEA's associates working in ethnographic museums throughout the national territory especially focus on the safeguarding and enhancement of the intangible dimensions of the collections they preserve, and regularly promote campaigns of documentation and public events aimed at the safeguarding and enhancement of both historical and contemporary local knowledge and know-how.
- **promotion, enhancement:** The ethnographic museums, local community museums and heritage communities connected to SIMBDEA regularly engage in both local and national activities, aimed to promote and enhance the local ICH of the communities who live in their surroundings. SIMBDEA is currently working to create and develop a network among the existing Italian accredited NGO's working in the field of ICH, so to jointly further promote and enhance it. A more strong dialogue among heritage communities, ICH traditional bearers/communities and museums will be proposed in the next General Assembly of the Association (Florence, 2017).
- **transmission, (non-)formal education:** SIMBDEA's associates who work in museums, universities and with heritage communities, consider crucial the education of new generations to the intangible dimensions of cultural heritage and the related contemporary social processes in which they act as protagonists. SIMBDEA is now partner of the Florence University, for the training course *Heritages* (first edition in 2016), developed in a dialogue between anthropologists, pedagogues, professionals of participatory approaches to heritage, different local associations and museums, in dialogue with the ICH NGO forum.
- **revitalization:** Working to build a more important sensibility of heritage communities about their memory and living ICH, SIMBDEA contributes to the safeguarding, valorization and revitalization of local knowledge and traditions.

### Previous ICH&Museums initiatives and/or publications in Italy

- At the event organized by SIMBDEA for the Italian ratification of the Convention in 2008, *The museums for intangible heritage*, 375 museums reacted and attended a national event in Rome. The event, *Porte Aperte alle Tradizioni Italiane*, was commissioned by the Italian Ministry of culture and organized by SIMBDEA, in January 2008.
- In 2013, in collaboration with the Lombardy Region, for the tenth anniversary of the 2003 Convention, SIMBDEA was the coordinator of an international symposium on Intangible cultural heritage in Italy: *The Intangible Cultural Heritage (ICH) between civil society, research and institutions*. An important number of



accredited Italian ICH NGOs and network of museum/ecomuseum attended the event.

- In 2014, in the framework of the *Periodical Report* (delivered every six years by States Parties to the UNESCO Secretariat of the 2003 Convention), the NGO SIMBDEA disseminated a questionnaire on ICH to a large number of museums and accredited NGOs. Some interesting points of view are collected and analysed in the Report (by SIMBDEA for the Ministry of Culture and Tourism): *Intangible Cultural Heritage in Italy and the 2003 UNESCO Convention: territories, networks, museums.*
- SIMBDEA is working in different micro-projects with museums involved in ICH projects in Italy, among others:
  - The re-framing of the permanent exhibition in Cocullo, Abruzzo, in the context of an Urgent Safeguarding plan of the ritual.
  - The new project of a thematic park on traditional games in Verona, in the frame of a multinational nomination for the *Best Safeguarding Practices Register*.
  - The project *Atlas of Intangible heritage* of the Casentino Ecomuseum.
- With the ICOM *carta di Siena* on museum and cultural landscape (July 2014), the role of museums as 'presidi dell'immateriale' (presidium of the intangible cultural heritage) was proposed. SIMBDEA is a contributor of this collective document. In November 2016, SIMBDEA will contribute to the National Conference (permanent Conference of Italian Museum Associations) of presentation of this document, in Cagliari.

NOTE: Contrary to the other project partner organizations, SIMBDEA is a volunteer organization. This has some implications that will be elaborated upon later in this Detailed Description (chapter 10).

**Maison des Cultures du Monde -  
Centre Français du Patrimoine Culturel Immatériel -  
CFPCI – FR | PROJECT PARTNER**

[Website](#) | [Facebook CFPCI](#) & [Facebook Maison des Cultures du Monde](#) | [National ICH Inventory](#)

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The *Maison des Cultures du Monde* (MCM) is committed to **promoting cultural diversity and intangible cultural heritage**. It welcomes traditional performing arts, publishes recordings of traditional music and an annual revue, organises professional training and scientific symposia. The MCM is an accredited NGO to provide advisory services to UNESCO's Intergovernmental Committee for the safeguarding of ICH. Its international resource centre, hosting collections of archives and objects, is located in Brittany. In accordance with the UNESCO 2003 Convention, ratified by French government, the Ministry for Culture has designated this centre as a **competent body for the safeguarding of ICH on its national territory**: the French Centre for ICH i.e. *Centre Français du Patrimoine Culturel Immatériel (CFPCI)*. Dedicated to raising awareness and debating on living heritage (exhibitions, workshops, conferences), the CFPCI is an **intermediary providing expertise to the government and information to ICH-communities through intensive networking**.

**Previous ICH&Museums initiatives and/or publications in France**

In France, a dozen exhibitions around ICH were launched recently, prompting the organization of a symposium on May 19, 2015 at the Ethnographic Museum of Bordeaux: *Exposer le PCI ? Etat des lieux*. CFPCI initiated or was associated with several of these projects:

- *Le PCI qu'est-ce que c'est?* – traveling exhibition by CFPCI
- *Patrimoines culturels immatériels de l'Unesco en France* – traveling exhibition by the organisation 'France PCI', coordinated by CFPCI
- *Extraordinaire quotidien* – physical and virtual exhibition by Musée d'ethnographie de Bordeaux
- *Le patrimoine vivant. Etre et transmettre* – exhibition by Musée de la Corse
- *A la découverte du patrimoine culturel immatériel de Bretagne* – traveling exhibition by the organisation 'Bretagne Culture Diversité'

In 2011, the *Federation of Ecomuseums and Museums of Society* (FEMS), bringing together 170 structures, significantly dedicated its annual meeting to ICH and then brought a virtual exhibition project to 'show how ecomuseums and museums of society, that have always been working on the issues of living expressions, memory and transmission, seized themselves of that notion'.

Additional partner / third country

**VERBAND DER MUSEEN DER SCHWEIZ (VMS) – CH | THIRD COUNTRY**

**Website | [National ICH Inventory](#)**

.....

Founded in 1966 as a merger of the museums of Switzerland and the Principality of Liechtenstein, the *Verband der Museen der Schweiz* (VMS) gathers more than 750 institutional members **and represents the interests of all museums in Switzerland and Liechtenstein** in encounters with authorities and the public. It promotes contact between museums, sets standards and serves as a forum for ideas and exchanges of experience. VMS is a partner of ICOM Switzerland, the Swiss national committee of the International Council of Museums.

*Some notes on the participation of the Swiss partner in the IMP-project:*

*Contrary to the other organisations, the VMS is not Swiss' intermediary ICH-organization. VMS is primarily active as an intermediary in the museum sector.*

*The Federal Office of Culture (FOC) / Bundesamt für Kultur (BAK) is the administrative body in charge of implementing the UNESCO 2003 Convention in Switzerland. In Switzerland, the federal authorities (i.e. FOC) and the cantons share the inventorying responsibilities. While the cantons oversee the content (identifying and documenting living traditions in their territory), the federal authorities act as coordinator.*

*Switzerland is currently not an eligible country to the Creative Europe programmes – it is referred to as a 'third country'. The Swiss – and then namely the VMS, as elaborated below – have, however, acquired **pioneering insights and already taken several actions with regard to safeguarding ICH in/ with museums**. They are keen on sharing all this expertise with the other participants in IMP and wish to learn from inspiring examples that will be presented during the project. Because of that, the FOC will provide funding for the Swiss participation and give a mandate to the VMS to participate to this international cooperation project. The FOC also intends to stay at the disposal of the project leader to informally assist the communication and networking of the project within the limits of its capabilities.*

#### **Previous ICH&Museums initiatives or publications in Switzerland**

The VMS, in association with the FOC, launched a national campaign dedicated to exhibiting and mediating living traditions in museums in 2014-2015, resulting in:

- a national conference on ICH (March 28 and 29, 2014), titled: *Die Darstellung des Immateriellen im Museum*;
- a Museum Day on ICH (May 17, 2015), titled: *Lebendige Traditionen*
- publications:
  - practical recommendations: VERBAND DER MUSEEN DER SCHWEIZ, *Lebendige Traditionen im Museum*, 2015 (16 pages);
  - a scientific publication (in French/German): BUNDESAMT FÜR KULTUR, VERBAND DER MUSEEN DER SCHWEIZ, MUSEUM FÜR KOMMUNIKATION, ALPINES MUSEUM DER SCHWEIZ & HIER UND JETZT, *Lebendige Traditionen Ausstellen*, 2015 (272 pages). [Introductory chapter 1](#) / [Introductory chapter 2](#)
  - S. Kosłowski, *A Closer Look at Urban Life. Exhibitions as Forums for Visualising the Present* (to be published in November 2016 by the Historical Museum of the City of Kraków, Poland).

*All project partner organizations detect a lack of knowledge on the side of museum-professionals and -experts on the topic of ICH, and they observe that museums in their respective countries have not collectively 'taken the turn' of ICH. Nonetheless, they also wish to share inspiring practices (although rather isolated examples) that merit attention with the participants of this project and by doing so inspire peer learning between ICH- and museum-professionals and -experts. They all want to raise awareness on the topic of ICH&Museums in their respective countries; wish to explore the potential (for community participation, sustainable development, cultural diversity...) inherent to the 2003 UNESCO Convention with regard to museums; and have detected the need to develop methodological tools that can help museum personnel in safeguarding ICH together with its practitioners.*



# IMP ADVISORY BOARDS: STEERING GROUP AND THINK TANK

## IMP STEERING GROUP

### MEMBERS

A **Steering Group for IMP** will be formed by one designated member from every project partner organization. Their resumes can be found in the *Partnership Information* form. These members are:

- For TP: Evdokia Tsakiridis (IMP project manager)
- For CFPCI: Séverine Cachat
- For KIEN: Albert van der Zeijden
- For SIMBDEA: Valentina Lapicciarella Zingari
- For VMS: David Vuillaume<sup>45</sup>

### TASKS

During the course of 2016<sup>46</sup>, the aspiring Steering Group members have jointly **prepared the project proposal** on IMP (online editing of draft versions prepared by the leading partner + discussing key elements via conference calls and a preparatory meeting in Paris (FR) on 25-26.08.2016).

During the project, the Steering Group members will **oversee the implementation of the IMP-project**: they will reflect on its progress and course, and discuss the form and specific content of the project's outcomes and outputs during several Steering Group meetings (see below). Project manager Evdokia Tsakiridis will coordinate the Steering Group. **Day-to-day issues relating to the project and its events** will be regularly discussed among the Steering Group members via e-mail or conference calls. They will use a shared Dropbox account to be able to easily exchange and edit all the necessary documents. Several **Skype meetings** with the entire Steering Group will be planned on occasions that there would be a longer period of time in between real life meetings.

The members of the Steering Group will as well form an **online editorial board**, deciding on, and co-authoring, the contents for the IMP-website (see 5.9), the ICH&Museums Toolbox (see 5.6), the ICH&Museums Guidebook and executive summary (see 5.7), questionnaires, templates, et cetera. The Steering Groups members will also reflect and decide on the contents of the **ICH&Museums Conference** (see 5.3).

The individual Steering Group members are the ones responsible for the **organization of the Contact Sessions** (see 5.2 and chapter 8) in their respective countries, every time, in close collaboration with the project manager/leading partner. During the preparation of each Contact Session, communication between the project manager and the Steering Group member organizing the Contact Session will intensify greatly. The individual Steering Group members will also advise and provide guidance in the context of the **contemporary (co-)creations** (see 5.1) that will be developed in their respective countries.

All Steering Group members will of course **be present and actively participate** in all of the **Contact Sessions** and the **ICH&Museums Conference**.

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<sup>45</sup> Since VMS, as a partner from a 'third country', does not need to provide information in the Partnership Information form, the resumé of David Vuillaume provided in Attachment 1.

<sup>46</sup> A first version of the IMP project was submitted in 2015 for funding with Creative Europe, but did not receive a grant. The initiative takers however have again bundled their powers to further develop the initiative, bearing in mind the feedback the project received from Creative Europe, and prepared a new proposal on the topic of ICH&Museums.

## MEETINGS

### Preparatory meetings

- On August 25&26, 2016 in Paris (FR) the aspiring Steering Group members assembled during a **preparatory meeting** to discuss key elements and finalize the draft version of the project proposal for IMP.
- Evdokia Tsakiridis met with **Gudrun Heymans**, head of the **Creative Europe Culture Desk** in Brussels (BE) on 15.09.2016; participated in the **workshop** 'preparing a grant application for cooperation projects', held by **Jolien Willemsen (EACEA)** and **Gudrun Heymans (Creative Europe Culture Desk)** in Brussels (BE) on 27.09.2016; and attended the **Creative Europe Showcase Conference** in Brussels (BE) on 27.10.2016.
- Meetings were held with: ICOM International (Paris (FR), 26.08.2016), Secretariat of the UNESCO 2003 Convention (Paris (FR), 26.09.2016).
- Valentina Lapicciarella Zingari has contacted **Angela Colonna** and **Ferdinando Mirizzi** at the new **UNESCO chair in Matera** (*Mediterranean Cultural Landscape and Communities of Knowledge*), and obtained the availability to coordinate and host the final evaluation meeting in accordance with the **2019 Matera European Capital of Culture programme**.

During the IMP-project, the Steering Group will assemble on several occasions in real life:

- During a **kickoff meeting** in the Netherlands (in the spring of 2017, exact date depending on Creative Europe's awarding decision).
- **During a Steering Group meeting after every Contact Session** (see 5.2), discussing and reflecting the events' outcomes; generating ideas for developing ICH&Museums Toolbox-items (see 5.6):
  - On November 9, 2017 in Rotterdam (NL)
  - On March 1, 2018 in Palermo (IT)
  - On September 27, 2018 in Zürich (CH)
  - On February 7, 2019 in Aubusson (FR)
  - On May 10, 2019 in Brussels (BE)
- In December 2019, on the occasion of the **launching event** for the ICH&Museums Guidebook (see 5.7) and for a **final evaluation meeting** in Matera (IT), European Capital of Culture 2019.

**Skype meetings** with all members of the Steering Group will be planned (exact dates to be decided):

- |                               |                           |
|-------------------------------|---------------------------|
| – beginning of September 2017 | – mid March 2019          |
| – mid December 2017           | – beginning of July 2019  |
| – end of April 2018           | – mid October 2019        |
| – end of June 2018            | – end of February 2020    |
| – end of November 2018        | – beginning of April 2020 |

NOTE: If 2018 will officially be proclaimed the European Year of Cultural Heritage, the IMP Steering Group aspires to contribute to its aims from within current day cultural heritage practice by developing a meaningful activity in the context of IMP.



During the preparatory meeting in Paris (FR), August 25-26, 2016.

## IMP THINK TANK

Next to the Steering Group, **a second advisory board** for IMP will be initiated at the start of the project: the IMP Think Tank.

## TASKS & MEMBERS

### Independent advisors

The IMP Think Tank is formed by **experienced and skilled professionals** working in the cultural heritage sector, that were recommended by the Steering Group members during the preparatory meeting in August 2016 because of their high degree of expertise in the cultural heritage sector in their respective countries. They will act as **independent advisors** and take up the role of **sounding board** for the Steering Group members concerning the project in general, and more specifically with regard to the ICH&Museums Conference (see 5.3) and the ICH&Museums Guidebook (see 5.7).

Think Tank members are:

- Florence Pizzorni (FR)
- Hendrik Henrichs (NL)
- Rosario Perricone (IT)
- Walter Leimgruber (CH) or Thomas Antonietti (CH) (*still to be decided*)
- Marc Jacobs (BE)
- Jorijn Neyrinck (BE)

*Their intention declaration and resumes can be found in Attachment 2.*

### ICH and museum sector representatives

The project's initiative takers are happy to welcome representatives from important international stakeholder organizations from the field of ICH on the one hand, and from that of museums on the other hand to provide their views, opinions and expertise on the IMP-project, its course and its outputs:

- A representative from the **ICH NGO Forum**. See their *Letter of intent*, provided in Attachment 3.

#### ICH NGO FORUM

The **ICH NGO Forum** is the platform for communication, networking, exchange and cooperation for NGOs accredited by UNESCO to provide advisory services to the Intergovernmental Committee in the framework of the 2003 UNESCO Convention for the safeguarding of Intangible Cultural Heritage.

NGOs are a pillar for the safeguarding of the World's living traditions, together with the holders of these traditions and the States. The Forum also welcomes NGOs that are active in the field of ICH and are in the process of accreditation.

The ICH NGO Forum organizes meetings and symposia on shared international challenges in the safeguarding policies and practices of ICH, and is particularly committed to follow the implementation and the evolution of the 2003 Convention. Periodic meetings take place simultaneously with the sessions of the Convention's General Assembly (every two years in June) and of the Intergovernmental Committee (annually in December).

- A representative from **ICOM International**. See their *Letter of intent*, provided in Attachment 4.

#### **ICOM International**

'The International Council of Museums (ICOM) is the only international organisation representing museums and museum professionals. Since 1946, ICOM has assisted members of the museum community in their mission to preserve, conserve and share cultural heritage. ICOM also takes advice from institutional partners to achieve its objectives. ICOM is governed in an inclusive and hierarchical manner, on an international level. The organisation gathers more than 35,000 members and is made up of National Committees, which represent 136 countries and territories, and International Committees, which gather experts in museum specialties worldwide. ICOM Secretariat is situated at UNESCO House, Paris, France.'<sup>47</sup>

- A representative from **NEMO**. See their *Letter of intent*, provided in Attachment 5.

#### **NEMO**

The Network of European Museum Organisations (NEMO) was founded in 1992 as an independent network of national museum organisations representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for over 30.000 museums across Europe.<sup>1</sup>

NEMO connects European museums and their organisations to help to ensure their place in the cultural development of Europe. NEMO fosters European policies that help museums in fulfilling their role as keepers of cultural heritage by promoting their importance to European policy makers. NEMO supports European museums in their aim to learn from each other by networking and co-operation and shows them ways to participate in the existing European cultural policies in its function as an information channel between European institutions and museums. NEMO believes that museums are key players in safeguarding cultural heritage and they are central figures on the way for a better understanding within Europe.<sup>48</sup>

## MEETINGS

The **Think Tank** will assemble on several occasions during IMP in so-called **Think Tank Meetings**. Their participation is *required*:

- during the first Contact Session in NL & Steering Group meeting afterwards;
- during the third Contact Session in CH & the Steering Group meeting afterwards (special focus: *discuss the contents of the ICH&Museums Conference*);
- during the fifth Contact Session in BE & the ICH&Museums Conference & the Steering Group Meeting afterwards (special focus: *advise on the contents of the guidebook*);
- during the final evaluation meeting;

and their participation is *facultative* during the second and the fourth Contact Session.

Next to attending these real life meetings, the IMP Think Tank members have stated that they are at the disposal of the project partner organizations, committing themselves to formulate their opinion, vision or judgment on certain (fundamental) questions that might arise during the course of the project.

The IMP Steering Group also has invited **representatives from the respective national museum organizations** from each project partner country, to **participate in the Contact Session in their respective countries**, and warmly welcome their **confirmed support in the organization** of the Contact Sessions, in casu:

- **From NL:** Museumvereniging
- **From IT:** ICOM Italy
- **From CH:** ICOM Switzerland
- **From FR:** ICOM France
- **From BE:** ICOM-Belgium-Flanders

<sup>47</sup> ICOM, *The organisation* (Accessed 31.10.2016).

<sup>48</sup> NEMO, *About us* (Accessed 31.10.2016).

# IMP PROJECT OUTPUT

IMP will realize several clearly discernable project activities and project outputs:

- Five Contemporary ICH&Museums (co-)creations (CCCs)
- Five Contact Sessions (CSs)
- An international ICH&Museums Conference
- Five position papers on ICH&Museums
- An overview of good practice examples on ICH&Museums (at least 30)
- An ICH&Museums Toolbox
- An ICH&Museums Guidebook (in English) and an executive summary (in English, Dutch, German, Italian and French)
- An bibliography on the topic of ICH&Museums
- A ICH&Museums-website: the knowledge and know-how sharing platform of the project

## 5.1 FIVE CONTEMPORARY ICH&MUSEUMS (CO-)CREATIONS (CCCS)

IMP sets as one of its goals to **contribute to and stimulate the development of innovative practice experiences** that, in the future, can offer inspiration for museums to support (members of) ICH-communities, -groups or individual ICH-practitioners in safeguarding their intangible cultural heritage and the project wants to provide museum staff with the necessary tools, skills and capacities to do so.

During the course of the project, IMP will therefor provide a **creative impulse** in each of the five project partner countries consecutively by offering (members of) ICH-communities, -groups or individual ICH-practitioners (from throughout the different ICH-domains) a **forum, advice and financial support** (1.500 euro) for setting up a **contemporary (co-)creation or performance rooted in ICH, in interaction with a museum**.

A **call for proposals** towards (members of) ICH-communities, -groups and individual ICH-practitioners will be launched in the project partner country several weeks before the Contact Session will take place in that specific country (see: 5.2). In their response to the call for proposals the (members of) ICH-communities, -groups and individual ICH-practitioners are asked to describe their **ideas/needs/wants on partnering up with a museum with regard to safeguarding their ICH-practice**. Out of these proposals, one project will be selected by the Steering Group to be implemented in practice in the weeks preceding the Contact Session in that specific country.<sup>49</sup>

The host Steering Group member organising the Contact Session in his/her country will **provide guidance and advice** during the (co-)creation process, towards the ICH-practitioners and museum staff involved in the realisation of the contemporary (co-)creation.

During the first evening of every Contact Session the **results of the (co-)creative process** will be presented to the participants of the Contact Session by the ICH-practitioners and involved museum staff, and they will elaborate upon the (co-)creative **development process** that they have partaken in. IMP will stimulate the involved museums to incorporate the results of the CCCs in their presentation (temporary or permanent exhibitions / website / ...).

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<sup>49</sup> Selection criteria would include, for example:

- The degree of active community involvement
- The proposal being interesting with regard to interaction with the proposed museum (the team, the collection ...)
- The overall creativity of the proposal



**Evaluation reports** on the (co-)creative processes and their results will be uploaded to the good practice examples section of the IMP-website (see 5.5), making sure that developed knowledge and practice experience are available to interested peers. A short video on each contemporary (co-)creation will be produced, for documentary and promotional purposes.

## 5.2 FIVE CONTACT SESSIONS (CSS)

During the course of IMP, **one Contact Session (CS) in each of the five project partner countries** will be organized. These Contact Sessions are a series of **five capacity building events with two-day programs**. The Contact Sessions will take place:

- in the **Netherlands** on **November 7-8, 2017**;
- in **Italy** on **February 27-28, 2018**;
- in **Switzerland** on **September 25-26, 2018**;
- in **France** on **February 6-7, 2019**;
- in **Belgium** on **May 7-8, 2019**.

## CHALLENGES

The Contact Sessions are organized on the basis of a selection of **key challenges** that are **at the intersection of contemporary ICH- and museum-practice**. These challenges are:

Intangible cultural heritage, museums and DIVERSITY  
Intangible cultural heritage, museums and PARTICIPATION  
Intangible cultural heritage, museums and URBAN SOCIETIES  
Intangible cultural heritage, museums and INNOVATION  
Intangible cultural heritage, museums and CULTURAL POLICIES

Additional info on the scope of each challenge will be given below (see p. 35-41).

The five key challenges were selected on the basis of a questionnaire in which the project partner organisations stated current-day challenges that they identify in their respective countries with regard to contemporary ICH- and museum-practice. Out of an elaborate enumeration of challenges, the Steering Group deducted the abovementioned five *key challenges*. These key challenges are **shared areas of interest for contemporary ICH- and museum-practice**; and **challenges commonly experienced and shared throughout the five project partner countries**. *Does the ICH-paradigm offer museums innovative approaches that can help tackle these challenges? And how can capacities be built to tackle these challenges?*

## OBJECTIVES OF THE CONTACT SESSIONS

The specific **objectives** of these Contact Sessions are **twofold** and are oriented towards target audiences that partially overlap (as you will read below). The activities that will take place on DAY 1 and DAY 2 of the Contact Sessions are adapted to be in line with specific objectives, and in line with the interests of the specific types of audiences that will participate in either DAY 1, or DAY 1 *and* DAY 2 of the Contact Sessions.

The objectives of **DAY 1** of every Contact Session are to **sensitize and raise awareness** on the ICH-paradigm in general, and **provide inspiration on ICH&Museums** by exchanging good practice experiences from within each of the project partner countries.

The objectives of **DAY 2** of every Contact Session are to develop **reflection and expert and practical knowledge** on the intertwining relation between ICH, Museums and the Contact Session-challenge under scrutiny.

## PARTICIPANTS

In line with the objectives set out, **DAY 1 of every Contact Session is accessible to a large number of public.** Invited to DAY 1 of every Contact Session are:

### Ca. forty heritage- and museum-professionals or -experts from the country hosting the Contact Session

Professionals and experts from the hosting country, ranging from all different types of cultural heritage and museum workers to people working in cultural heritage policy or cultural heritage education, et cetera, with a broad interest in ICH&Museums and in the challenge of the CS, are invited to participate in the Contact Sessions.

→ *Open subscription*

### Ca. five ICH-practitioners from the country hosting the Contact Session

- The active participation of ICH-practitioners to the Contact Sessions is crucial to IMP. However, sending an open invitation to *all* ICH-practitioners from a certain country to participate in a Contact Session would unfortunately not be feasible. The initiative takers of IMP therefore opt to request a number of ICH-practitioners **to play an active role in the Contact Session-program** (see below, in the program of DAY 1).
  - The initiative takers of IMP will invite a number of ICH-practitioners to take up the role of 'ambassadors', voicing the opinion of ICH-practitioners 'by and large'.
  - Because of the condition that the project partner organisations are familiar with working with ICH-practitioners, the Steering Group members have a good insight into who would be suited and willing to take up this role. ICH-ambassadors will be **personally requested** by the Steering Group members to participate in a Contact Session, making sure that a diversity of voices and experiences will be represented.<sup>50</sup>
- *Catering and travel costs for the ICH-ambassadors during the Contact Sessions would be covered by the Creative Europe grant.*

### Twenty (four from every project partner country) professionals/experts active in the museum field with a specific expertise in the ICH&Museums-challenge under scrutiny. In what follows, for the sake of readability, we will call this group of people the 'international museum expert group' (IMEG).

- Participation to the 'international museum expert group' is subject to a written solicitation procedure. Out of the applicants, four people from every project partner country will be invited to participate to a Contact Session.
- Qualified for participation in these 'international museum expert groups' are:
  - Staff members from museums (ranging from curators, educators and public workers, to directors, to collection management staff or staff working with communities or volunteers, et cetera) that have affinity with the subject of the specific Contact Session they are applying for and that have recently developed a good practice on ICH.
  - Next to museum staff, also other museum-professionals or -experts that meet the requirements for participation (described below) can be invited. For example former museum staff, national/regional/local government staff (e.g. policy makers), independent experts, scholars, et cetera.
- In order to be selected, applicants that wish to partake in the 'international museum expert group', will need to elaborate on:
  - Their motivation to participate in a specific Contact Session, their expertise in the challenge under scrutiny, info on the status quo of ICH&Museums in their workplace.

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50 These ICH-ambassadors are additional participants, other than the ICH-practitioners involved in the contemporary (co-)creations.

- Describe a good practice example they have realised on ICH&Museums, relating to the challenge of the Contact Session.
- They will also need to commit to:
  - Preparing and presenting a presentation on the good practice example they have submit.
  - Actively participate in working groups and discussions of the Contact Session.
  - Providing extensive feedback on the Contact Session (i.e. filling in a questionnaire with regard to quantitative and qualitative assessment of the project and its contents, see chapter 7).
- Based on the quality of the applications, four people from every project partner country will be selected by the Steering Group to be part of the 'international museum expert group' for a certain Contact Session.
- The composition of the 'international museum expert group' will vary with every Contact Session, but it is possible that some experts/professionals will attend more than 1 Contact Session.
- *The accommodation, catering and travel costs for the 'international museum expert group' during the Contact Sessions would be covered by the Creative Europe grant.*

**We will refer to the following group of participants as the 'observer group'. Nonetheless some of these people will play active roles in the program of DAY 1 and DAY 2 of the Contact Sessions and all of them have an important function with regard to valorising or realising the project's outcomes.**

The 'observer group' consists of:

- The **5 Steering Group members (+ 1 staff member from BAK/FOC - CH)**
- The **Think Tank members** (obligatory presence during CS 1, 3 & CS 5; facultative presence during CS 2 & 4)
  - **6 independent advisors**
  - **4 sector representatives:**
    - 1 ICOM International representatives
    - 1 NEMO representative
    - 1 ICH NGO Forum representative
    - 1 member of national museum organization from the country hosting the CS
- **1 methodology specialist** (see 5.6)
- *The accommodation, catering and travel costs of the 'observer group' during the Contact Sessions would be covered by the Creative Europe grant.*

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In line with the objectives set out, **DAY 2** of every Contact Sessions **hosts two types of participants**, namely:

- The 'international museum expert group' described above
- The 'observer group' described above

	<p><b>OBJECTIVES</b> of CS DAY 1: <b>sensitize and raise awareness</b> on the ICH-paradigm in general and <b>provide inspiration on ICH&amp;Museums</b> by exchanging good practice experiences from within each of the project partner countries.</p> <p><b>PARTICIPANTS (ca. 85):</b></p> <ul style="list-style-type: none"> <li>– Ca. 40 heritage- and museum-professionals/experts from the country hosting the CS with an broad interest in the theme of the CS</li> <li>– Ca. 5 'ICH-ambassadors' from the country hosting the CS</li> <li>– The 'international museum expert group' (20 people)</li> <li>– The 'observer group' (ca. 17 people)</li> </ul> <p><i>The first day of every Contact Session takes places in a 'host museum' that represents an inspiring example with regard to the Contact Session-challenge under scrutiny.</i></p>	<p><b>OBJECTIVES</b> of CS DAY 2: <b>develop reflection, expert and practical knowledge</b> on the intertwining relation between ICH, Museums &amp; the Contact Session-challenge under scrutiny</p> <p><b>PARTICIPANTS (ca. 40):</b></p> <ul style="list-style-type: none"> <li>– The 'international museum expert group' (20 people)</li> <li>– The 'observer group' (ca. 17 people)</li> </ul>	
(CONTACT SESSION DAY -1)	<b>CONTACT SESSION DAY 1 'OPEN DAY'</b>	<b>CONTACT SESSION DAY 2 'EXPERT DAY'</b>	<b>(CONTACT SESSION DAY +1)</b>
	<p><b>PROGRAM DAY 1:</b></p> <p><b>Morning program (9.30h-12.00h)</b></p> <p><b>1) Plenary welcome and general introduction</b> (9.30h-10.30h &gt; 60 min.) A general introduction on ICH&amp;Museums.</p> <p><b>2) Q&amp;A moment with ICH-ambassadors</b> (10.30h-12.00h &gt; 90 min.) ICH-practitioners ((members of) communities, (members of) groups, individual practitioners) take the floor and provide us with their points of view (needs, wants, wishes) towards museums in a Q&amp;A session.</p> <hr/> <p><b>LUNCH BREAK (12.00h-13.00h) &gt; 60 min.</b></p> <p><i>During the lunch break participants are offered the possibility to visit the host museum.</i></p>	<p><b>PROGRAM DAY 2:</b></p> <p><b>Morning program (9.30h-12.00h)</b></p> <p><b>1) Introduction to the CS theme from the perspective of the UNESCO 2003 Convention</b> (9.30h-10.30h &gt; 60 min.)</p> <p><b>2) Fifteen seven minute presentations (pecha kucha) by all people that are part of the 'international museum expert group'</b> (10.30h-12.15h &gt; 105 min. + 10 min = 115 min.) Presenting themselves, their museums and points of view on the challenge of the Contact Session.</p> <hr/> <p><b>LUNCH BREAK (12.25h-13.25h) &gt; 60 min.</b></p>	<p><b>Morning program (9.30h-12.00h)</b></p> <p>The remaining participants from the 'international museum expert group' and 'observer group' are invited to join in a <b>curator guided expert visit</b> to the museum that hosted DAY 1 of the Contact Session.</p> <p><b>Noon:</b> <b>Departure of the 'international museum expert group'</b></p> <hr/> <p><b>LUNCH BREAK (12.25h-13.25h) &gt; 60 min.</b></p>

<p>In the evening: Arrival of all foreign participants</p> <p>First overnight stay for foreign participants</p>	<p><b>Afternoon program (13.00h-17.00h)</b></p> <p><b>3) Five international good practice examples</b> (13.00h-14.40h &gt; 5x20 min. = 100 min.)</p> <ul style="list-style-type: none"> <li>&gt; In relation to the topic of the CS <i>and</i> focussing on how the different types of safeguarding measures were applied in a specific museum or exhibition.</li> </ul> <p>Every CS will be hosted in a museum that has developed a good practice example in relation to the theme of the specific CS. Someone from the museum staff will illustrate this good practice example in a (PowerPoint) presentation to the audience.</p> <p>From each of the four other project partner countries, one person from the 'international museum expert group' will be invited to also present his/her inspiring good practice example.</p> <hr/> <p><b>COFFEE BREAK (14.40h-15.00h)</b></p> <p><b>4) Working groups</b> (15.00h-16.30h &gt; 90 min.)</p> <p>Focussing on different types of safeguarding measures and the realisation of toolbox-items</p> <p><b>5) Concluding observations from the IMP-Steering Group</b> (16.30h-17.00h &gt; 30 min.)</p> <hr/> <p><b>DINER BREAK (17.00h- 20.00h)</b></p> <hr/> <p><b>Evening program (20.00h-21.30h)</b></p> <p>Presentation of the <b>contemporary (co-)creations</b> that were developed in the context of IMP.</p> <p>Second overnight stay for foreign participants</p>	<p><b>Afternoon program (13.00h-17.00h)</b></p> <p><b>3) Presentation of a position paper (see 5.4) on the topic of the Contact Session, followed by a discussion between the participants</b> (13.25h-14.40h &gt; 75 min.)</p> <hr/> <p><b>COFFEE BREAK (14.40h- 15.00h)</b></p> <p><b>4) Expert working groups on the topic of the Contact Session</b> (15.00h-16.30h &gt; 90 min.)</p> <p>Focussing on different types of safeguarding measures and the realisation of toolbox-items</p> <p><b>5) Concluding observations from the IMP-Steering Group</b> (16.30h-17.00h &gt; 30 min.)</p> <hr/> <p><b>DINER BREAK (17.00h- ... h)</b> Diner and informal <b>networking moment</b></p> <p>Third overnight stay for foreign participants</p>	<p><b>Afternoon program (13.00h-17.00h)</b></p> <p><b>Steering Group meeting: part I</b> &gt; 13.25h-15.00h</p> <p>&gt; With a Think Tank meeting during CS 1, 3 &amp; 5</p> <hr/> <p><b>COFFEE BREAK (15.00h- 15.15h)</b></p> <p><b>Steering Group meeting - part II</b> &gt; 15.15h-17.30h</p> <p>Late afternoon: Departure of Steering Group members / Think Tank members / methodology specialist</p>
	<p><b>Reports and proceedings</b> of the Contact Sessions will be added to the IMP-website (see 5.9).</p> <p>* For more information on the <b>quantitative and qualitative assessment</b> of the Contact Sessions, see <b>chapter 7</b>.</p> <p>* More clarity regarding the <b>division of work</b> with regard to the Contact Sessions is provided in <b>chapter 8</b>.</p>		



## Specifics of the Contact Sessions

As stated higher in this Detailed Description, each Contact Sessions revolves around a certain key challenge. More information is provided on the scope of each challenge, and an overview of envisioned participants is provided here. DAY 1 of each Contact Session will take place in a 'host museum', also indicated here.

Contact Session 1:

Challenge: Intangible cultural heritage, museums, DIVERSITY

Host country	Host project partner organization	Host Museum	Date
The Netherlands	Kenniscentrum Immaterieel Erfgoed Nederland (Albert van der Zeijden)	Museum Rotterdam	November 7-8, 2017

**museum  
ROTTERDAM**

KIEN has made provisional agreements with the Museum Rotterdam with regard to hosting DAY 1 and DAY 2 of the Dutch Contact Session.

Contact: Nicole Van Dijk (project leader/curator): [n.vandijk@museumrotterdam.nl](mailto:n.vandijk@museumrotterdam.nl)

The scope of the DIVERSITY-challenge:

→ **(Super)diversity in society**

- How does a museum respond to the challenges provided by the current superdiverse society and what are the innovative approaches provided by the ICH-paradigm that can help tackle these challenges?
- In a competitive and often conflictual context, can museums with their presentations and activities contribute to new forms of consensus and dialogue in the process of heritage making?
- Evolving identities
- Controversial heritage

→ **The diversity of museum types and of ICH-practices**

- How can more and different types of museums be involved in safeguarding ICH-practices from throughout the five ICH-domains?

Next to generally launching a call for participation in the '**international museum expert group**' relating to the diversity-challenge, the Steering Group members will additionally stimulate certain specific museums to respond to the call, knowing that these museums have developed interesting practices relating to the Contact Session-challenge; for example:

- From France**
- Staff from Musée du Quai Branly, Paris
  - Staff from Musée de la frontière, Modane
  - Staff from Musée des cultures guyanaises, Cayenne
  - Staff from Musée des Arts asiatiques, Nice

- From Belgium**
- Staff from Museum Dr Guislain, Gent
  - Staff from Royal Museum for Central Africa, Tervuren
  - Staff from Red Start Line Museum, Antwerpen
  - Staff from Kazerne Dossin, Mechelen
  - Staff from Joods Museum van België, Brussel
  - Staff from Mijnmuseum, Beringen

- From The Netherlands**
- Staff from Openluchtmuseum, Arnhem
  - Staff from Museum Rotterdam
  - Staff from Amsterdam Museum
  - Staff from Museums van Wereldculturen (Tropenmuseum Amsterdam, Museum Volkenkunde, Leiden)
  - Wayne Modest, Research Center for Material Culture
  - Staff from Zuiderzeemuseum, Enkhuizen
  - Staff from Limburgs Museum, Venlo
- From Italy**
- Staff from Ecomuseo del Casentino, Arezzo (Tuscany)
  - Staff from Museo Nazionale Preistorico Etnografico Luigi Pigorini, Rome
  - Staff from Ecomuseo Urbano di Milano Nord, Milano
  - Staff from Museo degli Usi e Costumi delle genti di Romagna, Santarcangelo di Romagna
  - Staff from Museo Ettore Guatelli, Ozzano Taro, Collecchio, Parma
- From Switzerland**
- Staff from Stapferhaus, Lenzburg
  - Staff from Historical Museum of the Canton Wallis / Museum of Lötschental, Kippel
  - Staff from Musée d'ethnographie Neuchâtel
  - Staff from Museum für Kommunikation
  - Staff from Musée gruérien, Bulle
  - Staff from Museo di Leventina, Giornico
  - Staff from the Open-air Museum Ballenberg, Hofstetten bei Brienz
  - Staff from National Museum, Zurich

Contact Session 2:

Challenge: Intangible cultural heritage, museums, PARTICIPATION

Host country	Host project partner organization	Host Museum	Date
Italy	SIMBDEA (Valentina Lapicciarella Zingari)	Museo internazionale delle marionette Antonio Pasqualino	February 27-28, 2018



SIMBDEA has made provisional agreements with the Museo internazionale delle marionette Antonio Pasqualino with regard to hosting DAY 1 and DAY 2 of the Italian Contact Session.

Contact: Rosario Perricone (director): [rosario.perricone@gmail.com](mailto:rosario.perricone@gmail.com)

The scope of the PARTICIPATION challenge:

- How can museum involve members of ICH-communities, -groups or individual ICH-practitioners, cultural associations and volunteers (from museum policy to overall museum practice) in a sustainable and long-term manner?
- The dialogue between museum professionals and ICH-communities, -groups and individual ICH-practitioners: renegotiating roles, emerging conflicts of power, experimenting compromises in the process of heritage making.

(NOTE: Participation (of members of ICH-communities or -groups and individual ICH-practitioners) being a central and inherent feature of the UNESCO 2003 Convention, will be an underlying transversal theme in *all* of the Contact Sessions.)

Next to generally launching a call for participation in the **'international museum expert group'** relating to the participation-challenge, the Steering Group members will additionally stimulate certain specific museums to respond to the call, knowing that these museums have developed interesting practices relating to the Contact Session-challenge; for example:

- From France**
  - Staff from Musées du parc naturel régional des Vosges du Nord
  - Staff from Musée Basque, Biarritz
  - Staff from Museon Arlaten, Arles
  - Staff from Musée de la Corse, Corse
  - Staff from Musées du Revermont
- From Belgium**
  - Staff from Hof van Busleyden, Mechelen
  - Staff from MAS | Museum aan de Stroom, Antwerpen
  - Staff from 't Grom, Sint-Katelijne Waver
  - Staff from NAVIGO, Oostduinkerke
  - Staff from Stadsmuseum Lokeren, Lokeren
- From The Netherlands**
  - Staff from Catharijneconvent, Utrecht
  - Staff from Valkerijmuseum, Valkenswaard
  - Staff from Nationaal Vlechtmuseum, Noordwolde
  - Staff from Museum Rotterdam
  - Staff from Openluchtmuseum Arnhem
- From Italy**
  - Staff from Museo etnografico degli Usi e Costumi delle genti di Romagna, Santarcangelo di Romagna, Rimini
  - Staff from Ecomuseo Urbano di Milano Nord, Milano
  - Staff from Museo Ettore Guatelli, Ozzano Taro, Collecchio, Parma
  - Staff from AGA, Association Ancient Games, Verona
  - Staff from Museo internazionale delle Marionette Antonio Pasqualino, Palermo
  - Staff from Ecomuseo del Casentino, Arezzo
  - Staff from Museo del cinema di Torino
  - Staff from Museo Nazionale preistorico etnografico Pigorini, Roma
  - Staff from Museo Nazionale delle Arti e Tradizioni Popolari, Museo delle civiltà. IDEA, Roma
- From Switzerland**
  - Staff from Stapferhaus, Lenzburg
  - Staff from Historical Museum of the Canton Wallis / Museum of Lötschental, Kippel
  - Staff from Musée d'ethnographie Neuchâtel
  - Staff from Museum für Kommunikation
  - Staff from Musée gruérien, Bulle
  - Staff from Museo di Leventina, Giornico
  - Staff from the Open-air Museum Ballenberg, Hofstetten bei Brienz
  - Staff from National Museum, Zurich

### Contact Session 3:

#### Challenge: Intangible cultural heritage, museums, URBAN SOCIETIES

Host country	Host project partner organization	Host Museum	Date
Switzerland	VMS (David Vuillaume)	Stapferhaus, Lenzburg or Stadtmuseum, Aarau (to be decided)	September 25-26, 2018

The scope of the URBAN SOCIETIES-challenge:

- How can museums relate to current-day societal developments e.g. in the field of city development, economics, welfare, agriculture, et cetera and what possibilities does the ICH-paradigm provide towards developing sustainable relationships between and across the different sectors involved?
- ICH in urban vs. rural settings

Next to generally launching a call for participation in the '**international museum expert group**' relating to the urban societies-challenge, the Steering Group members will additionally stimulate certain specific museums to respond to the call, knowing that these museums have developed interesting practices relating to the Contact Session-challenge; for example:

- From France**
- Staff from Musée des Civilisations de l'Europe et de la Méditerranée, Marseille
  - Staff from Musée d'Aquitaine, Bordeaux
  - Staff from Musée de Bretagne, Rennes
  - Staff from Musée des Confluences, Lyon

- From Belgium**
- Staff from Museum De Mindere, Sint-Truiden
  - Staff from STAM, Gent
  - Staff from Gasthuismuseum, Geel
  - Staff from MIAT, Gent
  - Staff from Huis van Alijn, Gent

- From The Netherlands**
- Staff from Dolhuys, Haarlem
  - Staff from Uitvaartmuseum, Amsterdam
  - Staff from Zuiderzeemuseum, Enkhuizen

- From Italy**
- Staff from Museo etnografico degli Usi e Costumi delle genti di Romagna, Santarcangelo di Romagna, Rimini
  - Staff from Ecomuseo Urbano di Milano Nord, Milano
  - Staff from AGA, Association Ancient Games, Verona
  - Staff from Museo internazionale delle Marionette Antonio Pasqualino, Palermo
  - Staff from Milano design museum
  - Staff from Museo del cinema di Torino

- From Switzerland**
- Staff from Stapferhaus, Lenzburg
  - Staff from Historical Museum of the Canton Wallis / Museum of Lötschental, Kippel
  - Staff from Musée d'ethnographie Neuchâtel
  - Staff from Museum für Kommunikation, Bern

- Staff from Musée gruérien, Bulle
- Staff from Museo di Leventina, Giornico
- Staff from the Open-air Museum Ballenberg, Hofstetten bei Brienz
- Staff from National Museum, Zurich
- Staff from Stadtmuseum (+ ev. Forum Schlossplatz) Aarau
- Staff from Museum der Kulturen, Basel

#### Contact Session 4:

#### Challenge: Intangible cultural heritage, museums, INNOVATION

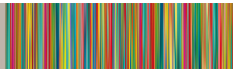
On the scope of the INNOVATION-challenge:

What are the (possible) roles of museums with regard to:

- Intangible Culture heritage being a source for (scientific, technical...) innovation;
- Innovating Intangible Cultural Heritage practices (e.g. religious ICH practices).

Host country	Host project partner organization	Host Museum	Date
France	CFPCI (Séverine Cachat)	Cité internationale de la tapisserie - Aubusson	February 5-6, 2019

Cité internationale de la tapisserie Aubusson



CFPCI has made provisional agreements with Cité internationale de la tapisserie - Aubusson with regard to hosting DAY 1 and DAY 2 of the French Contact Session.

Contact: Emmanuel Gérard (director): [emmanuel.gerard@cite-tapisserie.fr](mailto:emmanuel.gerard@cite-tapisserie.fr).

Next to generally launching a call for participation in the ‘**international museum expert group**’ relating to the innovation-challenge, the Steering Group members will additionally stimulate certain specific museums to respond to the call, knowing that these museums have developed interesting practices relating to the Contact Session-challenge; for example:

- From France**
- Staff from Cité internationale de la Tapisserie et de l'art tissé à Aubusson
  - Staff from Musée des Beaux-Arts et de la Dentelle d'Alençon
  - Staff from Musée d'Angoulême
  - Staff from Musée de la Coutellerie, Thiers
  - Staff from Musée national Adrien Dubouché-Cité de la céramique, Limoges

- From Belgium**
- Staff from Bokrijk
  - Staff from Texture, museum of Flax and river Lys, Kortrijk
  - Staff from Design Museum, Gent
  - Staff from Volkskundemuseum, Brugge

- From The Netherlands**
- Staff from Textielmuseum, Tilburg
  - Staff from Fries Museum, Leeuwarden
  - Staff from Zeeuws Museum, Middelburg
  - Staff from Zuiderzeemuseum, Enkhuizen
  - Staff from Catharijneconvent, Utrecht



- From Italy**
- Staff from Museo internazionale delle Marionette Antonio Pasqualino, Palermo (Sicily)
  - Staff from Ecomuseo del Casentino, Arezzo (Tuscany)
  - Staff from Museo civico di Storia Naturale, Venice
  - Staff from Museo etnografico degli Usi e Costumi delle genti di Romagna, Santarcangelo di Romagna, Rimini
  - Staff from Ecomuseo Urbano di Milano Nord, Milano
  - Staff from Milano design museum
  - Staff from Museo del cinema di Torino
  - Staff from Museo Salvatore Ferragamo, Firenze

- From Switzerland**
- Staff from Stapferhaus Lenzburg
  - Staff from Historical Museum of the Canton Wallis
  - Staff from Musée d'ethnographie Neuchâtel
  - Staff from Museum für Kommunikation, Bern
  - Staff from Musée gruérien, Bulle
  - Staff from Museo di Leventina, Giornico
  - Staff from the Open-air Museum Ballenberg, Hofstetten bei Brienz
  - Staff from Alpines Museum, Bern
  - Staff from Musée international de la Réforme, Genève

Contact Session 5:

Challenge: Intangible cultural heritage, museums, CULTURAL POLICIES

Host country	Host project partner organization	Host Museum	Date
Belgium	Tapis plein vzw (Evdokia Tsakiridis)	Hof van Buysleyden, Mechelen	May 7-8, 2019



**MECHELEN  
MUSEA & ERFGOED**

Tapis plein has made provisional agreements with Hof van Buysleden, Mechelen (LAMOT) with regard to hosting DAY 1 and DAY 2 of the Belgian Contact Session.

Contact: Sigrid Bosmans (artistic director): [sigrid.bosmans@mechelen.be](mailto:sigrid.bosmans@mechelen.be).

On the scope of the CULTURAL POLICIES-challenge:

- National/regional/local governmental policies on cultural heritage are the backdrop against which museum work is implemented in practice.
- What is the effect of different cultural policies in the five project partner countries on museum policy relating to ICH in that country?
- What can be learned from comparing these different approaches? What are the (innovative) mechanisms being developed from the side of (national/regional/local) government policy; or museum policy?
- What governmental or museum policy commitments are necessary in order to be able to develop sustainable ICH&Museums-practices?
- ICH & funding.

*! During **DAY 1** of the **fifth Contact Session**, the day program will be slightly adjusted: instead of organizing working groups, **five government representatives** (one from every project partner country) will be asked to **elaborate on their policy regarding ICH&Museums**, so that a comparative analysis of their effects can be made.*

Next to generally launching a call for participation in the '**international museum expert group**' relating to the cultural policies-challenge, the Steering Group members will additionally stimulate certain specific museums to respond to the call, knowing that these museums have developed interesting practices relating to the Contact Session-challenge; for example:

- From France**
  - Staff from musée Dauphinois, Grenoble
  - Staff from Cité nationale de l'histoire de l'immigration, Paris
  - Staff from Fédération des écomusées et musées de société
  - Staff from la Fabrique de patrimoines en Normandie
- From Belgium**
  - Staff from Texture, museum of Flax and river Lys, Kortrijk
  - Staff from Royal Museum from Central Africa, Tervuren
  - Staff from Navigo, National Fisheries Museum, Oostduinkerke
  - Staff from Hof van Busleyden, Mechelen
  - Staff from Musée du Doudou, Mons
  - Staff from MAS | Museum aan de Stroom, Antwerpen
  - Staff from Sportimonium, Hofstade
- From The Netherlands**
  - Staff from Nederlandse Museumvereniging
  - Staff from Openluchtmuseum, Arnhem
  - Staff from Rotterdam Museum, Rotterdam
  - Contact person for museums at the Dutch Ministry of Culture
  - Staff from Boekmanstichting
- From Italy**
  - Staff from Museo internazionale delle Marionette Antonio Pasqualino, Palermo (Sicily)
  - Staff from Ecomuseo del Casentino, Arezzo (Tuscany)
  - Staff from Museo civico di Storia Naturale, Venice
  - Staff from Museo etnografico degli Usi e Costumi delle genti di Romagna, Santarcangelo di Romagna, Rimini
  - Staff from Ecomuseo Urbano di Milano Nord, Milano
  - Staff from Museo del cinema di Torino
  - Staff from Museo Nazionale delle Arti e Tradizioni Popolari, Museo delle civiltà. IDEA, Roma
- From Switzerland**
  - Staff from the Swiss National Museum, Zurich
  - Staff from Museum Appenzell, Appenzell
  - Staff from the Raetian Museum, Chur
  - Staff from Historical Museum, Lucerne

The momentum created by the Contact Session in Belgium on ICH, museums and **cultural policies**, will be grasped to organise the **ICH&Museums Conference** immediately the day after the Belgian Contact Session in Brussels, capital of Europe and the European Union

### 5.3 AN INTERNATIONAL ICH&MUSEUMS CONFERENCE

An international ICH&Museums Conference will be organized on **May 10, 2019 in Brussels**, with the aim of **sharing knowledge and expertise with the larger (mainly) European audience of (I)CH- and museum-professionals and -experts, and further fine-tuning methodological tools and (practical) experience and insights** on the topic of ICH&Museums that have resulted from the IMP project. The ICH&Museums Conference is perceived as a widely announced **open moment for reflection and discussion** moment among peers from the cultural heritage field from the project partner countries and from outside of them (main focus: European participants). The ICH&Museums Conference will host min. 150 participants. We aspire to **live stream** (a part of) the Conference, for people who aren't able to attend in person.

By also inviting participants from outside the project partner countries and from outside of the national networks, mainly from other European countries, as well as from the ICH NGO Forum, ICOM and NEMO networks, IMP affirms that:

- The project's (preliminary) results will also reach out to, impact and inspire museums and (intangible) cultural heritage-professionals and -experts outside of the project partner countries.
- Important insights and points of view from experts and professionals from outside the project partner countries are incorporated into the project and taken into account when formulating final results.

#### Who will attend at the ICH&Museums Conference?

- Professionals and experts that have previously participated in one of the five Contact Sessions as 'international museum experts' will be invited.

*Five of them\* will present a best practice example during the Conference*

- Museum-professionals and -experts from the project partner countries
- Museum-professionals and -experts from wider European museum networks
- (Intangible) cultural heritage-professionals and -experts from the project partner countries
- (Intangible) cultural heritage-professionals and -experts from wider European (I)CH networks

- ICOM International spokesperson/people\*
- NEMO spokesperson/people\*
- ICH NGO Forum spokesperson/people\*
- UNESCO spokesperson/people\*
- EU spokesperson/people\*

*They are invited to speak on behalf of their respective organizations during the Conference*

- The 'observer group'\*

*Some of them will make contributions to the program of the Conference*

- Two key note speakers\*

- Ca. 10 ICH-practitioners / ICH-ambassadors\*

*Indicated with an (\*) means that the Creative Europe grant will cover their costs for travel, accommodation and catering.*

*The other attendees pay an entrance fee of €35 (reduced tariff for people who have already participated in previous IMP-events. Or an entrance fee of €75 (if they have not previously participated in any of the IMP-events)*

*The participants to the IMEG of the Belgian Contact Session have the advantage that their participation to the ICH&Museums Conference would be covered by the IMP budget.*

CONTACT SESSION DAY 1&2	ICH&MUSEUMS CONFERENCE	DAY +1
See higher	<b>Morning program (9.00h-12.00h)</b>	<b>Morning program (9.30h-12.00h)</b>
	<p><b>1) Plenary welcome, introduction and reflections on the course of the IMP-project by (a member of) the Steering Group</b>            9.00h-10.15h &gt; 75 min.</p> <ul style="list-style-type: none"> <li>• Welcome</li> <li>• General introduction on ICH&amp;Museums</li> <li>• What have we learned throughout the IMP-project?</li> </ul> <p><b>2) A selection of the most inspiring good practice examples</b>            10.15h &gt; 11u55 (5*20 min) &gt; 100 min.</p> <p>Good practice examples that were presented during the earlier Contact Sessions: recap + ask speakers about their thoughts on developments that are the result of their participation in the IMP-project</p> <hr/> <p><b>LUNCH BREAK (12.00h-13.00h) &gt; 60 min.</b></p> <p><b>Afternoon program (13.00h-18.00h)</b></p> <p><b>3) Two keynotes</b>            13.00h-14.40h (2*50 min.) &gt; 100 min</p> <p><b>The keynotes will offer reflections on:</b></p> <ul style="list-style-type: none"> <li>• the challenges dealt with</li> <li>• the methods (to be) developed</li> <li>• overall conclusions / insight into the project's progress and outcomes</li> </ul> <p>Possible <b>keynote speakers</b>: Marilena Alivizatos, Antonio Arantes, Lourdes Aripze, James Clifford, Tim Curtis, Harriet Deacon, Alexandra Denes, Hester Dibbits, Ellen Hertz, Wolfgang Kaschuba, Sarah Kingston, Barbara Kirshenblatt-Gimblett, Christina Kreps, Richard Kurin, Sibylle Lichtensteiger, Marc Jacobs, Wayne Modest, Joanne Orr, Riëks Smeets, Michelle Stefano ... Or a contribution by a <b>Think Tank member</b>.</p> <hr/> <p><b>COFFEE BREAK (14.40h-15.00h) &gt; 20 min.</b></p>	<p>The remaining participants from the 'international museum expert group' and 'observer group' are invited to join in a <b>curator guided expert visit</b> to the museum that hosted DAY 1 of the Contact Session.</p> <hr/> <p><b>LUNCH BREAK (12.25h-13.25h) &gt; 60 min.</b></p> <p><b>Afternoon program (13.25h-17.30h)</b></p> <p><b>Steering Group meeting: part I</b>            13.25h-15.00h</p> <p><b>&gt; Starting with a Think Tank meeting</b></p> <hr/> <p><b>COFFEE BREAK (15.00h- 15.15h) &gt; 15 min.</b></p>

**4) Contributions by**

15.00h-16.00h (4\*15 min.) > 60 min.

- EU spokesperson
- ICOM International spokesperson
- NEMO spokesperson
- ICH NGO Forum spokesperson
- UNESCO Commission spokesperson

**5) Working groups / parallel sessions: one on each of the five key challenges**

16.00h-17.00h > 60 min.

**6) Presentation of a shared declaration for the future and sustained network development of ICH&Museums practices**

A declaration by the project partners, plus: invite all participants to (officially) adhere the declaration

17.00h-17.20h > 20 min.

**7) Plenary summarizing / feedback moment**

17.20h-18.00h > 40 min.

**Steering Group meeting - part II**

> 15.15h-17.30h

Late afternoon:

Departure of Steering Group members / Think Tank members / methodology specialist

**Reports and proceedings** of the Conference will be added to the IMP-website (see 5.9). **Transcripts of the keynotes** will be added to the IMP-website; and (a selection of them) will also be included into the ICH&Museums Guidebook.

\* For more information on the **quantitative and qualitative assessment** of the ICH&Museums Conference, see chapter 7.

\* More clarity regarding the **division of work** with regard to the ICH&Museums Conference is provided in chapter 8.

## 5.4 FIVE POSITION PAPERS ON ICH&MUSEUMS

With IMP, the initiative takers of this project want to encourage and take forward **reflection and visioning, critical writing and thinking** from the part of ICH- and museum-professionals and -experts on the topic of ICH&Museums, specifically, with regard to the indicated key challenges.

**Five critical thinkers** (independent experts or professionals, scholars, researchers ...) will be invited by the Steering Group to write down their **vision and reflections on one of the five key challenges** relating to ICH&Museums in the form of a **position paper** (ca. 1500-2000 words). A section of the IMP-website will be dedicated to these position papers.

In the day schedule for the Contact Sessions provided in section 5.2, we have mentioned that a **discussion** based on a **position paper** will be part of DAY 2 of the Contact Sessions. We explain here in more detail:

On every occasion of a Contact Session, the position paper relating to the challenge under scrutiny will be uploaded on the IMP-website in advance. The participants to DAY 2 of the Contact Session will be asked to read this particular position paper and prepare statements or questions on it. During the Contact Session, the author of the position paper will then lead (or: participate in) **a discussion on this position paper, deepening understanding while reflecting on different approaches relating to the specific challenge of the Contact Session, profoundly and with defined focus.**

Additionally, the IMP-website will also provide the option for people other than the Contact Sessions-participants, to react and contribute their views to the subject at hand, elaborated upon in the position papers.

These position papers (or: a selection of) will later on also be **included in the ICH&Museums Guidebook** (see 5.7) and we **aspire publishing** these position papers (or adaptations) **in national and international specialist journals** to encourage reflection more diffusely.

## 5.5 GOOD PRACTICE EXAMPLES

A section of the IMP-website (see 5.9) will be dedicated to collecting good practice examples on ICH&Museums. The aim of these good practice examples is to **raise awareness** on possible approaches towards ICH&Museums and **disclose innovative initiatives** to a large audience with an eye on **inspiring and offering incentives for new projects** and **highlight their positive impacts.**

The Steering Group members will **create a template** on the basis of which good practice examples relating to ICH&Museums can be disclosed, that will include criteria for what is considered a good practice example. The good practice examples-section will include:

- The description of the good practice examples that were added by applicants soliciting to partake in the 'international museum expert group'.
- The 25 good practice examples that will be presented during the Contact Sessions by the 'international museum expert group' will be elaborately documented and highlighted on the IMP-website. Next to general information, provided by completing the template, the (PowerPoint / pecha kucha / ...) presentations and accompanying written notes or texts will be added to the description of these good practice examples.
- The reports on the five contemporary (co-)creations (in a useful and practice-oriented format).
- We will also call upon the readers of the ICH&Museums Guidebook (see 5.7) to disclose their good practice examples via the template on the IMP-website.

A selection of the most inspiring practices will be included in the ICH&Museums Guidebook (see 5.7).



## 5.6 ICH&MUSEUMS-TOOLBOX

An important part of IMP revolves around providing museum personnel with necessary (and today quasi non-existent) **inspirational and pragmatic methodological tools** for engaging with the ICH-paradigm and supporting (members of) ICH-communities, -groups and individual ICH-practitioners in safeguarding their intangible cultural heritage.

During the Steering Group meetings not only the events' outcomes will be discussed and reflected upon; the Steering Group members will also **reflect on concepts and prototypes for toolbox-items** based on the needs expressed, input received and insights obtained during the project's events. They will be assisted in this process by a **methodology specialist**, skilled in developing this type of tools.

Examples of different types of methodological tools that will be developed during the course of IMP:

- **Practical guidelines:** hands-on how-to guides for museum personnel (e.g. on the different safeguarding measures for ICH; on the different key challenges...)
- **Preliminary recommendations:** e.g. on curricula, required skills and attitudes for museum-professionals and -experts relating to ICH, directed towards (inter)national cultural heritage policy or opinion makers (a first step towards e.g. developing international standards)
- **Brainstorm exercises** that can be used by (teams of) museum workers to provide insight in the way they currently work with regard to ICH and/or that provides them with inspirational insights, for example in the form of card games (see examples [here](#) and [here](#)), or other formats.

The effective **development** of these methodological tools will be primarily in the hands of the methodology specialist (in close collaboration with the project leader). Once conceived, developed and designed, all these tools will be collected in a **'toolbox' on the IMP-website** and be available as **free downloads** to all interested (I)CH- and museum-professionals and -experts. (A selection of) the Toolbox-items will also be **included in the ICH&Museums Guidebook** that will be published.

## 5.7 ICH&MUSEUMS GUIDEBOOK AND EXECUTIVE SUMMARY

**Synthesizing, evaluating and valorizing all the project's outcomes and outputs**, the ICH&Museums Guidebook (and the executive summary thereof) serve the objective to **further raise awareness about, provide inspiration, information and tools as well as and more visibility on the topic** of ICH&Museums – sharing the project's results to a wide audience of museum- and (intangible) cultural heritage-professionals and -experts.

The Guidebook (ca. 30.000 words) will be published in English (so that it can impact ICH&Museum-policy and -practice outside of the five project partner countries as well) and an executive summary (ca. 5000 words) will be compiled (in English) for wide distribution. This executive summary will be translated in the languages spoken in the project partner countries (Dutch, German, Italian and French) as a way to maximize their impact potential in the project partner countries. If deemed necessary, these executive summaries will be adapted to cater to specific local needs or situations in the different project partner countries.

Information on the communication and dissemination strategy for the ICH&Museums Guidebook and the executive summaries will be provided in chapter 6.

The preliminary overview of the table of contents of the Guidebook is provided here:

### **1 An introductory chapter on ICH&Museums**

- Introduction on the ICH-paradigm and the UNESCO 2003 Convention and in EU and EU cultural policy context
- General description of the IMP-project (goals, events ...)
- General evaluation and valorization of the outcomes of IMP

### **2 A chapter focused on 'learning from experience'**

- Including five illustrated good practice examples – one from every country – that have been presented during the Contact Sessions / the ICH&Museums Conference
- Including a call towards readers to share their good practice examples relating to ICH&Museums on the IMP-website

### **3 A chapter providing practical tools for implementing the ICH-paradigm in the museum field**

- Including (a selection of) the toolbox-items (e.g. templates, spectrum, recommendations, how-to guides ...) developed during IMP

### **4 A chapter focusing on each one of the specific challenges that were addressed during the Contact Sessions**

- What insights were gathered on the five challenges? One text per Contact Session-challenge.
- (A selection of) the position papers
- (A selection of) the key note speeches

### **5 A summarizing chapter**

### **6 A chapter presenting a literature overview on ICH&Museums**

*The ICH&Museums Guidebook and executive summary will be published under the **Creative Commons License: Attribution-NonCommercial-ShareAlike** | CC BY-NC-SA.<sup>51</sup>*

<sup>51</sup> About the Licences: <https://creativecommons.org/licenses/?lang=en> (accessed on 13.10.2016): 'CC BY-NC-SA: This license lets others remix, tweak, and build upon your work non-commercially, as long as they credit you and license their new creations under the identical terms.'

## Launching event

The publication of the ICH&Museums-Guidebook is foreseen in December 2019. A **launching event** will be organized in **Matera (Italy)**, at that **point European Capital of Culture**. The Italian project partner, SIMBDEA, is in contact with the organization behind *Matera Cultural Capital 2019*, planning to embed the launching event of the ICH&Museums-Guidebook into the European Capital of Culture event programming. This launching event will coincide with the **final evaluation meeting on IMP** where all Steering Groups members and Think Tank members will be present, as mentioned earlier.

## BIBLIOGRAPHY

The IMP-website will provide an **annotated and chronologically organized bibliography** on the subject of ICH&Museums, informing ICH- and museum-professionals and -experts on all relevant literature on this topic.

## THE IMP PROJECT WEBSITE

The **IMP project website** will function as a **(practical) knowledge and know-how sharing platform where all of the project's output described above will be collected**. Below a (preliminary) sitemap of the IMP-website is presented. The website will be created at the start of the project (June-July-August 2017) and launched at the end of August 2017. The website will be regularly updated and supplemented with newly developed contents, as the project proceeds in time.

The IMP-website is primarily created to be used by ICH- and museum-professionals and -experts; and to a lesser extent by (members of) ICH-communities, -groups and individual ICH-practitioners. In the next chapter we will provide more information on target audiences, and on the general communication and dissemination strategy for IMP.

We envision that the project website will remain **available for consultation after the end of the project, for at least five years**.

### **Alternate, lighter ways of sharing**

By developing the IMP website as a knowledge and know-how sharing platform on ICH&Museums, that collects all the initiatives organized in the context of the IMP-project – and with the IMP-project as a whole – the initiative takers of IMP answer to UNESCO's call to contribute to '**alternate, lighter ways of sharing**' with regard to Intangible Cultural Heritage safeguarding methods (expressed in the 8COM DECISION 8.COM 5.c.1), 'lighter', in comparison to the *Register of Best Safeguarding Practices*:

*The Committee [...]*

*5. Calls upon States Parties and the General Assembly, as well as the Secretariat, category 2 centres, non-governmental organizations and all other stakeholders, to:*

*c. Complement the Register of Best Safeguarding Practices by developing alternate, lighter ways of sharing safeguarding experiences such as dedicated websites, e-newsletters, online forums, etc.*

Experimenting with appropriate tools for ICH safeguarding in museum contexts, and making them widely accessible is an answer to this call. The tools that will be developed throughout the project to support the safeguarding of ICH in a museum context can be used (possibly slightly adjusted or altered) in different ICH safeguarding contexts (for example, in archives) and can have an extensive and **sustainable impact on ICH safeguarding practices as a whole**.

With an eye towards **sustainability and long term impact of the project** beyond the sole interest of the partners and participants, after the end of the project, the template and the good practices examples gathered during the IMP-project will be **incorporated into the website of the ICH NGO Forum** (see 5.9), so that the project can continue to inspire cultural heritage professionals and experts associated with this network of over 164 accredited NGOs, and can continue to be supplemented with new good practice examples.

Also, after the end of the IMP project, the ICH&Museums **Guidebook** and **executive summary** (including, among others, the **Toolbox-items**) will still **remain available for consultation** via several online channels/formats that do not have a limited life span: the ICH NGO Forum website, the NEMO website, the ICOM International website, Academia.edu, Researchgate, Heritage Portal EU, Culture Agora (see below).

## Intangible Cultural Heritage & Museums Project – sitemap website

### **General intro pages**

- Project description & mission statement
- Contacts
- Description of project partners / Steering Group members / Think Tank members / associated organizations
- News
- Newsletter subscription form

### **Safeguarding ICH in museums (= main focus)**

- Contact Sessions
  - Reports and proceedings
  - Good practice examples (\*)
  - Photo / video reports of the CCCs
  - Questionnaire for quantitative and qualitative assessment of the Contact Sessions
- Position papers (including the option to add comments)
- Bibliography on ICH&Museums
- Good practice examples
  - A **template** for describing good practice examples
  - An **overview** of good practice examples
  - Submissions through template
  - (\*) Good practice examples presented at the different Contact Sessions
  - (\*) Photo reportages + reports on the contemporary (co-)creations
- ICH&Museums toolbox (free PDF downloads)
- ICH&Museums Conference
  - Reports and proceedings
  - Transcripts of key note speeches
  - Photo / (video) reports
- ICH&Museums Guidebook (in English) and executive summary (in 5 languages) (free PDF downloads)

### **Event page**

- Contact Sessions:
  - Announcements
  - Subscription / application forms
- Conference:
  - Announcement
  - Subscription form

### **ICH-practitioners page**

- *IMP: What's in it for us, ICH-practitioners?*
- Call for proposals for contemporary (co-)creations directed to ICH-practitioners
  - Digital form to submit proposals
  - (\*) Photo and video reportages + reports on the contemporary (co-)creations

### **Project partners page**

(that redirects to a Dropbox account – only accessible to the project partner organizations)

- Personal contact info: all (e-mail) addresses, phone numbers, Skype contact names ... of project partners
- Access to and easy sharing of all documents that require editing by the several project partners

### **Disclaimer page**

# IMP

## COMMUNICATION AND DISSEMINATION STRATEGY

In this chapter we elaborate on:

- (6.1) The IMP target audiences (*Who do we want to reach?*) and specific goals of the communication and dissemination strategy towards them.
- (6.2) Communication tools: the IMP communication tools (*What tools will IMP create to reach these audiences?*) and the existing communication tools of the project partner organizations (*What tools do the project partner organizations already have at their disposal?*);
- (6.3) The specifics of the communication and dissemination strategy towards the target audiences.

### 6.1 TARGET AUDIENCES AND RELATED GOALS

The IMP-communication and dissemination strategy has a **primary** and **secondary focus**. The former is directed towards three target audiences **in the project partner countries** (Belgium, The Netherlands, Switzerland, Italy and France), namely (1) museum-professionals and -experts (*primary target audience*); (2) (intangible) cultural heritage-professionals and -experts (*secondary target audience*); (3) ICH-communities, -groups and individual practitioners (*tertiary target audience*) in these countries.

The latter is directed towards three target audiences **outside the project partner countries**, namely (1) museum-professionals and -experts (*fourth target audience*); (2) (intangible) cultural heritage-professionals and -experts (*fifth target audience*); and (3) ICH-communities, -groups and individual practitioners (*sixth target audience*) in the rest of Europe (and by extension, the rest of the world).

#### 1.1 Primary focus - Primary target audience

##### **WHO? Museum-professionals and -experts:**

Museum staff (from management, to people working in collections management, in communication, to curators, community workers, educators, public workers, guides, designers; to ...); members of overarching national/regional/local museum organizations; museum policy makers; et cetera.

- > with a local, regional or (inter)national work radius
- > whether they will or will not participate in the project's events in person
- > from Belgium, The Netherlands, Switzerland, Italy and France

##### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On an event level:
  - Invite them to attend the Contact Session in their respective countries
  - Invite them to send in applications to be part of the 'international museum expert group' and participate in (one or more) Contact Sessions abroad
  - Invite them to attend the ICH&Museums Conference
- On a content level:
  - Promote the IMP-website that will function as a knowledge and know-how sharing platform



- Disseminate the project's output and outcome among them: results of co-creations, reports and proceedings of the Contact Sessions, toolbox-items, bibliography, position papers, inspiring good practice examples, reports and proceedings of the Conference, the ICH&Museums Guidebook and executive summary ...

→ with the intention of **raising awareness, sharing expertise, sharing good practices, and increasing insight and expertise** on the topic of ICH&Museums and **continuously inspiring them** on the possibilities that lie in implementing the principles of the UNESCO 2003 Convention in museum practice, and **building up their capacity** to do so.

## 1.2 Primary focus – Secondary target audience

### **WHO? (Intangible) cultural heritage-professionals and -experts:**

People working at cultural heritage sites and NGOs; independent cultural heritage researchers; scholars working on cultural heritage; people working at intermediary government organizations for cultural heritage; cultural heritage policy makers; people working at centres of expertise on cultural heritage, people working at research institutes on cultural heritage; et cetera.

- > with a local, regional or (inter)national work radius
- > whether they will or will not participate in the project's events in person
- > from Belgium, The Netherlands, Switzerland, Italy and France

### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On an event level:
  - Invite them to attend the Contact Session in their respective countries
  - Invite them to attend the ICH&Museums Conference
- On a content level:
  - Promote the IMP-website that will function as a knowledge and know-how sharing platform
  - Disseminate the project's output and outcomes among them: result of co-creations, reports and proceedings of the Contact Sessions, toolbox-items, bibliography, position papers, inspiring good practice examples, reports and proceedings of the ICH&Museums Conference, the ICH&Museums Guidebook and executive summary ...

→ with the intention of **raising general awareness on the UNESCO ICH-paradigm in the cultural heritage sectors at large.**

## 1.3 Primary focus – tertiary target audience

### **WHO? (Members of) ICH-communities, -groups and individual ICH-practitioners from throughout the different ICH-domains.**

- > from Belgium, The Netherlands, Switzerland, Italy and France
- > whether they will or will not participate in the project's events in person

### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On an event level:
  - Invite them to respond to the call for proposals for the contemporary (co-)creations in their respective countries
  - Invite ICH-ambassadors to the Contact Sessions in their respective countries
  - Invite ICH-ambassadors to the ICH&Museums Conference
- On a content level:

- Inform them on the project and its outcomes in general
- Inform them on the possible ways in which they could benefit from the project and its outcomes

→ with the intention of actively inviting them to participate in the process of developing expert and practical knowledge on ICH&Museums, and spreading awareness amongst them on their needs and on their expectations with regard to the possible roles museums can play in safeguarding their ICH.

## 2.1 Secondary focus - fourth target audience

### **WHO? Museum-professionals and -experts:**

Museum staff (from management, to people working in collections management, in communication, to curators, community workers, educators, public workers, guides, designers; to...); members of overarching national/regional/local museum organizations; museum policy makers; et cetera.

- > with a local, regional, (inter)national work radius
- > from countries other than the project partner countries in Europe (and, by extension from the rest of the world)

### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On an event level:
  - Invite them to attend the ICH&Museums Conference (focus on European participants)
- On a content level
  - IMP wants them to receive information about / have easy access to:
  - The IMP website, esp. the reports & proceedings of the Contact Sessions / the reports & proceedings of the ICH&Museums Conference / the good practice examples / the toolbox-items
  - The PDF version of the ICH&Museums Guidebook and executive summary

## 2.2 Secondary focus - fifth target audience

### **WHO? (Intangible) cultural heritage-professionals and -experts:**

People working at cultural heritage sites and NGOs; independent cultural heritage researchers; scholars working on cultural heritage; people working at intermediary government organizations for cultural heritage; cultural heritage policy makers; people working at centres of expertise; research institutes; et cetera.

- > with a local, regional, (inter)national work radius
- > from countries other than the project partner countries in Europe (and, by extension from the rest of the world)

### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On an event level:
  - Invite them to attend the ICH&Museums Conference (focus on European participants)
- On a content level:
  - IMP wants them to receive information about / have easy access to:
  - The IMP website, esp. the reports & proceedings of the Contact Sessions / the reports & proceedings of the ICH&Museums Conference / the good practice examples / the toolbox-items
  - The PDF version of the ICH&Museums Guidebook and executive summary

## 2.3 Secondary focus - Sixth target audience

**WHO? (Members of) ICH-communities, -groups and individual practitioners from throughout the different ICH-domains.**

- > from countries other than the project partner countries in Europe (and, by extension from the rest of the world)

### **SPECIFIC GOALS OF THE COMMUNICATION AND DISSEMINATION STRATEGY TOWARDS THEM:**

- On a content level:
  - Informing them on (the possible ways in which they could benefit from) the project's outputs and outcomes

## 6.2 COMMUNICATION TOOLS

### **IMP OWNED COMMUNICATION TOOLS**

Specific communication tools will be developed for communicating about the IMP-project, most notably:

- a **project website**: acting as knowledge and know-how platform, including a news-section, info on all events and project outputs and outcomes ... (more info was provided in 5.9);
- an IMP **Facebook** page: an IMP Facebook account will be created that will mainly focus on promoting new content that appears on the IMP-website among its followers. The Facebook page will create more visibility to the project (its events and outputs) and provides the opportunity to follow other related initiatives or organizations or share news and info on ICH&Museums in general. The different project partner organizations of IMP can easily share events created by the IMP Facebook account and invite their followers to attend the events. **Facebook Live** provides the opportunity of live streaming for example parts of the ICH&Museums Conference to people that are not in the capacity to participate to the Conference in person. **Paid ads** provide the opportunity to boost the outreach of the project's events and outputs that will be shared via the Facebook page.
- a general **info flyer** on the project (see below);
- **IMP-Newsletters** (see below).

The way in which they will be implemented to promote the project will be explained below.

### **COMMUNICATION TOOLS OF THE FIVE PROJECT PARTNER ORGANIZATIONS**

Next to creating some specific owned IMP communication tools, all of the project partner organizations of course already have communication tools of their own that reach and impact their networks (making up a large part of the primary, secondary and tertiary target audiences described above). **They will use these existing tools to inform their networks on the IMP-project (its events, outputs and outcomes).**

### **PRESS**

The project's initiative takers do not aspire to develop an elaborate **press strategy** on the IMP-events or outcomes in *general* local, regional or national press. However at some specific occasions, members of the press will be contacted with the intention of acquiring media exposure for the project (for example: if selected for funding; on the outcomes of the contemporary (co-)creations; or on the occasion of the launch of the ICH&Museums Guidebook and executive summary). The project's initiative takers *do* aspire publishing about the contents and outcomes of the project, but in **specialized journals or other media** (see p. 68).

An overview of the project partner organization's existing communication tools:

**TP | tapis plein (BE)**

- [Website](#)
- [Facebook ICH Platform](#)
- E-Newsletter:
  - *Tapis plein*: 5 newsletters per year – ca. 780 readers (culture experts and professionals interested in ICH, ICH-experts and -professionals, ICH-practitioners, students...)
  - *Platform for Intangible Cultural Heritage*: 5 newsletters per year – ca. 1200 readers (culture experts and professionals interested in ICH, ICH-experts and -professionals, ICH-practitioners, students...)

**KIEN-DICH | Kenniscentrum Immaterieel Erfgoed Nederland-Centre for Intangible Heritage (NL)**

- [Website](#)
- [Facebook](#)
- E-Newsletter
  - In the context of IMP KIEN-DICH will send out special mailings to specific target groups of whom we have the addresses: museums and other heritage institutions, universities and higher education institutions, etc. – ca. 1000-2000 readers (ICH-experts and -professionals, ICH-practitioners, students ...)
- Four digital magazines per year: [Immaterieel Erfgoed](#)

**VMS | Verband der Museen der Schweiz (CH)**

- [Website](#)
- [Twitter](#)
- E-Newsletters: 4 per year – ca. 2000 readers (museum experts and professionals)
- One digital/print magazine per year: [Revue Museums.ch](#)

**SIMBDEA | Società Italiana per la Museografia e I beni Demoetnoantropologici (IT)**

- [Website](#)
- [Facebook](#)
- E-Newsletter: 4 per year – readers (culture experts and professionals interested in ICH, ICH-experts and -professionals, ICH-practitioners, students...)
- Magazine: [AM. Antropologia Museale](#)

**MCM-CFPCI | Maison des Cultures du Monde-Centre Français du Patrimoine Culturel Immatériel (FR)**

- [Website](#)
- [Facebook CFPCI](#) & [Facebook Maison des Cultures du Monde](#)
- E-Newsletters:
  - *CFPCI*: 10 to 12 newsletters per year – ca. 3000 readers (culture experts and professionals interested in ICH, ICH-experts and -professionals, ICH-practitioners, students...)
  - *France PCI* (an NGO joining community representatives of elements on the UNESCO lists, and coordinated by CFPCI): 4 newsletters per year – ca. 300 readers (culture experts and professionals interested in ICH, ICH-experts and -professionals, ICH-practitioners, students...)
  - One digital magazine per year: [Les Cahiers du CFPCI](#)

### 6.3 THE SPECIFICS OF THE COMMUNICATION AND DISSEMINATION STRATEGY

Here, in six different ‘tracks’ we explain how the different communication tools will be put to use and we provide more details and info on the timing<sup>52</sup> of the communication and dissemination strategy. A preliminary sitemap of the IMP-website was already provided higher, on page xx.

#### **TIMING**

- **Development website:** 12.06.2017-18.08.2017
- **Aspired launch date website:** 21.08.2017

#### **EU support**

EU support to IMP will be made clearly visible in accordance with the Creative Europe Culture programme instructions on its visual identity that will be applied to all of the project’s communicative endeavours, during its events (on banners, in presentations, program booklets ...) and to all developed outputs (website, flyers, invitations, newsletters, guidebook, executive summary, video footage ...) throughout the duration of the project. If the project gets media coverage of any kind, EU support will be stressed to reporters and journalists.

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52 The timing provided are the aspired deadlines. However, during the course of the project some deadlines might be adjusted.

## 1. PRIMARY FOCUS

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- > **TRACK 1.1:** communication and dissemination strategy towards **primary target audience:** museum-professionals and -experts in the five project partner countries<sup>53</sup>

An extensive **CONTACT DATABASE** with e-mail addresses of museum-professionals and -experts from the five project partner countries will be compiled, based on merging existent contact databases on museum-professionals and -experts:

- BE: from tapis plein & ICOM-Belgium-Flanders
- FR: Muséofile. [Répertoire des musées français](#)
- CH: from VMS & ICOM CH
- NL: from Museumgids & Museumvereniging
- IT: from SIMBDEA

TIMING: 12.06.2017 - 18.08.2017

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### HOW WILL IMP COMMUNICATE TO THE PRIMARY TARGET AUDIENCE ABOUT THE PROJECT WEBSITE AND THE PROJECT IN GENERAL?

**INFORMATION FLYER** A general **information flyer** on IMP will be created to make **museum-professionals and -experts in project partner countries** aware of the launch of the project (in English).

- It will call upon museum-professionals and -experts to visit the **IMP-website and Facebook page** and subscribe to the **newsletter**. It will contain **general information** on the IMP-project (goals, planned events...)
- The info flyer will be **digitally distributed** to all museum-professionals and -experts in the project partner countries
- Each project partner organization will also have **150 print copies** of the info flyer at their disposal, to be used as the project's 'business card' by the Steering Group members.

TIMING: - Editing and layout: 14.07.2017-21.08.2017

- Print: 28.08.2017-01.09.2017

- Distribution: 04.09.2017

**IMP-NEWSLETTERS** Periodically, during the course of the project, **IMP-Newsletters** will be sent to museum-professional and -experts, e.g. inviting them to (apply for participation to) events; reporting on past Contact Sessions or the ICH&Museums Conference; upon the development of toolbox-items or the publication of position papers; et cetera.

TIMING: see further

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### HOW WILL IMP COMMUNICATE TO THE PRIMARY TARGET AUDIENCE ABOUT THE CONTACT SESSIONS?

*before the events*

**SAVE THE DATE** A **Save the Date** for the Contact Sessions will be sent **via e-mail** to all museum -professionals and -experts

TIMING: NL: 28.08.2017 / IT: 4.12.2017 / CH: 18.06.2018 / FR: 29.10.2018 / BE: 18.02.2019

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<sup>53</sup> Large parts of the communication strategy towards the primary target audience overlaps with the strategy towards the secondary target audience. For the sake of clarity, the two however are discussed separately.



**EVENT ANNOUNCEMENT ON THE WEBSITE** The different events, the programs and subscription modalities for the Contact Sessions will be **announced** in the news-section of the **IMP-website**

TIMING: NL: 18.09.2017 / IT: 8.01.2018 / CH: 6.08.2018 / FR: 17.12.2018 / 11.03.2019

**INVITATIONS** Invitations for the Contact Sessions will be sent to museum-professionals and -experts **via e-mail**:

- Info on the envisioned participants and solicitation procedures is provided in section 5.2.
- The invitations will also include basic additional information on IMP: website promotion; info on the Contact Session-format; the announcement that reports and proceedings of the Contact Sessions will be available on IMP-website after the events ...

TIMING: NL: 18.09.2017 / IT: 8.01.2018 / CH: 6.08.2018 / FR: 17.12.2018 / 11.03.2019

**POSITION PAPERS** A **Newsletter** containing the relevant **position paper** will be sent to all who are registered to the Newsletter + to all who will attend the specific Contact Session on the topic of the position paper.

TIMING: NL: 30.10.2017 / IT: 19.02.2017 / CH: 17.09.2018 / FR: 28.1.2018 / BE: 29.04.2019

*after the events*

**REPORTS AND PROCEEDINGS** Reports and proceedings from the Contact Sessions will be **written and uploaded to the IMP-website**. Their publication will be **announced in the news-section** of the IMP-website.

TIMING: NL: 8.12.2017 / IT: 30.03.2017 / CH: 27.10.2018 / FR: 8.03.2019 / BE: 14.06.2019

**IMP-NEWSLETTER** An **IMP-Newsletter** reporting on (the content of) the past Contact Session will be sent to all museum-professionals and -experts

TIMING: NL: 8.12.2017 / IT: 30.03.2017 / CH: 27.10.2018 / FR: 8.03.2018 / BE: 14.06.2019

**ARTICLE IN SPECIALIZED JOURNALS FOR CULTURAL HERITAGE** After every Contact Session, the host Steering Group member will write an article on the content of the past Contact Session, and will aspire to get it published in national cultural heritage magazines. These articles will also be uploaded to the IMP website and can be adapted later on to be fed into the Guidebook:

- For NL, in: *Immaterieel Erfgoed* / *Museumvisie* / *Museumpeil*
- For IT, in: *AM. Antropologia Museale*
- For CH, in: *Revue de la Société Suisse d'ethnologie TSANTSA* / *Bulletin de l'Académie suisse des sciences humaines et sociales ASSH* / *Museums.ch* / *Schweizerisches Archiv für Volkskunde* / *Archives suisses des traditions populaires (SAVK/ASTP)*
- For FR, in: *In Situ. Revue des patrimoines*
- For BE, in: *faro | journal of cultural heritage* / *Museumpeil*

TIMING: depending on the publishing dates of the respective magazines.

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## HOW WILL IMP COMMUNICATE TO THE PRIMARY TARGET AUDIENCE ABOUT THE ICH&MUSEUMS CONFERENCE?

**SAVE THE DATE** A **Save the Date** for the ICH&Museums Conference will be sent **via e-mail** to all museum-professionals and -experts.

TIMING: 18.02.2019

**WEBSITE ANNOUNCEMENT** The program and subscription modalities for the Conference will be **announced** in the news-section of the **IMP-website**.

TIMING: 11.03.2019

**INVITATIONS** Invitations for the Conference will be sent to museum -professionals and -experts **via e-mail**. People who have previously participated to the Contact Sessions + important stakeholders will be sent an invitation by regular post as well, encouraging their participation.

TIMING: 11.03.2019

**REPORTS AND PROCEEDINGS** Reports and proceedings from the Conference will be **written and uploaded to the IMP-website**. Their publication will be **announced in the news-section** of the IMP-website.

TIMING: 14.06.2019

**IMP-NEWSLETTER** An IMP-Newsletter reporting on (the contents of) the **ICH&Museums Conference** will be sent to all museum-professionals and -experts.

TIMING: 14.06.2019

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#### **HOW WILL IMP COMMUNICATE TO THE PRIMARY TARGET AUDIENCE ABOUT THE ICH&MUSEUMS GUIDEBOOK & EXECUTIVE SUMMARY?**

**WEBSITE UPLOAD** Once completed, the ICH&Museums Guidebook (in English) and the executive summary (in five languages) will be **uploaded on the IMP website** as a free download, and its publication will be **announced in the news-section** of the IMP-website.

TIMING: December 2019

**IMP NEWSLETTER** An IMP-Newsletter about the launch of the **Guidebook and the executive summary** will be sent to museum-professionals and -experts, redirecting them to the page on the IMP-website where they can download them as a PDF-file (upon providing their e-mail address).

TIMING: December 2019

#### **POSTAL DISTRIBUTION**

- **GUIDEBOOK**: All previous participants of the Contact Sessions or ICH&Museums Conference, active in the museum field, will receive a **hard copy** of the Guidebook.
- **EXECUTIVE SUMMARY**: A **hard copy** version of the executive summary (in the respective native languages) will be distributed among a selection of museums in the five project partner countries that didn't participate in the Contact Sessions or the ICH&Museums Conference.

TIMING: December-January 2019

**LAUNCHING EVENT** A **launching event** for the Guidebook will be organized in Matera, Italy – at that moment European Capital of Culture.

TIMING: December 2019

- > **TRACK 1.2:** communication and dissemination strategy towards **secondary target audience:**  
(Intangible) cultural heritage-professionals and -experts in the five project partner countries

An extensive **CONTACT DATABASE** with e-mail addresses of (intangible) cultural heritage-professionals and -experts in the five project partner countries will be compiled, based on merging the existent databases from the project partner organizations.

TIMING: 12.06.2017-18.08.2017

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#### **HOW WILL IMP COMMUNICATE TO THE SECONDARY TARGET AUDIENCE ABOUT THE PROJECT WEBSITE AND THE PROJECT IN GENERAL?**

**INFORMATION FLYER** The information flyer about IMP (contents described in TRACK 1.1) will also be digitally distributed to the secondary target audience.

**IMP-NEWSLETTERS** All newsletters sent to the primary target audience will also be sent to the secondary target audience.

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#### **HOW WILL IMP COMMUNICATE ABOUT THE CONTACT SESSIONS TO THE SECONDARY TARGET AUDIENCE?** IDEM TRACK 1.1

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#### **HOW WILL IMP COMMUNICATE ABOUT THE ICH&MUSEUMS CONFERENCE TO THE SECONDARY TARGET AUDIENCE?** IDEM TRACK 1.1

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#### **HOW WILL IMP COMMUNICATE ABOUT THE ICH&MUSEUMS GUIDEBOOK & EXECUTIVE SUMMARY TO THE SECONDARY TARGET AUDIENCE?**

**WEBSITE UPLOAD** IDEM TRACK 1.1

**IMP NEWSLETTER** IDEM TRACK 1.1

#### **POSTAL DISTRIBUTION**

- **GUIDEBOOK:** All previous participants of the Contact Sessions or ICH&Museums Conference, active in the (intangible) cultural heritage field, will receive a hard copy of the Guidebook.
- **EXECUTIVE SUMMARY:** Interested (intangible) cultural heritage organizations that weren't able to attend any of the project's events, can receive a hard copy of the executive summary (in their native language) upon their request + a selection of relevant cultural heritage organizations + important stakeholders in the five project partner countries will receive a copy.

TIMING: December-January 2019

**LAUNCHING EVENT** IDEM TRACK 1.1

- > As stated higher, the five project partner organizations themselves will *a/so* communicate about the above-mentioned items through their existing communication tools (websites, newsletters, social media) to their adherents. These adherents represent a large part of the IMP primary and secondary target audiences.
- > As stated higher, on the IMP Facebook page the abovementioned items will also be promoted. Paid ads will increase the visibility of the IMP events and outputs.

Additionally, there are several (general) organizations/channels for cultural heritage that will be supporting these communicative endeavours of IMP towards the primary and secondary target audiences:

#### **In Belgium**

- Flemish interface centre for cultural heritage (FARO)

As stated earlier, tapis plein is active in the Flemish ICH-expertise-network. Other partners in this network, that have committed to communicating about IMP, are LECA vzw, CAG, ETWIE, Het Firmament, Resonant, FARO

- ICOM-Belgium-Flanders
- Flemish UNESCO Commission
- The Creative Europe Desk
- The network of Flemish heritage cells

#### **In The Netherlands**

- Museumvereniging
- Dutch UNESCO Commission
- Erfgoedstem

#### **In France**

- Fédérations des écomusées et musées de société
- Ministère de la Culture
- Institut national du patrimoine
- Office de Coopération et d'Information Muséale
- ICOM France
- French UNESCO Commission

#### **In Italy**

- Ri-vista
- Am. Antropologia museale
- Giornale dell'arte
- ICOM Italy
- Italian UNESCO Commission

#### **In Switzerland**

- Nationale Informationsstelle zum Kulturerbe
- BAK
- ICOM Switzerland

> **TRACK 1.3: communication and dissemination strategy towards third target audience:**  
ICH-communities, -groups and individual ICH-practitioners in the five project partner countries

The five project partner organizations are the main implementers of the communication and dissemination strategy towards the third target audience.

**On an event level:**

(Members of) ICH-communities, -groups and individual ICH-practitioners from the different project partner countries will be **invited to actively participate** in IMP-events on several occasions.

**'CONTEMPORARY (CO-)-CREATIONS'**

**Open calls** (five in total, one per project partner country) towards (members of) ICH-communities, -groups and individual practitioners will be **launched by each project partner organization subsequently**. The calls will invite (members of) ICH-communities, -groups and individual practitioners to submit their proposals for partnering up with a museum to safeguard their ICH (see 5.1). The project partner organizations will launch the call in their own countries, making use of their existing communication tools (newsletters, websites, social media) and personal contacts in their networks; redirecting ICH-practitioners to the IMP-website where they are able to respond to the calls. The calls launched by the project partner organizations will have extra exposure through the additional communicative effort of the cultural heritage organizations mentioned on the previous page.

**TIMING:**

- IMP & KIEN will launch a call in NL on 28.08.2017
- IMP & SIMBDEA will launch a call in IT on 4.12.2017
- IMP & VMS will launch a call in CH on 14.05.2018
- IMP & CFPCI will launch a call in FR on 29.10.2018
- IMP & TP will launch a call in BE on 18.02.2019

**ICH-AMBASSADORS DURING THE CONTACT SESSIONS**

With regard to the **participation of ICH-ambassadors to the Contact Sessions**, the respective project partner organizations / Steering Group members will **personally contact and invite** ICH-practitioners from their networks that would be willing to take up a role in the CS-program, as explained in 5.2.

**ICH-AMBASSADORS & THE ICH&MUSEUMS CONFERENCE IN BRUSSELS**

With regard to the **participation of ICH-ambassadors to the ICH&Museums Conference**, the Steering Group members will **personally contact and invite** ICH-practitioners from their networks that would be willing to take up a role in the Conference program, as explained in 5.3.

**On a content level**

The communication and dissemination strategy towards this target audience is aimed at keeping (members of) ICH-communities, -groups and individual practitioners from within the project partner countries **informed about the project and its outcomes in general, and on the possible ways in which they could benefit from the project and its outcomes**.

All project partner organizations will:

- add a general introduction on the IMP-project on their own websites

TIMING: by 18.08.2017 at the latest

- add relevant updates on IMP to their own newsletters and social media channels (e.g. the call for proposals for the contemporary (co-)creations; (image) reports of the contemporary (co-)creations, et cetera)

TIMING: when appropriate, following aforementioned timing

- provide (members of) ICH-communities, -groups and individual practitioners with the ICH&Museums Guidebook (ENG) and/or executive summary (in the different native languages) (PDF, or hard copy version if desired) upon their request

TIMING: from December 2019 onwards

- > *The Steering Group members will communicate towards (members of) ICH-communities, -groups and individual ICH-practitioners in their native language.*

### ICH-practitioners & the IMP-website

As already stated, one section on the IMP project website will be directed towards (members of) ICH-communities, -groups and individual practitioners. This section will include:

1. A page with basic info on the IMP project in English, Dutch, German, Italian and French redirecting readers to the websites of the project partner organizations where they can find more elaborate info.

TIMING: by 18.08.2017 at the latest

2. The subsequent calls for proposals for the contemporary (co-)creations and a digital submission form (in ENG + relevant native language)

TIMING: NL: 28.08.2017 / IT: 4.12.2017 / CH: 18.06.2018 / FR: 29.10.2018 / BE: 18.02.2019

3. (Image) reports of the five contemporary (co-)creations

TIMING: NL: 8.12.2017 / IT: 30.03.2017 / CH: 27.10.2018 / FR: 8.03.2018 / BE: 14.06.2019

4. 'IMP: *What's in it for us*, ICH-practitioners?'-section: Info on how (members of) ICH-communities, -groups and individual ICH-practitioners can make use of the project's outcomes (in ENG + redirecting them to relevant pages of the executive summary in their native language).

TIMING: from December 2019 onwards

We want to stress here that (members of) ICH-communities, -groups and individual practitioners are seen as **main beneficiaries of the project as a whole** – if and when IMP's aspired outcomes and goals will be realized on the long term, and to a lesser extent as a communication target group. What is most important, after all, is that the experts and professionals operating in the field of (intangible) cultural heritage and in the museum field are well informed on the outcomes and outputs of IMP. (Members of) ICH-communities, -groups and individual practitioners should be the ones **benefiting from the capacities built** up in the professional cultural heritage field, and especially that of museums, because of IMP, and from the ways in which the outcomes and outputs of IMP are put into future museum practice. How this implementation in future museum practice will be assessed, is the subject of chapter 7.



## 2. SECONDARY FOCUS

- > **TRACK 2.1** strategy towards **fourth target audience**:  
museum-professionals and -experts outside of the five project partner countries

### On an event level

Museum-professionals and -experts from outside the project partner countries will be invited to attend the ICH&Museums Conference.

### On an content level

IMP wants museum-professionals and -experts outside of the five project partner countries to receive information about / have easy access to:

- The IMP website, esp. the reports & proceedings of the Contact Sessions / the reports & proceedings of the ICH&Museums Conference / the good practice examples / the toolbox-items
- The PDF version of the ICH&Museums Guidebook and executive summary

The implementation of the communication and dissemination strategy towards the fourth target audience, is based on **partnerships established between IMP and:**

- **ICOM International**
- **NEMO**

These international museum organizations – with networks consisting of European museum professionals and experts, *and* professionals and experts from the worldwide museum community – have committed themselves to:

- promoting the IMP-events in their networks
- promoting the outputs that will be developed during the course of IMP in their networks

TIMING: Corresponding with the dates provided in track 1.1

See their **Letters of intent** in Attachment 4 and 5.

- > **TRACK 2.2** strategy towards **fifth target audience**:  
(Intangible) cultural heritage-professionals and -experts outside of the five project partner countries

### On an event level

ICH-professionals and -experts from outside the project partner countries are invited to attend the ICH&Museums Conference.

### On an content level

IMP wants (I)CH-professionals and -experts outside of the five project partner countries as well to receive information about / have easy access to:

- The IMP website, esp. the reports & proceedings of the Contact Sessions / the reports & proceedings of the ICH&Museums Conference / the good practice examples / the toolbox-items
- The PDF version of the ICH&Museums Guidebook and executive summary

In order to implement the communication and dissemination strategy **cfr. cultural heritage professionals and experts** IMP will publish about the project on the websites of **Heritage portal EU** and **Culture Agora**.

The **Heritage Portal EU** is the online research community of the Joint Programming Initiative on Cultural Heritage and Global Change: A new Challenge for Europe (JPICH) [...] where you are invited to submit news stories, your own research findings, grey literature, updates on work you're doing, press releases, job listings and/or information about events that you are organising or attending.<sup>54</sup>

**Culture Agora:** Culture Agora [...] is a free-access platform, free for the user, serving a double purpose:

- facilitate the visibility professional content related to culture, and in more general terms, to cultural and creative industries: training, financing, employment opportunities, as well as partnership search and crowd funding.
- contribute to the maximum dissemination of audio-visual content (streaming and video) already hosted in other websites which can be of interest for cultural industries professionals and for a larger public interested in culture and the arts, with a particular focus on the streaming of events and face-to-face meetings.<sup>55</sup>

One these platforms, IMP will:

- add general info on the project
- promote the IMP project website (the good practice examples, the toolbox-items ...)
- promote attendance to the ICH&Museums Conference
- redirect readers to the PDFs of the ICH&Museums Guidebook and executive summary, or to any photo/video footage that will be available on the IMP-project.

TIMING: Corresponding with the dates provided in TRACK 1.2

In order to implement the communication and dissemination strategy **cfr. intangible cultural heritage professionals and experts**, IMP has established a **partnership with the ICH NGO Forum**.

The ICH NGO Forum, as explained on p. 27, assembles all NGOs in the world that are accredited by UNESCO in the context of the 2003 Convention. Via its existing communication means (website, newsletter, social media) the ICH NGO Forum will promote:

- the IMP events in its networks
- the outputs that will be developed during the course of IMP in its networks

Additionally, the IMP Steering Group is invited to write a guest blog about the IMP-project in the **#HERITAGEALIVE** rubric on the ICH NGO Forum website

TIMING: Corresponding with the dates provided in TRACK 1.2

See their **Letter of intent** in Attachment 3.

#### > **TRACK 2.3 strategy towards sixth target audience:**

ICH-communities, -groups and individual practitioners outside of the five project partner countries

#### **On an content level**

IMP wants the sixth target audience to be informed about (the possible ways in which they could benefit from) the project's outputs and outcomes.

54 Text adapted from *About us*: <http://www.heritageportal.eu/About-Us/> (accessed on 13.10.2016).

55 Text adapted from *About us*: <http://www.cultureagora.info/en/about-us> (accessed 31.10.2016).

**The partnership between IMP and the ICH NGO Forum** is also of importance for implementing the communication and dissemination strategy towards the sixth target audience of IMP. The outcomes of the IMP-project will be communicated to (members) of ICH-communities, -groups and individual ICH-practitioners throughout the world, *via/through* the member NGOs of the ICH NGO Forum:

- The ICH NGO forum will spread the PDF of the ICH&Museums **Guidebook** (in English) and the **executive summary** (in English, Dutch, German, Italian and French) via their existing communication channels to all NGOs that are members of the ICH NGO Forum. The member NGOs will be stimulated to read and promote its contents and 'translate' relevant outcomes to the ICH-communities, -groups and individual practitioners that they work *for* or *with*.

TIMING: Corresponding with the dates provided in TRACK 1.1

- Once developed, the **'What's in it for us'-section on the IMP-website** will be specifically dedicated to (members of) ICH-communities, -groups and individual practitioners. The ICH NGO Forum will draw the attention of its member NGOs to this webpage, so that they can inform the (members) of ICH-communities, -groups and individual ICH-practitioners that they work *for* or *with*, about this page.

TIMING: Corresponding with the dates provided in TRACK 1.3

## *Summary of the distribution of the ICH&Museums Guidebook and executive summary*

### **GUIDEBOOK**

#### **(500 hard copies)**

- All previous participants of the Contact Sessions or ICH&Museums Conference, active in the museum field or in the (intangible) cultural heritage field, will receive a hard copy of the Guidebook (ca. 325 copies);
- The remainder of the hard copies (ca. 175) of the ICH&Museums-Guidebook will be distributed among:
  - All ca. 30 European Ministries of Culture
  - The ca. 145 remaining copies will be divided between the five project partners = ca. 30 additional hard copies to be distributed in the five project partner countries (to interested cultural heritage organisations, cultural heritage policy makers, scholars, ICH-practitioners...).

*The **PDF version** of the Guidebook (in English) will be freely available on the IMP-website.*

### **EXECUTIVE SUMMARY**

#### **(1000 hard copies – 200 per project partner country: in Dutch, Italian, German or French)**

- The hard copies of the executive summary will be distributed among a selection of museums in every project partner country, that weren't able to participate in the Contact Sessions or the ICH&Museums Conference in person. They will receive a hard copy of the executive summary in their native language.
- Interested (intangible) cultural heritage organizations, cultural heritage policy makers, scholars, ICH-practitioners ... that weren't able to attend any of the project's events, can receive a hard copy of the executive summary (in their native language) upon their request + a selection of relevant cultural heritage organizations in the five project partner countries will also receive a copy.
- 300 additional copies will be provided for ICH NGO Forum, NEMO, ICOM International (100 copies per organization)

*The **PDF version** of the executive summary (in English, Dutch, Italian, German, French) will be freely available on the IMP-website.*

**TIMING:** from December 2019 onwards

### *Additional dissemination efforts of the IMP outputs and outcomes*

> *Towards the international community of (intangible)-cultural-heritage- / museum-professionals and -experts at large*

- We will look into the possibilities of using [Google ad Grants](#) (free online advertising for NGOs from Google, with a worth of \$10.000 USD) for reaching the global community of (intangible)-cultural-heritage- / museum-professionals and -experts (for promoting the IMP event and output such as the Guidebook and executive summary).
- *After the end of the IMP project*, with an eye towards the future and sustainable impact of the project, the ICH&Museums Guidebook and executive summary will additionally be uploaded on these platforms, providing free and easy access to all interested peers.  
The position papers and transcripts of the keynote speeches will be uploaded to Academia.edu and Researchgate *during IMP*.

- [Academia.edu](#) is 'a platform for academics to share research papers. The company's mission is to accelerate the world's research. Academics use Academia.edu to share their research, monitor deep analytics around the impact of their research, and track the research of academics they follow. 43,122,795 academics have signed up to Academia.edu, adding 15,700,247 papers and 1,936,562 research interests. Academia.edu attracts over 36 million unique visitors a month.'<sup>56</sup>
- [Researchgate](#): 'Our mission is to connect the world of science and make research open to all.'

- IMP aspires **presenting contributions about the project and its outcomes to international conferences on (intangible) cultural heritage / museums** and will send in abstracts to present its conclusions during, for example, *the MuseumNext Conference, the International Conference on the Inclusive Museum, Museum Ideas International Conference, the Conference of the Association of Critical Heritage Studies, et cetera*  
TIMING: from December 2019 onwards

- IMP aspires **publishing articles in international peer reviewed journals or specialized books or book series**, to disclose the project's results to a world wide professional audience interested in ICH and/or museums, and will send in abstracts to present its conclusions to, for example, *the International Journal of Intangible Heritage, International Journal of Heritage Studies, Museum management and Curatorship, Museum International, Curator: the Museum Journal, Museum ID, et cetera*  
TIMING: from December 2019 onwards

*NOTE: Additional opportunities with regard to the communication and dissemination of the IMP-project will of course be examined and acted upon if and when proven opportune.*

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56 About: <https://www.academia.edu/about> (accessed on 13.10.2016).

# QUANTITATIVE AND QUALITATIVE EVALUATION OF IMP

There are several ways in which IMP, the project and its outcomes will be quantitatively and qualitatively assessed:

## 1. CFR. THE FIVE CONTACT SESSIONS

- **When subscribing to the Contact Sessions**, from the ca. 40 heritage- and museum-professionals or -experts that will attend the event (1 CS per country), the **museum workers** will be asked to complete a short list of questions on **the status quo regarding ICH in their museum**: *How would you define ICH? In what ways is ICH part of the scope of the museum that you work at? Is ICH a policy objective? What ICH-communities have you worked with in the past? What ICH-projects have you realized in the past? Did your museum already support ICH-safeguarding endeavours with an eye towards inscription of certain ICH-elements on National Inventories or UNESCOs Representative List?* (Exact questions still to be decided by the Steering Group.)
- **When soliciting to be part of the 'international museum expert group'**, applicants will also be asked to provide a *status quo* on ICH in their museum (next to providing information on a specific good practice example).

→ *RESULT: info on status quo on ICH&Museums in several museums in the five project partner countries*

- **After every Contact Session** (November 2017, February 2018, September 2018, February 2019, May 2019)
  - All participants will be asked to provide feedback on:
    - General practical organization of the Contact Session they have attended
    - Their general feedback on the content of the Contact Session
  - Those people who were part of the 'international museum expert group' will be asked to provide extensive feedback: *What are your newly gained insights, your reflections and conclusions relating to the challenge that was under scrutiny?*

→ *RESULT: feedback on the practical side of the CSs, in order to be able to improve certain aspects that were critically assessed*

→ *RESULT: written feedback on the content of the Contact Session and the challenge under scrutiny from two different types of participants*

## 2. CFR. THE ICH&MUSEUMS CONFERENCE

- **After the ICH&Museums Conference** (May 2019)
  - All participants will be asked to provide feedback on:
    - General practical organization of the Conference

- Their general feedback on the content of the Conference

→ *RESULT: feedback on the organizational aspects of the Conference*  
 → *RESULT: written feedback on the content of the Conference, also from participants outside of the project partner countries*

**The feedback received under bullets 2 and 3 will be evaluated by the Steering Group and used for:**

- **General progress reports towards governing bodies**
- **Valorising the contents of the IMP-events (to be fed into the Guidebook)**

### 3. CFR. THE LAUNCH OF THE GUIDEBOOK

- **After the launch of the Guidebook** (end 2019)
  - Downloading the ICH&Museums Guidebook or executive summary will require submitting an e-mail address. This way, the project partner organizations have an overview of (the amount of) all people that have downloaded the Guidebook. Circa four months after the launch of the Guidebook, the people who have downloaded the Guidebook will be sent a questionnaire, asking them:
    - about their general remarks on the contents of Guidebook
    - if they have implemented any of the outcomes in their museum policy or practice
    - if they have implemented any of the toolbox-items and their evaluation thereof
    - to submit good practice examples they might know of or have participated in  
 (> ! also feedback from outside the project partner countries)

→ *RESULT: feedback on the effective use of the project's outcomes and on changes IMP has induced in museum policy and practice*  
 → *RESULT: information about and insight into newly developed ICH&Museums-projects, resulting from IMP*

### 4. CFR. APPROACHING THE END OF THE IMP PROJECT

- **Towards the end of the IMP project** (in the first half of 2020)\_
  - All previous participants to either the Contact Sessions or the ICH&Museums Conference will be asked to complete a questionnaire on:
    - Developments regarding ICH&Museums that might have occurred in museum policy or practice (new projects, policy alterations ...)
    - The contribution of the IMP project more conceptually, on vision development, newly developed insights ...
    - The use and implementation of the toolbox items
    - Overall findings

→ *RESULT: feedback on the effective use of the project's outcomes and outputs and on changes IMP has induced in museum policy and practice*  
 → *RESULT: information about and insight into newly developed ICH&Museums-projects, resulting from IMP*

**The feedback received under bullets 4 and 5 will be evaluated and used for:**

- **General progress reports towards governing bodies**
- **Overall evaluation of the IMP-project as a whole, its outputs and outcomes**



Of course, the **visitor numbers and statistics** of the IMP website, the IMP Facebook page and IMP Newsletters will be taken into account with regard to the (quantitative) evaluation of the project.

***Assessment of implementation of the IMP project in general** – progress reports – will be compiled in due time and sent to Creative Europe (timing according to the agreements made with Creative Europe) or other governing bodies.*

# DIVISION OF WORK

## AMONG MEMBERS OF THE DIFFERENT PROJECT PARTNER ORGANISATIONS

Here we elaborate on the specific **roles of the different project partner organizations** in IMP. We detail the specific **tasks** that will be **carried out** by the **IMP Steering Group members**: Evdokia Tsakiridis (TP), Albert van der Zeijden (KIEN), Valentina Lapicciarella Zingari (SIMBDEA), Séverine Cachat (CFPCI) and David Vuillaume (VMS).

**All Steering Group members** take up following tasks:

- They have jointly prepared the **project proposal** for IMP in the course of 2015-2016
- *Attending and actively participating in the (organization of) the **Contact Sessions***
  - **Assessing the applications** that were submitted for participation in the 'international museum expert group', esp. in their respective countries
  - **Preparing and hosting the Contact Session** in their own country (esp. content-wise), in close collaboration with the project leader
  - **Writing reports/proceedings** on one of the five Contact Sessions (in a rotation system)
  - Together with the project leader, create an **IMP-Newsletter** on the Contact Session that has taken place in their respective countries
  - **Write an article** on the Contact Session that has taken place in their respective countries
  - **Report on all financial aspects** with regard to the Contact Session to the project leader (sending copies of all invoices) in due time
- *Attending and actively participating in all **Steering Group meetings** (including the kickoff and evaluation meeting): discussing and reflecting on the events' outcomes; generating ideas for developing ICH&Museums toolbox-items. Dates:*
  - **1 kickoff meeting**: spring of 2017 (The Netherlands)
  - **5 Steering Group Meetings**
    - On November 9, 2017 in The Netherlands
    - On March 1, 2018 in Italy
    - On September 27, 2018 in Switzerland
    - On February 7, 2019 in France
    - On May 10, 2019 in Belgium
  - **1 evaluation meeting**: December 2019 in Matera (Italy)
- *Taking part in the 10 planned **Skype meetings***
  - beginning of September 2017
  - mid December 2017
  - end of April 2018
  - end of June 2018
  - end of November 2018
  - mid March 2019
  - beginning of July 2019
  - mid October 2019
  - end of February 2020
  - beginning of April 2020

- *Taking part in all 3 planned **Think Tank meetings***
  - On November 9, 2017 in The Netherlands
  - On September 27, 2018 in Switzerland
  - On May 10, 2019 in Belgium
- *Participating in the **editorial board***
  - **Writing and editing texts** for the website, the info flyer, the calls (towards ICH-practitioners and applicants for participation in the 'international museum expert group' in their respective countries)
    - Translating general information on IMP and putting this information on their own organizations website
    - Translating the calls for the CCCs in their native language(s)
  - **Creating a template** for good practice examples
  - **Creating questionnaires** for quantitative and qualitative assessment of the project
  - **Writing and editing** (designated parts of) the ICH&Museums **Guidebook** and **executive summary** (+ follow up of the **translation of the executive summary** in their native language(s))
- *With regard to the **contemporary (co-)creations***
  - **Assessing the applications** that were submitted by ICH-practitioners, esp. in their respective countries
  - **Provide support and guidance** to the ICH-practitioners and museum staff with regard to the development of a **contemporary (co-)creation** in their respective countries & providing assistance for the evaluation reports
- *Attending and actively participating in (the organization of) the **ICH&Museums Conference** (esp. content-wise)*
- **Communicating** to existing networks on all IMP activities and outputs
- *General **administration** (esp. with regard to completing time sheets and financial reporting to project leader)*

We estimate following time investment for every Steering Group member:

- 4 working days \* 4 > attending the Contact Sessions in NL-FR-CH-IT + Steering Group meetings afterwards > **16 days**
- 5 working days \* 1 > attending the Contact Session in BE + Conference in BE + Steering Group meeting afterwards > **5 days**
- 10 working days > for the actual preparation of the Contact Sessions in own country > **10 days**
- 10 working days > for supporting the 'contemporary (co-)creations' in own country > **10 days**
- 54 working days > for online meetings/mailling/participation in editorial board > **54 days**
- 18 working days > for general administration > **18 days**
- 3 working days > for participating in the kickoff meeting > **3 days**
- 3 working days > for participating in the evaluation meeting > **3 days**

**i.e. circa 119 days in total**

The **salaries (and related costs) that equal this time investment** make up the amount of '**self financing in own and raised funds**' of KIEN, CFPCI and VMS in the budget of IMP. SIMDEA – being an organization that runs on volunteers – is not able to provide the same type of 'self financing in own and raised funds' as the other project partners. More info on this is provided in chapter 10.

**Additional tasks – on top of the abovementioned ones – for the project leader at tapis plein – are:**

- Taking the lead in preparing the project proposal for IMP in 2015-2016
- Overall coordination, organization and streamlining of the project
- Creating address databases
- Taking the lead in overseeing the creation of the IMP project website and moderating and updating the website
- Managing the IMP Facebook account
- Taking the lead in the editorial board
- Taking the lead in (preparing) the Steering Group meetings
- Taking the lead in (preparing) the Think Tank meetings
- Taking the lead in the development of the ICH&Museums Toolbox-items
- Taking the lead in the development the ICH&Museums Guidebook and the English executive summary (content-wise and also regarding all aspects relating to their publication and distribution)
- Taking the lead in the development of the Bibliography
- Arranging logistics (travel, accommodation, et cetera) of Steering Group meetings, Think Tank meetings, the five Contact Sessions, the ICH&Museums Conference
- Assisting project partners with the preparation of the Contact Sessions
- Assisting project partners with supporting ICH-practitioners and museum staff in the development of a contemporary (co-)creation
- Hosting the ICH&Museums Conference
- Overall general and financial administration
- Communication with ICH NGO Forum, ICOM International, NEMO
- Communication with and reporting to Creative Europe & the Education, Audiovisual and Culture Executive Agency (EACEA)
- Communication with and reporting to other governing bodies

→ Taking up the task of project leader would require the **full time employment** of **Evdokia Tsakiridis** at tapis plein vzw.

Instead of outsourcing the **graphic design for the IMP project to an external company**, **Evi De Smet** (working at tapis plein as a graphic designer and administrative force since 2004) will devote part of her work on doing the graphic design for IMP. Additionally, she will also assist the project leader with **general and financial administration** for IMP.

We opt not to outsource graphic design, but choose to sustainably **anchor creative skills in the cultural heritage sector**. Also, working with an in-house graphic designer, who will be up to date about all the ins and outs of the IMP-project, ensures that form and content of the project's outputs will be strongly in tune with each other.

→ Doing graphic design and supporting general and financial administration would take up an estimated **25% of the employment of Evi De Smet at tapis plein**.

→ The **salary (and related costs)** that equal this time investment will make up the amount of '**self financing in own and raised funds**' of **tapis plein** in the budget of IMP.

A methodology specialist, with knowledge of the workings of museum policies and practices, a background in participatory heritage approaches and insight into the development and design of educational projects, will be appointed in the context of IMP. Either this person will be a staff member of one of the project partner organisations, appointed this specific task in the IMP-project, or a freelancer will be recruited.

## EXTERNAL PROFESSIONAL SERVICES THAT WILL BE DELIVERED IN THE CONTEXT OF IMP

Some tasks regarding the implementation of IMP will be outsourced:

→ **Accounting and auditing services** will be provided by Tudors Accountancy and MV Accounting (current accountant / auditor for tapis plein).

*No tenders will be obtained for accounting and auditing services in the context of IMP, seen that Tudors Accountancy and MV Accounting are in the best position of reviewing all budget aspects of the IMP-project, having been the accountant and auditor for tapis plein vzw – who will be the project leader – for several years now, and having therefor the best insight into their overall financial situation. If this would impede Creative Europe to seeing these costs as eligible costs, we kindly wish to be informed on this matter beforehand.*

→ Competitive tenders from potential contractors will be obtained, with regard to:

- **Website development**
- **Photography or video assignments**
- **Translating and editing services**

The contract will be awarded to the bid offering best value for money, or, as appropriate to the tender offering the lowest price, taking care to avoid conflicts of interest.

# TIME TABLE

THIS RETRO PLANNING INDICATES ALL THE PLANNED ACTIVITIES IN THE CONTEXT OF IMP CFR. eForm part F work program:

Date notation: MM/DD/YYYY  
SGM = Steering Group members  
TTM = Think Tank members

	ACTIVITY	FROM	TO	COUNTRY AND LOCATION	NAME OF THE RESPONSIBLE PARTNER INVOLVED	
2017	<b>Start IMP</b>	<b>6/12/2017</b>				
	Kickoff Creative Europe	date unknown		Brussels (BE)	E. Tsakiridis	
	Travel & accommodation kickoff meeting in NL	07/03/2017	07/05/2017	Amsterdam (NL)	E. Tsakiridis (logistics)	
	<b>Kickoff meeting in NL</b>	07/04/2017	07/05/2017	Amsterdam (NL)	all SGM	
	Development visual identity	06/12/2017	07/07/2017	Bruges (BE)	E. De Smet	
	Development & graphic design info flyer & document folders	07/14/2017	08/21/2017	Bruges (BE)	all SGM + E. De Smet	
	Website development	06/12/2017	08/18/2017	Belgium	All SGM + webdeveloper	lead: E. Tsakiridis
	Website launch	08/21/2017	08/21/2017	Online	E. Tsakiridis + webdeveloper	
	Printing info flyer	08/28/2019	09/01/2019	Belgium	printing office	
	Distribution info flyer	09/04/2017	09/04/2017	Online	E. Tsakiridis	
	Develop Bibliography	06/12/2017	07/28/2017	Bruges (BE)	E. Tsakiridis	
	Preparation CONTACT SESSION NL	06/12/2017	11/06/2017	Culemborg (NL)	A. Van der Zeijden	support: E. Tsakiridis
	Graphic design & print work CS NL	06/12/2017	11/06/2017	Bruges (BE)	E. De Smet	
	Call CCC NL	08/28/2017	09/29/2017	The Netherlands	A. Van der Zeijden & E. Tsakiridis	
	Call IMEG NL	08/28/2017	09/29/2017	Online (NL-BE-FR-IT-CH)	A. Van der Zeijden & E. Tsakiridis	
	<b>SKYPE</b>	09/11/2017	09/11/2017	Online	ALL SGM	
	Preparation CCC NL	08/28/2017	11/03/2017	The Netherlands	A. Van der Zeijden	support: E. Tsakiridis
	Travel & accommodation CS NL	11/06/2017	11/09/2017	Rotterdam (NL)	SGM+TTM+IMEG	
	Publish position paper 1	10/30/2017	10/30/2017	Online	E. Tsakiridis	
	<b>CONTACT SESSION THE NETHERLANDS</b>	11/07/2017	11/08/2017	Rotterdam (NL) - Rotterdam Museum	A. Van der Zeijden	support: all SGM
	Photography assignment IT	11/07/2017	11/08/2017	Rotterdam (NL) - Rotterdam Museum	photographer	
	Presentation CCC NL	11/13/2017	12/08/2017	Rotterdam (NL) - Rotterdam Museum	ICH-pract.&museum	
	Video on CCC NL	11/13/2017	12/08/2017	The Netherlands	videographer	
	<b>Steering Group Meeting NL</b>	11/09/2017	11/09/2017	Rotterdam (NL)	ALL SGM	lead: E. Tsakiridis
	<b>Think Tank Meeting 1</b>	11/09/2017	11/09/2017	Rotterdam (NL)	SGM + TTM	lead: E. Tsakiridis
	Developing toolbox-items	11/13/2017	12/08/2017	Bruges (BE)	METHODOLOGY SPECIALIST & E. Tsakiridis	
	Graphic design toolbox-items	12/01/2017	12/08/2017	Bruges (BE)	E. De Smet	
	Reports and Proceedings CS NL	11/13/2017	12/08/2017	Culemborg (NL) & Bruges (BE)	A. Van der Zeijden	support: E. Tsakiridis
	Website update	12/07/2017	12/07/2017	Online	E. Tsakiridis	
	Newsletter on CS NL	12/08/2017	12/08/2017	Online	E. Tsakiridis	support: A. van der Zeijden

	Financial reporting on CS NL	12/22/2017	12/22/2017	Culemborg (NL)	A. Van der Zeijden	
	Preparation CONTACT SESSION IT	11/13/2017	02/26/2018	Santarcangelo di Romagna (IT)	V. Zingari	support: E. Tsakiridis
	Graphic design CS IT	11/13/2017	02/26/2018	Bruges (BE)	E. De Smet	
	Call CCC IT	12/04/2017	01/12/2018	Italy	V. Zingari & E. Tsakiridis	
	Call IMEG IT	12/04/2017	01/12/2018	Online (NL-BE-FR-IT-CH)	V. Zingari & E. Tsakiridis	
	<b>SKYPE</b>	12/11/2017	12/11/2017	Online	ALL SGM	
	Accounting Report 2017	end 2018		Bruges (BE)	E. Tsakiridis + Accountant	support: E. De Smet
	Preparation CCC IT	12/04/2017	02/23/2018	Italy	V. Zingari	support: E. Tsakiridis
<b>2018</b>	Publish position paper 2	02/19/2018	02/19/2018	Online	E. Tsakiridis	
	Travel & accommodation CS IT	02/26/2018	03/01/2018	Palermo (IT)	E. Tsakiridis (logistics)	
	<b>CONTACT SESSION ITALY</b>	02/27/2018	02/28/2018	Palermo (IT) - Museo internazionale delle Marionette Antonio Pasqualino	V. Zingari	support: all SGM
	Photography assignment IT	02/27/2018	02/28/2018	Palermo (IT) - Museo internazionale delle Marionette Antonio Pasqualino	photographer	
	Presentation CCC IT	02/27/2018	02/27/2018	Palermo (IT) - Museo internazionale delle Marionette Antonio Pasqualino	ICH-pract.&museum	
	Video on CCC IT	03/05/2018	03/30/2018	Italy	videographer	
	<b>Steering Group Meeting IT</b>	03/01/2018	03/01/2018	Palermo (IT)	ALL SGM	lead: E. Tsakiridis
	Developing toolbox-items	03/05/2018	03/30/2018	Bruges (BE)	METHODOLOGY SPECIALIST & E. Tsakiridis	
	Graphic design toolbox-items	03/23/2018	03/30/2018	Bruges (BE)	E. De Smet	
	Reports and Proceedings CS IT	03/05/2018	03/30/2018	Santarcangelo di Romagna (IT) & Bruges (BE)	V. Zingari	support: E. Tsakiridis
	Website update	03/29/2018	03/29/2018	Bruges (BE)	E. Tsakiridis	
	Newsletter on CS IT	03/30/2018	03/30/2018	Online	E. Tsakiridis	support: V. Zingari
	Financial reporting on CS IT	04/13/2018	04/13/2018	Santarcangelo di Romagna (IT)	V. Zingari	
	<b>SKYPE</b>	04/23/2018	04/23/2018	Online	ALL SGM	
	Preparation CONTACT SESSION CH	03/05/2018	09/24/2018	Zürich (CH)	D. Vuillaume	support: E. Tsakiridis
	Graphic design CS CH	03/05/2018	09/24/2018	Bruges (BE)	E. De Smet	
	Call CCC CH	05/14/2018	08/10/2018	Switzerland	D. Vuillaume & E. Tsakiridis	
	Call IMEG CH	05/14/2018	08/10/2018	Online (NL-BE-FR-IT-CH)	D. Vuillaume & E. Tsakiridis	
	<b>SKYPE</b>	06/22/2018	06/22/2018	Online	ALL SGM	
	Preparation CCC CH	05/14/2018	09/21/2018	Switzerland	D. Vuillaume	
	Publish position paper 3	09/17/2018	09/17/2018	Online	E. Tsakiridis	
	Travel & accommodation CS CH	09/24/2018	09/27/2018	Zürich (CH)	E. Tsakiridis (logistics)	
	<b>CONTACT SESSION SWITZERLAND</b>	09/25/2018	09/26/2018	Zürich (CH)	D. Vuillaume	support: all SGM
	Photography assignment CH	09/25/2018	09/26/2018	Zürich (CH)	photographer	
	Presentation CCC CH	09/25/2018	09/25/2018	Zürich (CH)	ICH-pract.&museum	
	Video on CCC CH	10/01/2018	10/26/2018	Switzerland	videographer	
	<b>Steering Group Meeting CH</b>	09/27/2018	09/27/2018	Zürich (CH)	ALL SGM	lead: E. Tsakiridis
	<b>Think Tank Meeting 2</b>	09/27/2018	09/27/2018	Zürich (CH)	SGM + TTM	lead: E. Tsakiridis
	Developing toolbox-items	10/01/2018	10/26/2018	Bruges (BE)	METHODOLOGY SPECIALIST & E. Tsakiridis	
	Graphic design toolbox-items	10/19/2018	10/26/2018	Bruges (BE)	E. De Smet	
	Reports and Proceedings CS CH	10/01/2018	10/26/2018	Zürich (CH) & Bruges (BE)	D. Vuillaume	support: E. Tsakiridis
	Website update	10/25/2018	10/25/2018	Online	E. Tsakiridis	



	Newsletter on CS FR	10/26/2018	10/26/2018	Bruges (BE)	E. Tsakiridis	support: E. Vuillaume
	Financial reporting on CS CH	11/16/2018	11/16/2018	Zürich (CH)	D. Vuillaume	
	<b>SKYPE</b>	11/23/2018	11/23/2018	Online	ALL SGM	
	Preparation CONTACT SESSION FR	10/01/2018	02/04/2019	Paris (FR)	S. Cachat	support: E. Tsakiridis
	Graphic design CS FR	10/01/2018	02/04/2019	Bruges (BE)	E. De Smet	
	Call CCC FR	10/29/2018	12/21/2018	France	S. Cachat & E. Tsakiridis	
	Call IMEG FR	10/29/2018	12/21/2018	Online (NL-BE-FR-IT-CH)	S. Cachat & E. Tsakiridis	
	Reporting to Creative Europe (1)		2018	Bruges (BE)	E. Tsakiridis	
	Audit 1		2018	Bruges (BE)	E. Tsakiridis + auditor	support: E. De Smet
	Accounting Report 2018		end 2018	Bruges (BE)	E. Tsakiridis + Accountant	support: E. De Smet
	Preparation CCC FR	10/29/2018	01/31/2019	France	S. Cachat	support: E. Tsakiridis
<b>2019</b>	Publish position paper 4	01/28/2019	01/28/2019	Online	E. Tsakiridis	
	Travel & accommodation CS FR	02/04/2019	02/07/2019	Aubusson (FR)	E. Tsakiridis (logistics)	
	<b>CONTACT SESSION FRANCE</b>	02/05/2019	02/06/2019	Aubusson (FR) - Cité internationale de la tapisserie	S. Cachat	support: all SGM
	Photography assignment FR	02/05/2019	02/06/2019	Aubusson (FR) - Cité internationale de la tapisserie	photographer	
	Presentation CCC FR	02/05/2019	02/05/2019	Aubusson (FR) - Cité internationale de la tapisserie	ICH-pract.&museum	
	Video on CCC FR	02/11/2019	03/08/2019	France	videographer	
	<b>Steering Group Meeting FR</b>	02/07/2019	02/07/2019	Aubusson (FR) - Cité internationale de la tapisserie	ALL SGM	lead: E. Tsakiridis
	Developing toolbox-items	02/11/2019	03/08/2019	Bruges (BE)	METHODOLOGY SPECIALIST & E. Tsakiridis	
	Graphic design toolbox-item	03/01/2019	03/08/2019	Bruges (BE)	E. De Smet	
	Reports and Proceedings CS FR	02/11/2019	03/08/2019	Paris (FR) & Bruges (BE)	S. Cachat	support: E. Tsakiridis
	Website update	03/07/2019	03/07/2019	Online	E. Tsakiridis	
	Newsletter on CS FR	03/08/2019	03/08/2019	Bruges (BE)	E. Tsakiridis	support: S. Cachat
	Financial reporting on CS FR	04/05/2019	04/05/2019	Paris (FR)	S. Cachat	
	Preparation CONTACT SESSION BE	02/11/2019	05/06/2019	Bruges (BE)	E. Tsakiridis	support: all SGM
	Graphic design CS BE	02/11/2019	05/06/2019	Bruges (BE)	E. De Smet	
	Call CCC BE	02/18/2019	03/22/2019	Belgium	E. Tsakiridis	
	Call IMEG BE	02/18/2019	03/22/2019	Online (NL-BE-FR-IT-CH)	E. Tsakiridis	
	<b>SKYPE</b>	03/11/2019	03/11/2019	Online	ALL SGM	
	Preparation CCC BE	02/18/2019	05/03/2019	Belgium	E. Tsakiridis	
	Publish position paper 5	04/29/2019	04/29/2019	Online	E. Tsakiridis	
	Travel & accommodation CS BE	05/06/2019	05/10/2019	Brussels (BE)	E. Tsakiridis (logistics)	
	<b>CONTACT SESSION BELGIUM</b>	05/07/2019	05/08/2019	Mechelen (BE) - Hof van Busleyden	E. Tsakiridis	support: all SGM
	Photography assignment BE	05/07/2019	05/08/2019	Mechelen (BE) - Hof van Busleyden	photographer	
	Presentation CCC BE	05/07/2019	05/07/2019	Mechelen (BE) - Hof van Busleyden	ICH-pract.&museum	
	Video on CCC BE	05/13/2019	06/14/2019	Belgium	videographer	
	<b>Steering Group Meeting BE</b>	05/10/2019	05/10/2019	Brussels (BE)	ALL SGM	lead: E. Tsakiridis
	<b>Think Tank Meeting 3</b>	05/10/2019	05/10/2019	Brussels (BE)	SGM + TTM	lead: E. Tsakiridis
	Developing toolbox-items	05/13/2019	06/14/2019	Bruges (BE)	METHODOLOGY SPECIALIST & E. Tsakiridis	
	Graphic design toolbox-item	06/07/2019	06/14/2019	Bruges (BE)	E. De Smet	

	Reports and Proceedings CS BE	06/14/2019	06/14/2019	Bruges (BE)	E. Tsakiridis	
	Website update	06/13/2019	06/13/2019	Bruges (BE)	E. Tsakiridis	
	Newsletter on CS BE	06/14/2019	06/14/2019	Online	E. Tsakiridis	
	Preparation ICH&M Conference	02/11/2019	05/06/2019	Bruges (BE)	E. Tsakiridis	
	Graphic design ICH&M Conference BE	02/11/2019	05/06/2019	Bruges (BE)	E. De Smet	
	<b>ICH&amp;M CONFERENCE</b>	05/09/2019	05/09/2019	Brussels (BE)	E. Tsakiridis	support: all SGM
	Reports and Proceedings Conference	06/14/2019	06/14/2019	Bruges (BE)	E. Tsakiridis	
	Website update	06/13/2019	06/13/2019	Online	E. Tsakiridis	
	Newsletter on ICH&M Conference	06/14/2019	06/14/2019	Bruges (BE)	E. Tsakiridis	
	Photography assignment	05/09/2019	05/09/2019	Brussels (BE)	photographer	
	<b>SKYPE</b>	07/01/2019	07/01/2019	Online	ALL SGM	
	<b>SKYPE</b>	10/14/2019	10/14/2019	Online	ALL SGM	
	Writing ICH&Museums Guidebook	05/13/2019	10/14/2019	NL-BE-FR-IT-CH	lead: E. Tsakiridis + ALL SGM	
	Writing executive summaries	05/13/2019	10/14/2019	NL-BE-FR-IT-CH	lead: E. Tsakiridis + ALL SGM	
	Editing ICH&Museums Guidebook	10/14/2019	11/08/2019	Belgium	E. Tsakiridis + editor	
	Editing and translating executive summaries	10/14/2019	11/08/2019	Belgium	ALL SGM + editor / translator	
	Graphic design ICH&Museums Guidebook	10/14/2019	12/02/2019	Bruges (BE)	E. De Smet	
	Graphic design executive summaries	10/14/2019	12/02/2019	Bruges (BE)	E. De Smet	
	Printing ICH&Museums Guidebook	12/02/2019	12/12/2019	Belgium	printing office	
	Printing executive summaries	12/02/2019	12/12/2019	Belgium	printing office	
	<b>Launching ICH&amp;Museums Guidebook</b>	12/13/2019	12/13/2019	Online	ALL SGM	
	<b>Launching executive summaries</b>	12/13/2019	12/13/2019	Online	ALL SGM	
	Website update	12/12/2019	12/12/2019	Online	E. Tsakiridis	
	Newsletter on Guidebook & executive summary	12/13/2019	12/13/2019	Online	E. Tsakiridis	
	Distributing ICH&Museums Guidebook	starting from 16/12/2019		NL-BE-FR-IT-CH	E. Tsakiridis	
	Audit 2	2019		Bruges (BE)	E. Tsakiridis + auditor	support: E. De Smet
	Accounting Report 2019	end 2019		Bruges (BE)	E. Tsakiridis + Accountant	support: E. De Smet
	Travel & accommodation evaluation meeting in IT	12/18/2019	12/20/2019	Matera (IT)	E. Tsakiridis (logistics)	
	<b>Evaluation Meeting &amp; launching event in IT</b>	12/19/2019	12/20/2019	Matera (IT)	SGM + TTM	lead: E. Tsakiridis
<b>2020</b>	<b>SKYPE</b>	02/24/2020	02/24/2020	Online	ALL SGM	
	Peer reviewed articles / conferences / ...	First quarter 2020		Location unknown	E. Tsakiridis	support: all SGM
	Writing evaluation reports	12/23/2019	04/17/2020	Bruges (BE)	E. Tsakiridis	support: all SGM
	<b>SKYPE</b>	04/03/2020	04/03/2020	Online	ALL SGM	
	Reporting to Creative Europe (2)	First quarter 2020		Bruges (BE)	E. Tsakiridis	support: all SGM
	Audit 3	First quarter 2020		Bruges (BE)	E. Tsakiridis + auditor	support: E. De Smet
	Accounting Report 2020	First quarter 2020		Bruges (BE)	E. Tsakiridis + Accountant	support: E. De Smet
	<b>End IMP</b>	<b>04/17/2020</b>				

# BUDGET ALLOCATION

## CONSOLIDATED EXPENDITURE

In what follows, we elaborate on the budget allocation cfr. the **consolidated expenditure tab** in the Creative Europe budget form. We will provide you with a better insight in the expenditures in the context of IMP.

While calculating the expenditures, we have based the estimates on **average prices respecting the principles of reasonable and sound budget management** (cfr. travel, accommodation, catering costs) or on tenders that we have obtained (e.g. for the website development, translation and editing costs ...).

### 1| Costs directly linked to the implementation of project activities (7,33% - €43.448)

*These costs include:*

- **Copyright:** for the use of the photo footage taken during the Contact Sessions or the international Conference (to be able to use them on the website, in the Guidebook and executive summary,...)
- **Premise hire:** for hiring venues for the kickoff meeting, the 5 Contact Sessions, the 5 Steering Group/Think Tank meetings, the ICH&Museums Conference, and the evaluation meeting
- **Catering:** for the participants during the kickoff meeting, the 5 Contact Sessions, the 5 Steering Group/Think Tank meetings, the ICH&Museums Conference, and the evaluation meeting

### 2| Communication, promotion and dissemination costs and costs of exploitation of results (6,13% - €34.470,10)

*These costs include:*

- **Production costs:** for the printing of the info flyers, program booklets, document folders, name badges, of the Guidebook and the executive summary, etc.
- **Advertising costs:** for the purchase of Facebook ads (for event and output promotion) and banners for during the project's events
- **Webcosts:** including the creation and upkeep of the project website, the webhosting and purchasing of a domain name
- **Documentation costs:** the purchase of literature on the topic of ICH&Museums
- **Distribution costs:** the postal distribution of the ICH&Museums Guidebook and executive summary in the project partner countries (*another way of distributing the Guidebook and executive summary is via free online PDF versions*)

### 3| Travel and subsistence costs (20,16% - €113.312,96)

*These costs include:*

- **Transport:** international and local (public) transport for the participants to the IMEG, the ICH-practitioners, the Steering Group and Think Tank members, key note speakers (to the kickoff meeting, 5 Contact Sessions, Steering Group/Think Tank meetings, the ICH&Museums Conference, the evaluation meeting)
- **Accommodation costs:** overnight stay for the participants to the IMEG, the Steering Group and Think Tank members, key note speakers (during the kickoff meeting, 5 Contact Sessions, Steering Group/Think Tank meetings, the ICH&Museums Conference, the evaluation meeting)

#### 4| Staff costs (61,89% - €347.829,09)

##### Salaries (€279.377,89)

###### PROJECT MANAGER

*Evdokia Tsakiridis (€156.527,61): IMP project leader: salary for full time employment during the entire project*

###### OTHER

*Evi De Smet (€35.703,86): graphic design/financial general administration: salary for 25% employment during the entire project (= self financing in own and raised funds from tapis plein)*

The salaries of the **Steering Group members** from KIEN, CFPCI and VMS corresponding with their investment of ca. 119 working days:

- *Albert van der Zeijden (€22.666,78) (= self financing in own and raised funds from KIEN)*
- *Séverine Cachat: (€26.935,48) (= self financing in own and raised funds from CFPCI)*
- *David Vuillaume: (€37.544,01) (= self financing in own and raised funds from VMS)<sup>57</sup>*

*All the project partner organizations fully support and favor SIMBDEA's participation in the IMP-project. However, SIMBDEA is not in the financial ability to make a monetary investment that would equal that of the other project partner organizations:*

- *Being a **volunteer organization**, SIMBDEA does not pay salaries to the independent cultural heritage professionals that work for this organization; neither can these SIMBDEA-professionals acquire other types of financial compensation for services provided in this capacity.*
- *The SIMBDEA Steering Group member for IMP (Valentina Lapicciarella Zingari) will however make exactly **the same time investment into the project** as the other Steering Group members. The Italian partner brings interesting knowledge and know-how into the project and not including the Italian partner in IMP would impoverish the project as a whole.*
- *Therefor all other project partner organizations fully support SIMBDEA's participation in the IMP-project, and see no obstacles in SIMBDEA not making a monetary investment in IMP.*
- *The Creative Europe grant would enable Italy's much desired participation in IMP, providing funds for the organization of the Italian Contact Session and covering the costs for their participation to the other planned events.*

##### External professional services (€28.201.20)

**ACCOUNTANT & AUDITOR** | for the sound financial management of IMP

**TRANSLATORS** | for translating the executive summary in French, Dutch, German, Italian by native speakers

**EXTERNAL SPEAKERS** | a modest fee for the keynote speakers during the ICH&Museums Conference

###### OTHER

- **EDITOR** | editing of the Guidebook by an English native speaker
- **THINK TANK MEMBERSHIP ICOM INTERNATIONAL** | HR compensation for their participation in the Think Tank

57 See below cfr. NOTE on the budget cfr. the participation of VMS (CH) to IMP

## Fees, remuneration of artists, scientific personnel and technicians (€40.250)

**ARTIST FEES** | **photographers and video makers:** capturing the events (Contact Sessions, Conference & contemporary (co-)creations) for promotional and documentary purposes

**SCIENTIFIC PERSONNEL** | **methodology specialist:** developing the methodological tools

### OTHER

- **CONTEMPORARY (CO-)CREATIONS** | a fee of 1.500 euro per contemporary co-creation covering production costs, travel costs ...)

## 5| Indirect costs (4,25% - 22.926,56)

The indirect costs are calculated as follows: *a percentage (see below, adapted to needs) of the **direct costs** of the project partner organisation, **minus third country costs**:*

- 7% for SIMBDEA
- 6% for TP
- 2% for CFPCI & KIEN

## CONSOLIDATED REVENUE

A short overview of the consolidated revenue of IMP:

Total budget for IMP	€561.986,71
E.U. grant for the project	€200.000,00
Division of the grant between the project partner organisations	TP: €121.481,929 KIEN: €26.296,99 SIMBDEA: €29.459,42 CFPCI: €22.761,67
Income generated by the project	Entrance fee symposium: €5.900,00
Self-financing in own and raised funds by the project partner organisations	TP: €35.703,86 KIEN: €22.666,78 CFPCI: €26.935,48
Contributions from private sources	VMS (BAK): €37.544,01
Contributions from public sources: co-financing from the Flemish government	€233.236,58

\*NOTE on the budget cfr. the participation of VMS (CH) to IMP

The total costs for the participation of 'third country' Switzerland to the IMP project amounts to €97.055,10 (17,27%).

Costs incurred in relation to the Swiss Contact Session are indicated separately in the tab **detailed exp project leader**, as well as the cost for the Swiss participation in the Belgian Contact Session and Steering Group meeting, the kickoff and evaluation meeting, and the final Conference.

Costs for the Swiss participation to the Dutch, Italian and French Contact Sessions and Steering Group meetings (accommodation, travel and catering) are separately mentioned in the tabs **detailed exp partner 2**, **detailed exp partner 3** and **detailed exp partner 4**).

*Costs made in relation to the participation of the 'third country' Switzerland to the IMP-project, will not be covered by the E.U. grant, but with different funds. The **salary** of the Swiss Steering Group member will be paid by VMS, as indicated higher ('contribution from private sources'). **Other costs** would be covered with a co-financing grant from the Flemish government*

RECOMMENDATION LETTER UNESCO SECRETARIAT  
OF THE UNESCO 2003 CONVENTION





**Culture Sector**  
**Division for Creativity**  
Intangible Cultural Heritage Section

United Nations  
Educational, Scientific and  
Cultural Organization

Organisation  
des Nations Unies  
pour l'éducation,  
la science et la culture

Organización  
de las Naciones Unidas  
para la Educación,  
la Ciencia y la Cultura

Организация  
Объединенных Наций по  
вопросам образования,  
науки и культуры

منظمة الأمم المتحدة  
للترقية والعلم والثقافة

联合国教育、  
科学及文化组织

**Members of the Intangible Cultural  
Heritage and Museums Project Group**  
c/o tapis plein vzw  
Sint-Jakobsstraat 36  
8000 Brugge  
Belgium

22 November 2016

**Subject: Letter of recommendation concerning the Intangible Cultural  
Heritage and Museums Project Proposal**

It is a pleasure to respond to your request to review the proposal entitled 'The Intangible Cultural Heritage and Museums Project' for which you are submitting for funding to the to the Creative Europe Culture (cooperation projects).

It is an excellent proposal for a number of reasons. The Convention for the Safeguarding of the Intangible Cultural Heritage and its Operational Directives have identified museums as an important stakeholder for the implementation of the Convention (see paragraph 109). Specific guidance is given as to how they can play their role effectively is provided. They are asked to involve practitioners and bearers of intangible cultural heritage in their work and introduce and develop participatory approaches to presenting intangible cultural heritage as living heritage. Furthermore, they are encouraged to focus on the continuous recreation and transmission of knowledge and skills necessary for safeguarding intangible cultural heritage, rather than on the objects that are associated with it and involve practitioners and bearers in the management of museum programmes.

However, while some museum have started engaging in the implementation of the Convention, many museums today are not yet sufficiently familiar with the key concepts of the Convention and the specific role of communities and bearers as the stewards of the safeguarding process. New and innovative approaches are required so that museums can support communities and groups more effectively in their safeguarding efforts. Networking and capacity building are the kind of actions required to raise the awareness of museums for their role and support them in developing viable approaches. This is exactly what the proposed project is trying to achieve.

Non-governmental organizations are another key stakeholder for the effective implementation of the 2003 Convention, which is a top programme priority for UNESCO . We therefore welcome that this project is proposed by a group of active NGOs that are regularly participating in the Convention's statutory meetings. They have acquired substantive knowledge on the Convention, support safeguarding at local levels and have considerably contributed to the establishment of the international ICH NGO Forum.

If implemented, the project could significantly contribute to raising awareness on ICH safeguarding within the context of museums, building capacities for effective safeguarding and improving linkages between them and larger heritage networks. It could thus directly contribute to the effective implementation of the 2003 Convention and make a valuable contribution to international debates on participatory safeguarding practices.

We would like to congratulate all participating NGOs for developing this innovative and timely initiative, and recommend positive consideration of this application for submission to the Creative Europe Culture (cooperation projects).

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Susanne Schnüttgen', written in a cursive style.

Susanne Schnüttgen  
Chief of Unit  
Capacity Building and Heritage Policy  
Intangible Cultural Heritage Section

ATTACHMENT 1: CV DAVID VUILLAUME

**David Vuillaume**

Director of the Swiss Museums Association and of ICOM Switzerland

David Vuillaume has been head of the joint office of the Swiss Museums Association and of ICOM Switzerland (International Council of Museums) since 2006. He studied art history, museology, and business administration, and gained extensive experience in project work at various museums and institutions. In addition to his full-time occupation, David Vuillaume is a member of the Foundation Board of the Swiss Museum Pass. The Network of European Museum Organisations (NEMO) elected him to the board in 2012. Since 2014, David heads NEMO in his function as chairman.

## ATTACHMENT 2: INTENTION DECLARATIONS THINK TANK MEMBERS

### **Think Tank - Intangible Cultural Heritage and Museums Project (IMP)**

As **independent advisors** in the IMP Think Tank, its members agree to act as **sounding board** for the Steering Group members concerning the IMP-project in general, and more specifically with regard to the ICH&Museums Conference and the ICH&Museums Guidebook.

Members of the IMP Think Tank declare their intention to participate to (at least) the following events of the IMP-project:

- the first Contact Session & Steering Group meeting afterwards in The Netherlands (**November 7-8-9, 2017**);
- the third Contact Session & the Steering Group meeting afterwards in Switzerland (special focus: *discuss the contents of the ICH&Museums Conference*) (**September 25-26-27; 2018**);
- the fifth Contact Session & the ICH&Museums Conference & the Steering Group Meeting afterwards in Belgium (special focus: *advise on the contents of the guidebook*) (**May 7-8-9-10, 2019**);
- the final evaluation meeting (**December 2019, Matera - Italy**).

Their participation is *facultative* during the second and the fourth Contact Session:

- the second Contact Session & Steering Group meeting will take place in Italy (**February, 27-28 – March, 1, 2018**)
- the fourth Contact Session & Steering Group meeting will take place in France (**February, 5-6-7, 2019**)

All costs related to participation in the IMP Think Tank (travel, accommodation and catering) will be covered by the IMP project budget.

### **RESUME PIZZORNI Florence**

Madame Florence Pizzorni est docteur en anthropologie sociale et culturelle et conservatrice du patrimoine. Au Service des musées de France du Ministère de la Culture, elle assure le suivi scientifique de plus de 600 « musées de société ». Dans ce cadre elle accompagne des expériences de re-interprétation des collections anthropologiques et des paysages culturels avec les acteurs du quotidien, les publics, des scientifiques, des plasticiens et des artistes de différentes disciplines. L'attention à la diversité des expressions patrimoniales, matérielle et immatérielle, et leur interaction est centrale dans la recherche des formes innovantes de conservation, de restitution, de valorisation et de revivification de la dynamique des cultures. Elle a travaillé au Musée national des arts et traditions populaires de Paris où elle a joué un rôle déterminant dans l'invention et l'ouverture du MuCEM, musée des civilisations d'Europe et de la Méditerranée, à Marseille. Elle est commissaire d'expositions, dont plusieurs événements sur Haïti et les Antilles françaises. Elle s'intéresse aux récits que les populations construisent autour des objets quotidiens et rituels. Convaincue de la capacité de la culture à aider à surmonter les douleurs collectives, elle s'engage sur les questions liées aux conflits identitaires, aux migrations, à l'exil, à l'esclavage, à la pauvreté, aux discriminations et exclusions sociales, aux séquelles humaines des catastrophes naturelles. En collaboration avec le CNRS, elle travaille sur les processus de passage de la mémoire individuelle à la mémoire collective et propose des méthodes de collecte et de valorisation du patrimoine immatériel en particulier sur la diversité linguistique.

[www.florence-pizzorni.com](http://www.florence-pizzorni.com)

***By signing this form, I declare my intention to participate to the IMP-project as a member of its Think Tank.***

Pizzorni Florence, Paris, le 15 novembre 2016

Florence Pizzorni Itié



## **Resume Hendrik HENRICHS**

*dr Hendrik Henrichs (1951) was associate professor in Cultural History (emeritus as from december 2016) at Utrecht University in The Netherlands. He holds a BA in sociology and anthropology, and MA and Ph.D. in history, both from the University of Amsterdam.*

*At Utrecht University his research and teaching focused on (in-)tangible cultural heritage and Public History. He and his students have been working with historical and anthropological museums and cultural heritage institutions in the Netherlands.*

*Intangible cultural heritage is, in his view, one of the important "uses of the past" in contemporary societies. As such, as "do-it-yourself history" (Raphael Samuel) by non-academic members of the public, it is a promising field for contemporary cultural-historical research.*

*Henrichs and his students have studied questions like: can we trust intangible heritage as a representation of the past? What is, or should be, the relation between academic knowledge of the past and the 'immaterial heritage way of doing history'? Or, in shorthand: Who owns the past? Or could we work towards a "shared authority" over the past, between academic and non-academic "history makers" (Jorma Kalela)?*

*Museums have, in the eyes of the public, always been monuments of historical reliability. Public History and intangible heritage may bring new perspectives and, with them, new ways of knowing and experiencing the past!*

**By signing this form, I declare my intention to participate to the IMP-project as a member of its Think Tank.**

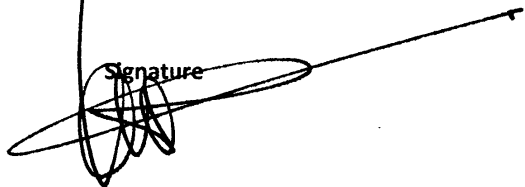
**Name and surname**

Hendrik HENRICHS

**Date and place**

Utrecht, 31 October 2016

**Signature**



## **Resume ROSARIO PERRICONE**

*Please provide a short resume (ca. 150 words)*

Rosario Perricone teaches Cultural Anthropology at the Academy of Fine Arts of Palermo. He is the Director of the Museo internazionale delle marionette Antonio Pasqualino and President of the Associazione per la conservazione delle tradizioni popolari of Palermo. His main research field is Visual and Theatrical Anthropology. In particular, since 1993 he has undertaken a number of researches in the field of the ritual and theatrical performances of Sicilian folk traditions. He collaborated in the C.N.R. project *Multimedia and interactive archive of traditional rituality*. As a university Professor, he taught at the University of Palermo. As the Director of the Puppet Museum, he has curated the last 15 editions of *Festival di Morgana*, an international festival devoted to Sicilian and foreign puppet traditions; the *Oral and Intangible Heritage Festival* concerning the UNESCO masterpieces, and the *Convivio musicale*, focused on oral traditional music. Engaged in the promotion and dissemination of Sicilian folk traditions, among which the Opera dei pupi, he has recently implemented some projects that combine cultural heritage and new technologies (#Carinda A.R.).

**By signing this form, I declare my intention to participate to the IMP-project as a member of its Think Tank.**


**Name and surname**

Rosario Perricone

**Date and place**

8/11/2016, Palermo

**Signature**



### Resume JORIIN NEYRINCK

Jorijn Neyrinck (\*04.09.1978, Brugge - Belgium) is Master in Comparative Anthropology. Jorijn is director of the cultural heritage NGO tapis plein vzw since 2003. Before (2000-2003) she was employed in the Program Team of the Cultural Capital of Europe Bruges 2002, where she was responsible for the program on education and interdisciplinary heritage projects. She was involved during 10 years in the organization of the world film festival Cinema Novo for which she did recurring prospecting travels to Cannes, Toronto, etc (1994-2004). From 1992 on she was also engaged in the pioneering heritage youth association OMDjongeren (later Erfgoedjongeren vzw). Jorijn develops activities in diverse cultural and interdisciplinary (inter)national forums with focus on intangible heritage and participation subjects. Since 2008 Jorijn also was chairman (until 2012) and member (since 2012) of the Flemish Commission for Intangible Cultural Heritage as well as (since 2012) the National Commission for Intangible Cultural Heritage in the Netherlands; she was member of the Advisory Commission for Cultural Heritage in Flanders (until 2012), and in the Strategic Commission for the Minister of Culture in Flanders (SARC, since 2012). Jorijn also took part in the EU national Consultation panel for JPI in Belgium. Jorijn is member of the Flemish UNESCO Commission and engages internationally as a co-organiser (member Steering Committee) of the ICH NGO Forum of accredited NGOs to the UNESCO 2003 Convention for the Safeguarding of ICH ([www.ichngoforum.org](http://www.ichngoforum.org)).

*By signing this form, I declare my intention to participate to the IMP-project as a member of its Think Tank.*

Name and surname

Neyrinck Jorijn

Signature



Date and place

Brugge, 15th November 2016

Marc JACOBS, PhD, 15/07/1963 Merksem (Belgium)

Professional affiliations:

1) Vrije Universiteit Brussel, Pleinlaan 2, BE 1000 Brussels, Belgium [www.vub.ac.be](http://www.vub.ac.be), professor critical heritage studies, teaching the following courses: "Heritage and ethnology", "Critical Heritage Studies" and "Forum: Contemporary issues in art sciences and archaeology". Marc Jacobs is holder of the "UNESCO chair on critical heritage studies and in safeguarding intangible cultural heritage" at the VUB. [mmjacobs@vub.ac.be](mailto:mmjacobs@vub.ac.be)

2) director FARO. Flemish Interface for Cultural Heritage, Priemstraat 51, BE 1000 Brussels ([www.faro.be](http://www.faro.be)) : contact: [marc.jacobs@faro.be](mailto:marc.jacobs@faro.be)

Previous affiliations: University Ghent (1985-1987), European University Institute (1987-1991), UFSIA (1991-1995), VUB (1992-1999), Vlaams Centrum voor Volkscultuur (1999-2007), Katholieke Universiteit Brussel (associate professor 2007-2008), FARO (2008-present) and VUB (2011-present). Marc Jacobs has been involved in drafting, elaborating and implementing the 2003 UNESCO convention for the safeguarding of intangible cultural heritage since 2001. He represented Belgium in the Intergovernmental Committee between 2006 and 2008 and between 2012 and 2016.

*By signing this form, I declare my intention to participate to the IMP-project as a member of its Think Tank.*

Name and surname

Marc Jacobs

Brussel, 2/11/2016







**Letter of intent - cooperation**

Paris, November 15, 2016

*To the project partner organisation that are the initiative takers of the Intangible Heritage and Museums Project,*

*To the members of the IMP Steering Group,*

With this letter the ICH NGO Forum wishes to express its enthusiasm and engagement in collaborating to and supporting the IMP-initiative that you have developed and will be submitting for application with Creative Europe Culture on November 23<sup>rd</sup>, 2016.

The ICH NGO Forum is the platform for communication, networking, exchange and cooperation for NGOs accredited by UNESCO that provide advisory services to the Intergovernmental Committee in the framework of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH).

The *Intangible Heritage and Museums Project* tackles issues and challenges that are highly meaningful with regard to the implementation of the principles of the UNESCO 2003 Convention and foremost meaningful to the people – communities, groups and in some cases individuals that are bearers and practitioners of ICH who make efforts for safeguarding and transmitting ICH to future generation - and the cultural practices that are central in the context of this Convention.

Fostering capacity building and international networking experiences together with museum professionals and experts on the topic of safeguarding ICH is in accordance with the Operational Directives to the Convention (OD 109), that state the important roles that museums have for collecting, documenting, archiving and conserving data on intangible cultural heritage, as well as in providing information and raising awareness about its importance. The Operation Directives also encourage museums to develop participatory approaches for safeguarding these living cultural practices, together with the people involved who are the producers of this heritage.

The Forum takes actions for sharing ICH safeguarding experiences and for strengthening competences, expertise and capacities by involving ICH NGOs and relevant actors and stakeholders in the safeguarding processes. The Forum warmly welcomes the concrete steps that IMP wants to take with regard to contributing to 'lighter ways for sharing safeguarding experiences'.

With this letter of intent the ICH NGO Forum declares its intention to participate in the IMP advisory board that will assemble in the context of the IMP Contact Sessions and Think Tank meetings in The Netherlands (November 7-8-9, 2017); in Switzerland September (25-26-27, 2018); in Belgium (May 7-8-9-10, 2019) and during the final evaluation meeting (December 2019) in Matera, Italy - to contribute its views and opinions to the project's progress and contents and will designate a representative to take part in these sessions and meetings. The ICH NGO Forum hopes to be able to appoint a representative to participate to the facultative Contact Sessions that will take place in Italy (February 27-28, 2018) and in France (February 5-6, 2019) as well.

The Forum will communicate and disseminate the contents of the IMP website (the reports and proceedings, the good practices, the tools, the guidebook and executive summary, etc.) in its networks (via its newsletters, social media, website) and invites the IMP Steering Group to publish in the [#HeritageAlive](#) rubric.

The Forum agrees as well to embed the 'good practice examples-section' of the IMP-website to its own website, after the end of the IMP-project, providing these good practices with continued visibility even after the end of the project. The forum will also embed the 'good practice example-template' that will be developed in the context of IMP, allowing the continued supplementing of good practices on ICH&Museums.

We look forward to cooperating and wish you all the best with the application,  
Kind regards

Diego Gradis  
Steering Committee ICH NGO Forum

Gabriele Desiderio  
In charge for Communication ICH NGO Forum





Ref: PROG/PK/MC/2016/346

Ms Kía Tsakiridis  
Tapis Plein vzw  
Sint-Jakobsstraat 36  
8000 Brugge  
Belgium

Paris, 22 November 2016

**Object: Letter of intent to participate in the *Intangible Cultural Heritage and Museums Project (IMP)* within the Creative Europe framework – Call reference: EACEA/45/2016**

Dear Madam,

On behalf of the International Council of Museums (ICOM), I am pleased to confirm that we are willing to be part of the project called *Intangible Cultural Heritage and Museums Project (IMP)* which Tapis plein vzw is going to submit to the European Commission within the framework of the "Creative Europe - Cooperation Projects" programme. ICOM is committed to helping museums in dealing with intangible heritage and its Programmes and Partnerships Department wishes to develop guidelines for museums concerning the protection and promotion of intangible cultural heritage, in the framework of the UNESCO Convention. We would be happy to further contribute to the field by participating in the Think Tank of your project.

Therefore, ICOM will appoint a representative - in the capacity of IMP Think Tank member - to participate in the 5 planned Contact Sessions, the advisory meetings, the international conference and the evaluation meeting. ICOM will also promote the events and the outcomes of the project in its international network of 36.000 members.

Travel, accommodation, catering, and HR compensation of 15.000 euros will be covered by the budget of the aforementioned project (modalities to be detailed in a cooperation agreement in case the project is selected for funding by the Creative Europe programme).

I congratulate you for this initiative and look forward to developing the cooperation between our organizations.

I remain with best regards,

A handwritten signature in blue ink, appearing to read "Peter Keller", is written over a faint, larger blue ink signature.

Peter Keller  
Treasurer of ICOM

Maison de l'UNESCO | 1, rue Miollis | 75732 Paris Cedex 15 | France Tél. +33 (0)1 47 34 05 00  
Fax : +33 (0)1 43 06 78 62 | Email : [secretariat@icom.museum](mailto:secretariat@icom.museum) | web: [icom.museum](http://icom.museum)

ATTACHMENT 5: LETTER OF INTENT –  
NETWORK OF EUROPEAN MUSEUM ORGANISATIONS



NEMO – Network of European Museum Organisations  
Deutscher Museumsbund • In der Halde 1 • D-14195 Berlin • Germany

Berlin, November 14, 2016

**Concerning: NEMO Letter of intent cfr. the *Intangible Cultural Heritage and Museums Project (IMP)***

To the members of the IMP Steering Group,

With this letter of intent NEMO kindly offers its support and expresses its enthusiasm regarding the project on the safeguarding of intangible cultural heritage from within museum contexts for which you will be submitting a grant application to Creative Europe Culture (cooperation projects) on November 23, 2016.

*NEMO, the Network of European Museum Organisations was founded in 1992 as an independent network of national museum organisations, representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for over 30.000 museums across Europe.*

*NEMO connects European museums and their organisations to help to ensure their place in the cultural development of Europe. NEMO fosters European policies that help museums in fulfilling their role as keepers of cultural heritage by promoting their importance to European policy makers. NEMO supports European museums in their aim to learn from each other by networking and co-operation and shows them ways to participate in the existing European cultural policies in its function as an information channel between European institutions and museums. NEMO believes that museums are key players in safeguarding cultural heritage and they are central figures on the way for a better understanding within Europe.*

In this capacity NEMO is happy to engage itself in the IMP-project, by designating a representative to participate:

- to the Contact Session and Think Tank meeting in The Netherlands (November 7-8-9, 2017);
- to the Contact Session and Think Tank meeting in Switzerland – special focus: *discuss the contents of the ICH&Museums Conference* (September 25-26-27, 2018);
- to the Contact Session and Think Tank meeting in Belgium – special focus: *advise on the contents of the guidebook* (May 7-8-10, 2019) & to the international ICH&Museums Conference in Brussels, Belgium (May 9, 2019);
- during the final evaluation meeting (December 2019) in Matera, Italy.

Additionally NEMO aspires to designate a representative to partake in the Contact Sessions that will take place in Italy (February 27-28, 2018) and in France (February 5-6, 2019).

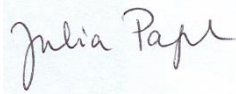
Travel and accommodation expenses incurring in connection to the meetings will be covered by the project.

NEMO – Network of European Museum Organisations  
Deutscher Museumsbund e. V. • In der Halde 1 • D-14195 Berlin • Germany [www.ne-mo.org](http://www.ne-mo.org)

Mittelbrandenburgische Sparkasse in Potsdam IBAN: DE98160500003502024323 BIC: WELADED1PMB  
Der Betrag ist umsatzsteuerfrei nach § 4 Nr. 22 UStG.

Next to NEMO's participation to the project's advisory board – in which we will be sharing with you our experiences, vision and opinion on the project's progress and its contents – NEMO will also support the *Intangible Cultural Heritage and Museums Project* by promoting the various events and outputs of the project with the national and regional museums networks in Europe through our different communication channels.

We look forward to this future cooperation,  
Yours sincerely,

A handwritten signature in dark ink, reading "Julia Pagel", is displayed on a light blue rectangular background.

Julia Pagel  
Secretary General