Small Museums Change

Volunteers for Social Engagement

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Museum Lambert van Meerten: Interactive information design / Photo: Author

Preface

What is a 'small museum'? In this book, the term 'small' refers to a museum with a maximum of two 'normally' paid full-time functions and further completely staffed by volunteers. **People** are placed in the centre of the definition, as they should be.

In the yearly Museum Numbers research published by the Museumvereniging (Dutch Museum Association) it is defined as a museum with a maximum revenue of € 400.000. Although this definition is different, we can assume that there is a direct correlation between revenue and the number of professionals versus volunteers working in a museum.

There are circa 230 registered small museums in the Netherlands, they make up more than half of the members of the Museumvereniging. It is no surprise that 64% of the people working in a museum are volunteers, amounting to more than 22.000 people. They are crucial for our Dutch museum landscape.

The museum sector is facing many challenges of which that the demography is changing rapidly. Both visitors and volunteers are getting older. It is crucial that we create awareness of and interest in our cultural heritage among next generations and new groups. The European Faro Convention emphasises the importance of participation of communities. The new ICOM Museum Definition similarly mentions the participation of communities as a crucial element of a museum.

Our museum association knows that small museums, even when they are staffed by passionate and competent volunteers, cannot do this alone. Maintaining a cohesive network of small and larger museums working together at both a regional and national level is essential to ensure a sustainable and future-proof museum sector. It is in close participation with communities and professional museum partners, small museums will be able to face the challenges of the present world.

Vera Carasso
Director Museumvereniging & Stichting Museumkaart
(Dutch Museum Association & Museumcard Foundation)

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Museum Lambert van Meerten: A volunteer showing the interactive information design / Photo: Author

Introduction

There are small museums throughout the Netherlands and most of them are run by volunteers. These two facts alone suggest that they may have a high social value. Their mere existence indicates a local social initiative, which, while often initiated by an individual, could only come to fruition through the dedicated contribution of a community – often of volunteers.

Volunteers and volunteerism are the cornerstone of the continued existence of the small museum. It is therefore essential gauge the awareness of the volunteers of the present state and mission of their museum and to know what they wish for its future.

Small museums in the Netherlands are facing an ever-more uncertain future. They need to accommodate raising energy prices while at the same needing to invest in measures to reduce their energy use for the sake of the environment. They are expected to become more independent, increase their (educational) offering and spearhead reevaluation of historical narratives, often reevaluating critically the very assumptions on which they were founded. Concurrently, the number of people willing to volunteer in museums is decreasing. Small museums are, proverbially speaking, trying to weather a perfect storm, while being expected to take on an even bigger load [FIG. 1.2]. This book is premised on the assumption of the essential contribution of volunteers to the survival of small museum. The enthusiasm with which museum volunteers have participated in and contributed to the research described in this book is in itself already proof of the veracity of this statement.

Museum volunteers hold the keys to a durable transformation of the small museum. A museum cannot, after all, exist without the people who on a daily basis curate its collection and narrative and recreate the special experience of a visit every day.

This book is the sixth in the Rondeltappe series, and is thematically linked to book four ' Metamorphosis, the transformation of Dutch museums', which reflected on the consequence of 1990–1998 'Deltaplan voor Cultuurbehoud' (Delta Plan for Cultural Preservation).[1] The research on the transformation of Dutch museums, was carried out at the Faculty of Architecture of the Delft University of Technology and involves not only the transformation of the museum as a building, but more aspects within an integral and holistic approach. This type of approach characterizes the Section for Heritage and Architecture, in which three chairs collaborate on three fundamental aspects in dealing with heritage: the assessment of its value, its technical state and addressing the need for intervention through adaptive design [FIG. 1.1].

1 Roos J., Hoebink D. and Kok A. 2019, 'Metamorphosis: the transformation of Dutch museums'. Available at https://books.bk.tudelft.nl/press/catalog/book/697 (Accessed March 2023); research coordinated by Silvia Naldini (TU Delft) and supported financially by the Rondeltappe-Bernoster-Kemmers Foundation.

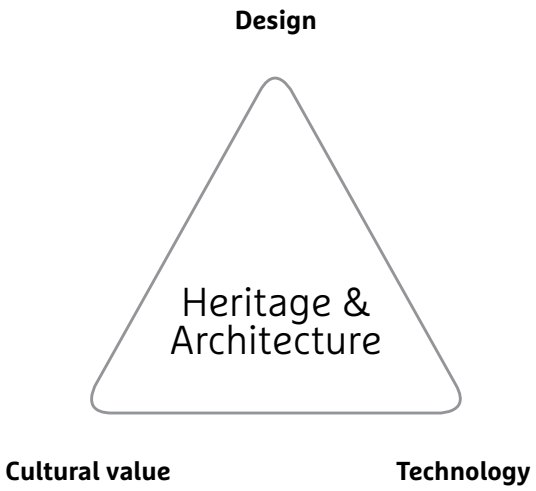
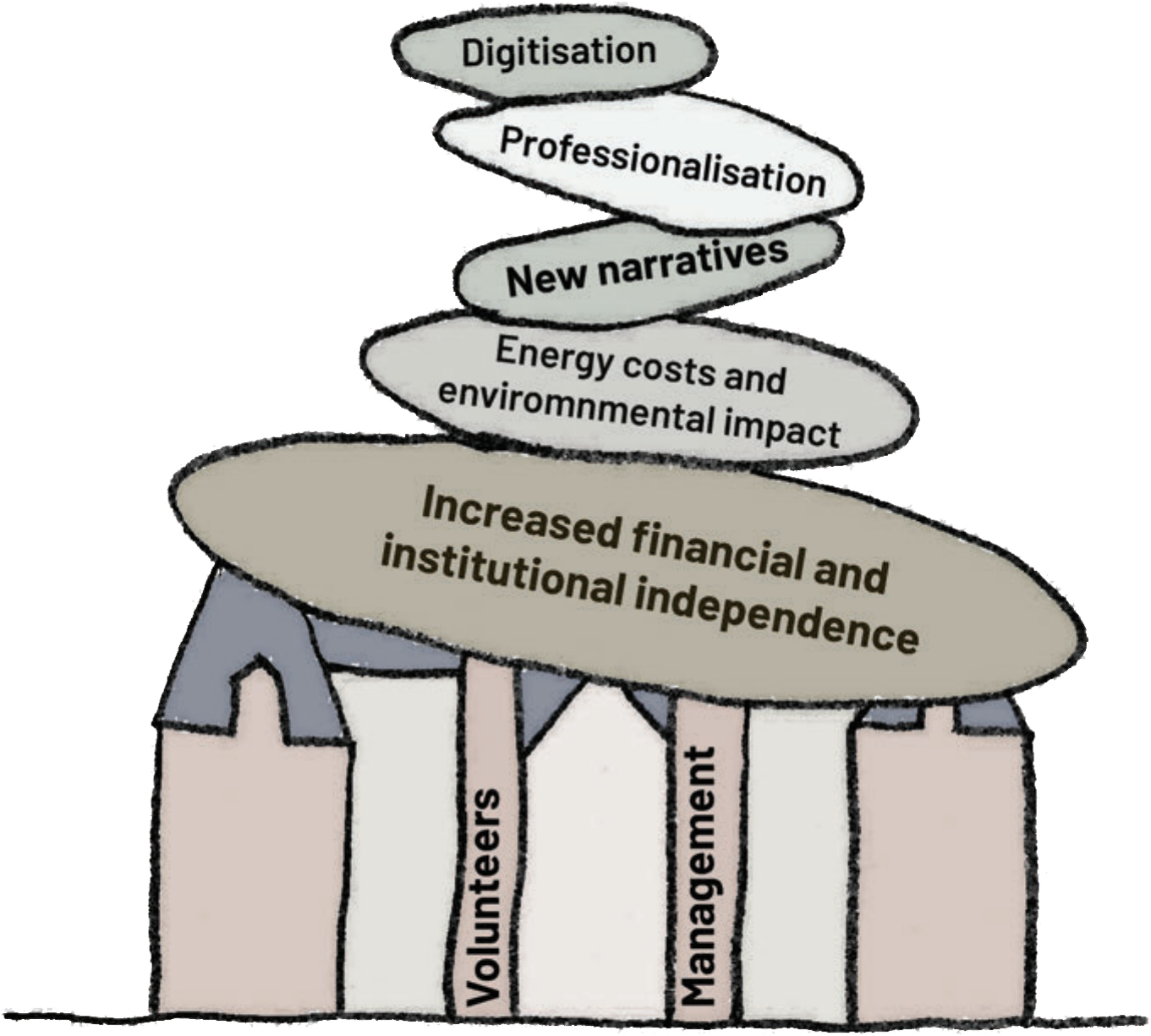


FIG. 1.1 The HA triangle, reflecting the mission of the three chairs of the Section for Heritage and Architecture

The research focused on seven participating museums, which serve as case studies. These are illustrated in a way that makes the research and its results evident and comparable. The research allowed to validate the developed methodology which, together with the outcomes of the workshops, can be used by other museums and for further research.

This book forms part of the Heritage & Architecture Rondeltappe series. The Rondeltappe Foundation has sponsored both the research and the book, which, like the other publications, is meant for use in the education of Master's students of the Faculty of Architecture and the Built Environment, but is also of interest to architects and all other actors involved in the transformation of museums. In this book the philosophy and competences of the Section for Heritage and Architecture concerning built heritage merge with the knowledge of experts outside the university to create integral approach.



Small museums are under pressure face an uncertain future

Museum Vredegoed / Photo: Author

1 – The transformation of small museums in the Netherlands

From people to architecture

This book is about 'small' museums in the Netherlands and their potential to become cultural hubs for social contacts. The term 'small' refers to the size of a variety of museums scattered all over the country and can be defined as museums staffed mainly by volunteers, and with a formally employed staffing component of a maximum of 2 fte (full time equivalent).

Small museums range in scale from regional to neighbourhood museums and include heritage homes. A small museum can be as small as one exposition room. Small museums may display a rich collection with a clear material value, or present intangible values like a narrative or a message to society. In any case, attaching loyal visitors and residents in its area is very important to the museum. These visitors and local residents are often also the volunteers running the museum. The volunteers don't only fulfill different tasks in the museum, but also know their neighbourhood.[2] They are especially valued for their ability to attract people from both the Netherlands and foreign countries. Volunteers can contribute enormously to broadening the perspectives of a museum, including its direct vicinity, and potentially reaching much further. This does not necessarily require upscaling a museum and thereby potentially radically altering its character. Volunteer-groups can be extended to include vulnerable groups and can become a means to stimulate inclusion and solve societal problems related to seclusion. Museums in the Netherlands generally have difficulty to cope financially, but this is especially evident in the current difficult economic situation. They need to recover after two years of COVID-19 restrictions and contend with a dramatic decrease of visitor numbers since 2019, as often reported in newspapers.[3] Small museums are also very dependent on subsidies and remain vulnerable in the face of changing local government policies.[4] It is no wonder that most small museums are currently developing strategies and looking for innovative solutions to increase their visibility and attractiveness to different groups of people.

2 Popovic M., 'Musea kunnen niet zonder vrijwilligers'. *Museumpeil*, No. 33, 2010, pp 4-6; https://museumconsulenten.nl/wp-content/uploads/2020/10/Museum-peil-33-LCM-2010.pdf (Accessed March 2023).

3 'Groot deel van de musea in de rode cijfers'. *NRC Handelsblad*, 12 9 2022. Visitors 2021 - 11.8 M; Visitors 2020 - 13.2 M; Visitors 2019 before Corona pandemic – 32.6 M'

4 'De subsidieperiode voor de culturele basisinfrastructuur van vier jaar wordt niet verlengd'. *NRC Handelsblad*, 20 10 2022.

They want to guarantee their own continuity and future through better responding to societal changes and by offering new experiences to visitors.

The TU Delft Section for Heritage & Architecture, where this research finds its home, has long been an advocate for an integral approach, which brings a holistic perspective to change in the built environment. This perspective underpins this research on the transformation of small museums specifically focused on the volunteers. During this process, participating museums were offered the means to evaluate their present situation in terms of aims, ambitions and potentials and to reflect on opportunities for beneficial change, or transformation. A transformation necessarily involves the museum building, albeit as a part of a broader plan. User participation is key.

To this aim, workshops were undertaken to assist volunteers in better clarifying the mission of their museum and to point to its potentials and limits. In this book the outcomes will be discussed and translated into recommendations to guide a transformation process. This process is necessarily complex because it involves not only the architecture and the volunteers, but also other potential users of the museum. Such an integral approach is not the standard procedure in practice. In most museum transformations the director of the museum and often the municipality are, in collaboration with an architect, still the only actors to direct the outline of a transformation.

Evaluation of the transformation of large museums: the beginning of the research

Past research undertaken at the Section for Heritage & Architecture highlighted that an integral approach to the transformation of any museum is essential for its success.[5] In the 1990s, thanks to the financial support of the Dutch government, many museums went through quite radical transformations.[6] In 2019 the TU Delft and the Cultural Heritage Agency of the Netherlands (RCE) carried out a research project that aimed to evaluate the transformation of 15 Dutch museums. The results of the research were presented in the book 'Metamorphosis'.[7] This book allows the reader to easily follow and compare the interventions in museums and track changes made over the course of time. The focus of this comparative analysis is not only on the most relevant changes to the architecture and display of the collection, but also in terms of societal impact and the involvement of people. In this sense, the museum as performance – a concept developed by Dorus Hoebink – was fundamental.[8] This informed the method for analysing the museum through which it is seen as the place of a performance involving backstage actors, collection and public (and more). In the analysis, dynamic and static spaces were identified. In 'Metamorphosis', the presence and importance of 'warming-up' spaces where the visitor can prepare for the museum's experience, and 'cooling-down' spaces meant for reflection after the visit were discussed, as was the presence or creation of an experience (script, *mise-en-scène*). The research showed that any transformation needs to be informed by, and itself undergo an integral process involving various actors and stakeholders.

5 Roos J. et al. 2019, op. cit.

6 'Deltaplan voor het cultuurbehoud. Onderdeel: plan van aanpak achterstanden musea, archieven, monumentenzorg, archeologie'. Rijswijk, Ministerie van Welzijn, Volksgezondheid en Cultuur, 1990. ISBN 9034622843.

7 Roos et al., 2019.

8 Hoebink D., 'Erfgoed als Schouwspel, Over musea als opvoeringen van gemeenschapsculturen', PhD thesis, Erasmus Universiteit, Rotterdam, Jan. 2016. Available at https://repub.eur.nl/pub/79796 (English summary on pp. 174–182, Accessed March 2023).

Only then can the museum offer a message that is relevant to society and develop the means for stimulating the personal involvement of the visitor and attachment to the museum. A successful transformation will also increase the visitor flow, offer an interesting and always-changing experience and will as consequence encourage repeat visits to the museum. This means that the museum should always be able to innovate and to adapt to changing societal needs, but could also tender new values and experiences. This is technically connected to the flexibility of the spaces in the museum building and their adaptability to change.

The museum is no longer a place only for a learning, meant for a small group of people, but a place to linger, to meet other people and to share emotions in a pleasant environment. The museum is, in short, a place where everyone should feel welcome. In 'Metamorphosis', interviews with the directors who initiated the transformations explain the needs and expectations of the museum, how the interventions were planned and who was involved. A successive interview with the director in charge of the same museum after the transformation showed whether this was successful. An important criterion to assess the success of a transformation is the adaptability over time of the museum to changes in mission, display and policy. Some aspects of the transformations proved to be unsatisfactory in the long run. This was often due the fact that the vision that steered the transformation did not reflect the expectations and needs of different potential users and stakeholders. These investigations showed that any transformation needs to be integral, and that this calls for architectural and societal engagement. It also discovered that, in general, a successful transformation resulted in more financial independence.

The transformation of small museums: a pro-active contribution

The research presented here focuses on small museums. These museums are typically run by volunteers, which is not surprising considering that 67 percent of the personnel active in Dutch museums work freely as either volunteer or intern.[9] This is a very important aspect to consider, especially as museums have a limited income from visitors and often rely on sponsorship (e.g. from the municipality) for their subsistence.

Small museums rely on the goodwill of people and offer in return the means and milieus for *socializing*, which is a common reason for the volunteers joining a museum.[10] They have the potential to become cultural hubs for social contacts on a larger scale. Different groups of visitors, both natives and foreigners, can be stimulated to participate, thereby encouraging integration and social harmonization. This premise resonates with the Faro Convention of the Council of Europe, through which signatory countries emphasizes that the value and potential of cultural heritage should be *...wisely used as a resource for sustainable development and quality of life in a constantly evolving society*.[11]

The idea to focus this research from completed transformations of large museums to small museums required a change in perspective. A shift had to be made from the evaluation of a completed 'metamorphosis' to an evaluation that could provide a proactive contribution to an *integral transformation*. This was in effect a shift in view from *past to present* to *present to future*.

9 https://www.museumvereniging.nl/musea-en-vrijwilligers accessed November 2022 (Accessed March 2023).

10 See the contribution on 'Volunteers in Netherlands'.

11 'Faro Convention of the Council of Europe, Participation in Cultural Heritage', available at https://rm.coe.int/1680083746 (Accessed March 2023). See also the constructive contribution of the Cultural Heritage Agency of the Netherlands, available at https://english.cultureelerfgoed.nl/topics/faro—-participation-in-cultural-heritage (Accessed March 2023).

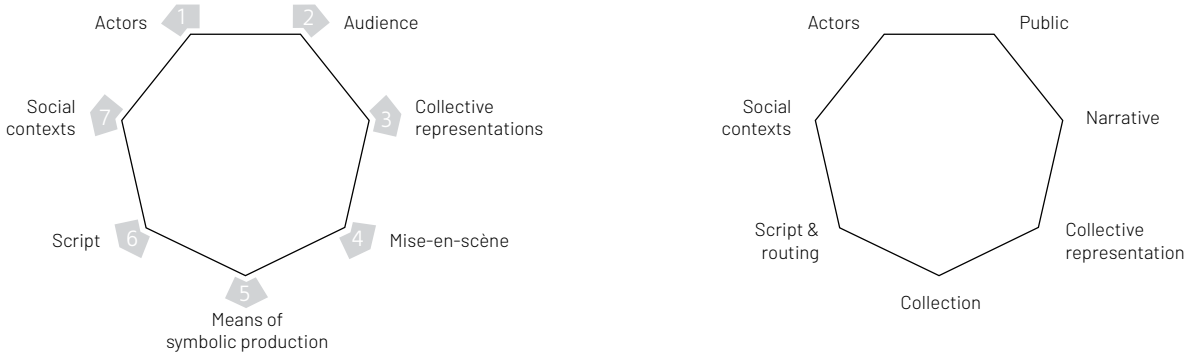


FIG. 2.1 Hoebink's heptagram (Metamorphosis, 2019, p. 21) and adapted graphic representation of the museum as performance used for this research.

The concept of integral transformation is crucial. As result of 'Metamorphosis', it is clear that the development of a museum requires the involvement of more than building and collections alone and should not be entrusted only to a director and architect. The architect should be rather seen as a coordinator, translating different contributions and expectations into programmatic requirements.

The approach pioneered by Dorus Hoebink illustrating the museum as 'social performance' can be applied to both large and small museums. It provides a framework to unpack the complexity of the performance, the relationships among the actors (the volunteers in the case of this research) that contribute to making the museum significant to its visitors, to the relevance of the message conveyed, to the means used and to the museum itself as a 'theatre stage'.

Hoebink developed a graphic representation of the museum as performance in the form of a heptagram [FIG. 2.1]. For this research on small museums, the terminology used was adapted slightly to make it easier to understand by all participants.

The actors (mainly the volunteers) work on and behind the stage for the audience (the public). The narrative is the story the museum tells the visitors, which can be illustrated by the collection. The collection can also be the source for additional narratives. These narratives are strictly linked to the mission of the museum: what histories and values the museum wants to convey to the public. The *mise-en-scène* is the active way in which the collection is presented and offers a special experience to the visitor. The script and routing are essential to guide the visitors along a path supporting the narrative. 'Social context' refers to the social mission of the museum and its social openness and inclusion.

The methods: from present to future

In looking from present to future, Hoebink's method representing the museum as social performance is used in this research to assess the current setup of a museum's space plan and its use: static and dynamic spaces as well as warming-up and cooling-down spaces reflect the policy and the performance of the museum, and their presence or absence form a good basis for reflecting on necessary changes. A static

place is typically an exposition room where the visitors find work of arts or other objects they can contemplate at their own pace. A dynamic space offers interaction: the visitor is actively involved in a game, performance, or a demonstration. Warming-up spaces include the entrance, cloakroom, etc., but can also be a spatial sequence, through which visitors leave the outside world behind them. A cooling-down space can be a café: this can provide the means for reflection and rest, but can also welcome users who are not necessarily the visitors of the museum. The café can form a link between the museum as cultural hub and the general public.

The first case study in this project was Museum Thorn, located in a part of the former courthouse (or 'Dinghuis' in Dutch) of the village Thorn. This building belongs to the Rondeltappe-Bernoster-Kemmers Foundation. The museum had already made plans to expand within the Dinghuis, and the Foundation showed interest in supporting a research project which would follow the process in a proactive way. The aim of the project, however, quickly grew beyond the expansion of the museum.

The first meeting of the research team – supported by architect Job Roos (Braaksma & Roos Architects) – with the museum management heralded a shift in focus from a spatial extension to an 'integral transformation'. The meeting concluded that an effective change could only be expected through strong and interactive storytelling and a script that engages visitors both inside and outside the building. The museum, it emerged, should encompass the whole village. The museum also needed to initiate collaborations with the custodians of other significant heritage places and stakeholders inside and outside the village to make the museum part of a larger network. This would possibly lead to extra financial income.

A bottom-up transformation of the museum: the contribution of the volunteers

Small museums in the Netherlands exist by the grace of a selfless contribution of volunteers. Volunteerism is present at all levels of the small museum. In many instances, all 'staffing' of a museum, from museum director to kitchen staff, is voluntary. The volunteers have an intimate knowledge of the daily working and failings of the museum. They are dedicated and, because of this commitment, they have ideas for improving the museum. They will also be the actors who implement improvements. Volunteers are a critical conduit (the main actors) from museum to society. Or seen in the inverse: the volunteer brings society into the museum realm.

The volunteers can therefore be a great source of knowledge and their participation is crucial to any small museum's future.

To this aim a workshop-based method was developed to tap into and reveal the tacit knowledge and ideas of the volunteers. The principles applied draw on the 'Kansenkaarten Kerken' (lit. opportunity cards for churches), developed to assess opportunities for reuse of vacant churches in the Netherlands. The Kansenkaarten process was developed at the TU Delft as part of the 'KaDEr Gelderland – Karakteristiek Duurzaam Erfgoed' project, undertaken by the Faculty of Architecture in collaboration with the province of Gelderland.[12]

The workshop method developed for 'Small Museums Change' combines the lessons of 'Metamorphosis' with the Kansenkaarten method [FIG. 2.2].

12 Remøy, H., Vande Putte, H. J. M., Espinal, L., & Zijlstra, H. 2021. 'Rapportage KaDEr Deelproject 4: Kansenkaart Kerken: Aalten - Oost Gelre - Winterswijk'. Delft University of Technology, available at http://resolver.tudelft.nl/uuid:8646dfe0-e82e-41d3-9847-05e47d090445 (Accessed March 2023).

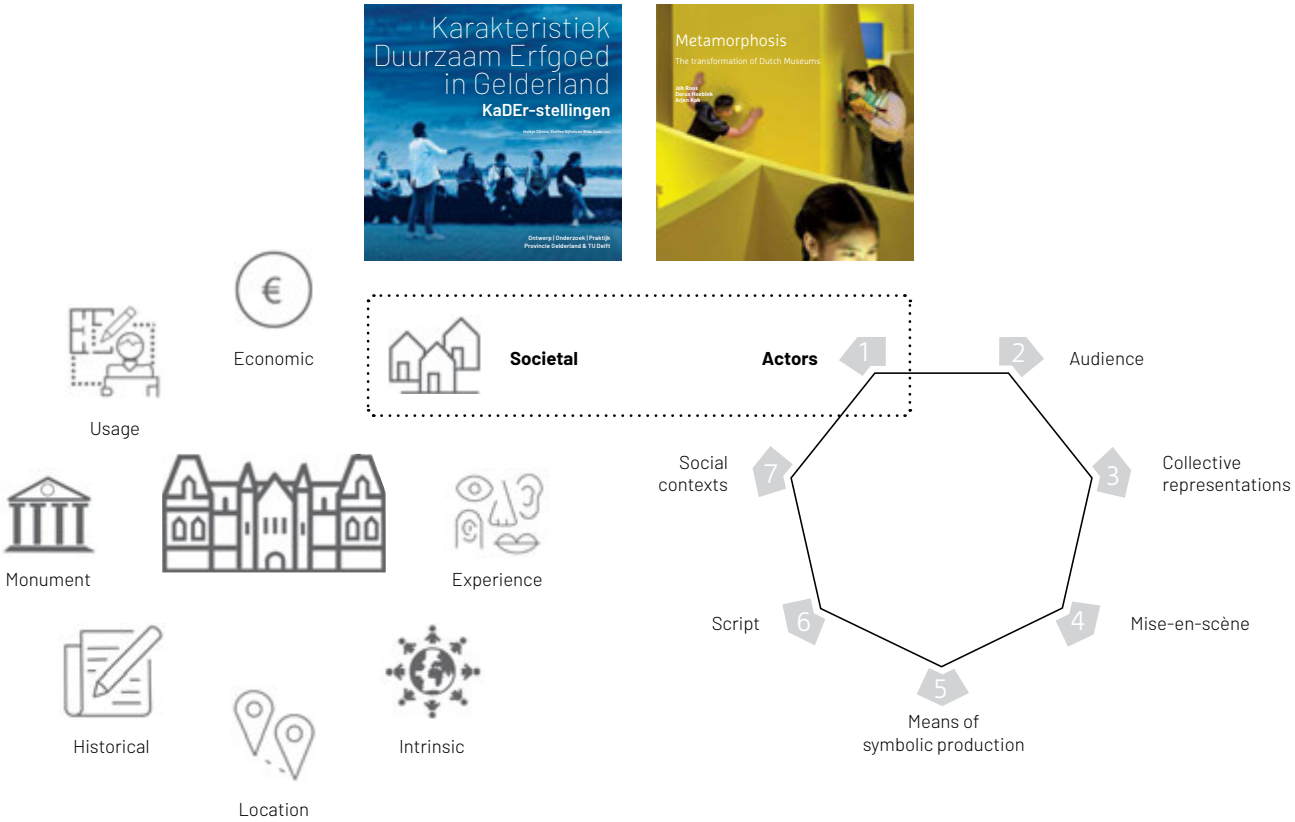


FIG. 2.2 A schematic representation of the integration of the research frameworks of the Kansenkaar-ten (KaDEr) and Hoebink's Heptagram (Metamorphosis)

The *Kansenkaarten* process sees a religious building as embodying values which relate to its position in society, its use, its history, etc. The same perspective can be applied to a museum, but for the purpose of this research more structure was needed to make it to accessible to volunteer-teams. What makes a 'museum' can be understood by what it serves: the collection and its relation to society, and what it needs to do so: the building and its facilities [FIG. 2.3]. These in turn can be structured as 'layers' [TABLE 2.1].

The procedure: Volunteers are tasked in groups to identify the bearers of these layers and to brainstorm the opportunities and their wishes for each of these layers. Groups then are asked to validate and augment each other's proposals. Through this process, a clear picture of the foundational qualities of each museum can be formed. The conclusions can be used to set ambitions for the durable transformation of the museum as social and societal anchor.

FIG. 2.3 Conceptualised representation of the museum as place and purpose

	Layer	Bearers	Opportunities	Wishes
COLLECTION AND SOCIETY	Narrative (Story)			
	Collection			
	Science and Research			
	Responsibility			
	Society			
	Connectivity			
BUILDING AND FACILITIES	Location			
	Building			
	Exposition/ presentation			
	Facilities			
	Accessibility			
	Visibility			

TAB. 2.1 The outline structure of the workshop

Volunteers and the Faro Convention

In 2005, the member states of the Council of Europe met in the Portuguese city of Faro to discuss the value of European cultural heritage as a common patrimony with the potential of linking people and thereby achieving greater unity between their citizens. The result of the meeting was the 'Faro Convention on the Value of Cultural Heritage for Society'.[13] The basic premise of the Faro Convention is that values inherited from the past can be shared in a democratic and active way, and that sharing is essential to constructive, harmonious and inclusive social cohesion.

The museum, with its tangible and intangible values, is seen as a part of European cultural heritage. It is accessible to everybody, and its connecting social value lies in its potential to attract people, make them feel welcome and exchange experiences, which in turn enrich the heritage presented. Museums help create communality, as highlighted by the pilot projects exploring the consequences of the implementation of the Faro Convention carried out by the Cultural Heritage Agency in anticipation of the Netherlands becoming a signatory state.[14]

The conservation and dissemination of a common cultural patrimony is an ambition that every museum fulfills in different ways. The activities of small museums are mostly entrusted to volunteers, who are specifically noted in the Faro Convention as important actors in the sustainable conservation of cultural heritage. Volunteers feel responsible for conserving, sharing and transmitting the heritage values related to the museum to others and to future generations.[15] In this way, the many volunteers active in museum programs have already for many years been contributing to the aims of the Faro Convention.

13 'Faro Convention of the Council of Europe, Participation in Cultural Heritage' op. cit.

14 "Kom eens naar de wijk toe', behoeften van vrijwilligers en participanten bij erfgoedparticipatie' available at https://www.cultureelerfgoed.nl/onderwerpen/erfgoedparticipatie-faro/documenten/publicaties/2022/01/01/behoeften-van-vrijwilligers-en-participanten-bij-erfgoedparticipatie (Accessed March 2023).

15 Cf. webinar July 2021: Marielle Hendriks (coordinator Heritage South Holland), Michaela Hansen (RCE, Faro), Tera Uitdewillingen (participation, Brabant), Ben Verheij (coordinator volunteer groups) available at https://www.youtube.com/watch?v=F-unij7Ldxw (Accessed March 2023).

Volunteers in Netherlands: some facts

Museums depend on volunteers. But working with volunteers is a tradition and a skill, as has been highlighted by research done by different Dutch organizations.[16] Some museums were even founded by volunteers. Generally speaking, volunteers in the Netherlands are above 60 years of age. For them, the museum provides a setting to build a group of friends, regularly meet and to take care of each other. As they are not being paid, they are not subject to hierarchies that derive from financial compensation. Their relationship to the museum institution is informal. Some have a specific expertise that relates to the museum, others are emotionally or personally linked to it. Managing volunteers can be difficult, especially when their age starts to affect their functioning in the museum. Most of the volunteers work on site, but online digital work has become more prevalent of late.

A more recent trend in volunteering sees students perform an internship or contribute to a museum project led by and external (governmental) organization. Young people are mostly welcome in museums as they can bring their expertise and enthusiasm. They in exchange they have the opportunity of applying their knowledge in practice learning the importance of teamwork.

Continuity and professionality are important to the relationship of museum and volunteers. Volunteers in small museums do not necessarily possess knowledge specific to their tasks. They might be asked to fulfill different assignments and are not bound by a contract. However, a contract is advisable when a volunteer is assigned a specific task to ensure responsibility and accountability.[17]

Ideally, a museum should assign a person to act as the coordinator of the volunteer group and develop procedures to regularly identify and plan to address the volunteers' wishes and needs. Both volunteers and management should be aware of the potentials and wishes of each new applicant. For this reason, 'Movisie', a Dutch national knowledge institute for a coherent approach to social issues, has developed a simple tool to categorize volunteers into 4 types: the entrepreneur, the involving worker, the service supplier and the independent worker.[18] The identification occurs through answering questions. Each character type will generally have different ambitions and needs. Knowing the character type of a volunteer will help a museum management to deploy the individual more fittingly, ensuring that the volunteers have pleasure from their work. The Netherlands Ministry of Health, Welfare and Sport has set up a system through which the activities of volunteers are collectively insured against liability and accidents by the municipalities.

16 Research on museum management of volunteers, carried out by Movisie - a Dutch national knowledge institute for a coherent approach to social issues - based on a survey (205 respondents) and interviews, 2008-2009 available at https://museumconsulenten.nl/wp-content/uploads/2020/10/Museumpeil-33-LCM-2010.pdf (Accessed March 2023); and Veer van der K., Merkus M., Panhuijzen B. 2016, 'Vrijwilligers: pijler onder de musea' available at https://www.vsbfonds.nl/media/1274/vrijwilligers-pijler-onder-de-musea_onderzoeksrapport_okt2016.pdf (Accessed March 2023).

17 There are various examples of contracts available: see e.g. https://www.vrijwilligersaanzet.nl/registreren-van-vrijwilligers/vrijwilligerscontract-7-voorbeelden/ (Accessed March 2023).

18 Research on museum management (2008-2009), op cit.

The participating museums

Seven museums participated in this project:

- Museum Thorn, where intangible values dominate;
- The Dutch Museum of Lithography in Valkenswaard, which combines history with a practical implementation of lithographic techniques;
- Two house-museums in Delft, the Museum Paul Tetar van Elven and Huis Van Meerten, while apparently similar, exhibit differences in display and interaction with the visitors;
- The Volksbuurtmuseum in Utrecht (the Museum of the Working Class Neighbourhoods), which brings the past of the city quarter where it lies to life;
- The Luther Museum in Amsterdam, dedicated to a man and a religious movement that brought substantial, also societal change to the then Catholic European world and to the Netherlands in particular;
- The Streekmuseum Vredegoed (Vredegoed Regional Museum) in Tienhoven, devoted to agrarian life during 1900 – 1950 in that characteristic peat-land area.

A common factor shared between all these museums is the importance of volunteers for their functioning and existence. These volunteers are very committed and all individually have a vision of the museum and its potentials. The activities these museums already have undertaken or have planned for the future lend themselves to an evaluation in the light of the Faro Convention. The workshops undertaken during this research, allowed volunteers to play a proactive role in a future transformation. The way their contributions can be implemented will depend on different factors, from the approach of the management of the museum to the financial possibilities.

The case study presentation

This research project aims to contribute to the durable transformation of small museums. Like in its precursor, 'Metamorphosis', each museum is studied and reported in this book by means of data sheets. However, the shift in perspective from an evaluation of a transformation, to a pro-active contribution to a transformation – from past to future - required adjustment of some fundamental aspects.

- Each data sheet opens with a photograph that captures its essence and a description that covers various aspects, from the museum's mission to its building and location.
- A drawing of the museum building in its context, together with its location in the country, is presented next and data on the museum management, amounts of volunteers and visitors are noted.
- Like in 'Metamorphosis', the museum's dynamic and static spaces are indicated on floor plans together with the warming-up and cooling-down areas (if such exist). These spaces are illustrated with photographs.
- A section related specifically to the method of this research project follows in the form of a table with the outcomes of the workshop with the volunteers and - based on these - a graphic representation of the current nature of the museum and the direction which the volunteers have indicated they wish for transformation process to take. This can be the basis for a transformation ambition. This diagram clearly shows how all the tangible and intangible elements concerning the museum discussed during the workshops can exert a synergistic action.
- A summary graph of the research, the 'Museum as performance', shows the intended change in the relationship with the visitors. Finally, the outcomes of the research on each museum are discussed. This includes a critical elaboration of the results of both the workshop and the feed-back session, and new perspectives for the transformation of the museum.

Nederlands Steendrukmuseum: information display / Photo: Author

2 – Volunteers now and in the future

Engagement and tasks

Volunteers in heritage conservation: maintaining a delicate balance

Bart Ankersmit, Cultural Heritage Agency (RCE)

The management, and in particular the conservation of museum collections, is a delicate matter that requires a professional approach. Many museums employ conservators and curators to handle, study and manage their collections. Small museums, however, often rely on the time and energy of volunteers, who often do not have necessary competencies for the managing and conservation of collections. This chapter discusses challenges that emerge when deploying volunteers in an ever-professionalising museum sector in order to suggest a way forward. In this contribution the focus will lie on the challenges related to the conservation activities typically performed by volunteers in small museums.

In 2016 several heritage organisations in the Netherlands investigated the deployment of volunteers in museums.[19] For this study, 637 museums were asked to fill out a questionnaire, of which 263 responded.

The results showed that:

- 17 325 volunteers were active in 263 museums, which amounts to an average of 66 volunteers per museum;
- approximately 90 percent of the volunteers were over 60 years of age;
- 49 percent of the museums indicated that most volunteers had been active as volunteer for 8 or more years;
- 78 percent of the respondents indicated that volunteers were involved in collection management and preservation activities;
- the most important bottlenecks mentioned to volunteer policy were professionalism and quality (45 percent), and the availability of volunteers (42 percent).

These results are still valid as many museums continue to depend on the efforts of volunteers. Also, activities that are normally performed by experts are nowadays also done by volunteers.

19 Veer van der K., Merkus M., Panhuijzen B. 2016, op cit.

ACTIVE CONSERVATION	PREVENTIVE CONSERVATION
(Minor) repairs of mechanical damage such as: – Repairing textiles – Gluing back loose bits of veneer	Housekeeping (dusting, vacuum cleaning)
	Pest management (inspection of insect traps)
	Climate monitoring
Cleaning silver/ copper	Managing mobile (de)humidifiers
Waxing wood surfaces	Moving objects

TAB. 3.1 Examples of volunteer deployment in conservation

FIG. 3.1 A volunteer filling a humidifier: there is a risk of water being spilled / Photo Bart Ankersmit

The conservation of the collection is one the aims of collection management. This includes conservation treatments and preventive conservation. Conservation treatments of collections are meant to restore the state of historic materials and artefacts which has changed as a result of chemical, physical and mechanical interactions. Certain textiles will become brittle and fade under (direct) sunlight, wooden objects can deform and even crack as a result of an unsuitable indoor climate, and metal objects will corrode under unfavourable environmental conditions. In the field of moveable heritage 'preventive conservation' deals with activities that aim to prevent damage (i.e. unwanted change) from happening, by optimising the surroundings of the objects without actually changing the objects themselves. Mundane everyday activities can contribute to preventive conservation. In historic houses this is (traditionally) called 'housekeeping' and involves, for instance, keeping shutters and/ or curtains closed to prevent historic fabrics such as tapestries fading, dusting of (delicate) surfaces and vacuum cleaning.

The conservator who treats heritage objects and materials is an expert, trained to determine if and how a damaged object should be restored. During four years of academic education, students in conservation learn about the ethics of treatment and about material science to make well informed decisions about treating historic objects. The reasoning behind choosing the optimum strategy for the treatment of an object requires specific know-how. In many cases small museums depend on external experts. An external consultant can be commissioned to prepare a plan for specific preventive conservation measures, to be executed by the museum staff. In many cases this means that the people doing the conservation work are volunteers. Also, a trained conservator can direct specific (cleaning) activities. Table 3.1 provides an overview of typical conservation activities that volunteers in small museums do [FIG. 3.1].

VOLUNTEERS AND AGGRAVATING RISK	RISK SCENARIO
The volunteers have limited mobility and eyesight	– Mechanical damage due to handling objects – Mechanical wear and tear when handling/cleaning objects – Spilling water on surfaces when managing mobile (de)humidifiers
The volunteers have limited expert knowledge	– Using incorrect materials for handling, cleaning and restoring objects – Using incorrect procedures for handling, cleaning and restoring objects
The volunteers have outdated knowledge	– Using incorrect materials and/ or procedures based on outdated knowledge – Choosing non-optimal mitigating strategies to reduce risks to the collection

TAB. 3.2 Possible aggravation risk to collections related to the deployment of volunteers in conservation

FIG. 3.2 The fresco 'Ecce Homo' in Borja, Spain, before and after an attempt at restoration by a volunteer / Photo https://en.wikipedia.org/wiki/Ecce_Homo_(Mart%C3%ADnez_and_Gim%C3%A9nez (Accessed March 2023)

Managing collections always involves managing risks.[20] Collections are exposed to certain risks, especially when people are involved. Anybody could drop or bump into collection objects and misjudge the fragility of something when handling it.

Many of the safety measures that are implemented in museums aim at reducing these risks. The use of volunteers could be regarded as aggravating those risks that already present. With volunteers involved the risk profile of a collection will change. In Table 3.2 shows the potential challenging aspects of some actions often entrusted to the volunteers.

If guidance, coordination and training are lacking in a heritage organisation, then the risks to the collection might increase, especially when untrained people feel personally responsible and try to deal with challenges that exceed their competence. An internationally famous example is the well-intended effort of the overzealous then 81-year-old Cecilia Gimenez at the Sanctuary of Mercy Church in Borja, Spain. Cecilia started to restore a fresco because she was upset by the damage it had undergone, with dramatic consequences [FIG. 3.2].

There are many examples in Dutch heritage organisations where volunteers work with collections and/ or are made responsible for the implementation of preventive conservation measures. Climate management is often placed in the hands of volunteers. People are tasked with dealing with climate monitoring and maintaining equipment that provides a safe indoor climate. The interpretation of climate data is not

20 Brokerhof, A., Ankersmit, B., & Ligterink, F. 2016, 'Risicomanagement voor collecties'. Amersfoort: Rijksdienst voor het Cultureel Erfgoed. See: htps:// www.cultureel-erfgoed.nl/publicaties/publicaties/2016/01/01/ risicomanagement-voor-collecties (Accessed March 2023).

simple. The translation of the data into mitigating measures – such as adapting ventilation or filters to heat or to cool and/ or to control humidity levels – requires knowledge into the latest insight and the development of climate control systems. This is often quite challenging, even for volunteers with a background in climate control, as they may have been trained a long time ago.

For the SS Rotterdam – a former historical ocean liner and presently a hotel ship – an independent paintings conservator set up a management and preservation plan in collaboration with the volunteers from the 'Friends of Steamship Rotterdam' foundation. The risks were assessed through considering the cultural value of the collection objects and surfaces, identifying the threats and hazards connected with their exhibition, and evaluating condition reports. This provided the basis for designing an appropriate risk management plan.

At Amerongen Castle, a group of volunteers is presently [2023] restoring the extensive textile collections that are housed there. The group of mostly elderly ladies is coordinated by a textile conservator. They treat several types of materials, such as curtains, tapestries and textile used in furniture. The volunteers are only allowed to perform relatively simple tasks; the more complex treatments are done by the professional conservator. Since this work is time consuming and requires the patience of an angel, the group is called the 'angels'. The staff understands that continuous supervision is essential, as experience has shown that when oversight is reduced, choices are often made that are less favourable for these objects.

Obviously risks as presented in Table 3.2 can quite effectively be mitigated by adequate training. When advertising for volunteers, De Haar Castle already indicates that they are seeking people with an affinity for collections care and a willingness to learn more about it. They also make it very explicit that working with objects in a historic house is significantly different from keeping one's own household.

The 'Gelderse Landschap en Kastelen' Foundation manages over 26 000 objects and 36 castles of which seven are open to the public. Its 135 staff members are joined by a group of over 900 volunteers.[21] The Foundation has drawn up a plan to implement a responsible housekeeping policy. This plan links tasks and responsibilities to a required level of training. Volunteers and staff are trained trough yearly attendance of internal and external courses. These courses range from organized refresher days and lectures to participating in a 48-hour work experience engagement with the housekeeping team, and from a single day of instruction by a conservator, to a full management and conservation course [FIG. 3.3].

Allowing people to interact, participate and take responsibility of their (local) heritage aligns with the objectives of the Faro Convention. It is of the utmost importance to engage people in a responsible way. Heritage organisations can do that by keeping volunteers motivated and properly equipped to perform the tasks assigned them. In 2011 the American Association for Museum Volunteers published a list of standards and best practices that involve supervision, evaluation and feedback.[22] The Netherlands currently has no such guidelines. The practice of Amerongen Castle and the guidelines of the American Association could inform a process to create a set of requirements and guidelines for employing volunteers in the conservation of collections in the Netherlands.

Taking care of our cultural heritage is a collective privilege. This privilege should therefore never be exclusively assigned to professionals. Volunteers will always have a role to play. They need to be trained fulfill these roles.

21 Gelders Landschap en Kastelen, 2021, 'Jaarverslag' available at https://www.glk.nl/content/uploads/2022/11/Jaarverslag_2021.pdf?x87432 (Accessed March 2023).
22 https://aamv.wildapricot.org/Standards-and-Best-Practices (Accessed March 2023).

FIG. 3.3 Volunteers working in a displayed room / Photo Bart Ankersmit

Both the quality of training and that of conservation interventions should be based on standards, which should be created. At the same time an open communication between the people involved should be stimulated to form a community consisting of volunteers and experts. It is this community that will help the volunteers bridge the gap between generations, knowledge fields and experience, with as result a better preservation and display of our heritage.

Conclusion

Many heritage institutions depend on the enthusiasm, energy and dedication of volunteers. It is the heritage institutions' responsibility to create a working environment in which the volunteers can thrive. In the Netherlands national guidelines and standards are needed. Existing (international) guidelines and best practices can show the way.

Volunteers in small museums in the Netherlands: nurturing and engaging

Ellen Steendam, Marloes Wellenberg en Janneke van Es, Erfgoedhuis Zuid-Holland

"Are you saying that visitors really want to know in advance how long our guided walk takes? Surely it does not really matter. It's their day off. When I'm in a good mood, the walk takes about an hour and a half. When I'm not, we're back within 45 minutes." This quote is from a volunteer that participated in a training exercise on engaging with visitors. It gives an insight into the daily practice of some small museums and heritage sites. One of the other participants, connected to the museum where the course took place, left unexpectedly when a pair of visitors showed up that were interested in a tour. The training session was planned months in advance, but there were no other guides available at the moment and he did not want to disappoint the visitors. A recent call for new volunteers in the local paper had sadly not resulted in any new applicants and the museum was understaffed. These examples illustrate the importance of volunteer management and show how indispensable volunteers are to most, if not all, museums.

Committed volunteers

The Netherlands has a rich museum landscape. Museums of different shapes and sizes can be found in its various provinces, cities, towns and villages. Many of these museums work with volunteers: they fulfill front-office tasks such as providing guided tours and welcoming visitors, but also help organise exhibitions or partake in the care of the collection. Small museums often fully depend on volunteers and do not employ any paid staff. This chapter explores volunteer management policies and procedures in the Netherlands. What is required and which tools and resources are available to museums?

Dutch accreditation for Museums (Museumregister)

Of the more than 1 260 museums in the Netherlands, around 500 are accredited and listed in the Museumregister. Registering with the Museumregister requires that a museum complies with a norm that sets the standard on how museums are run, how they look after their collections and how they interact with their users.[23] The accreditation is available to museums of all sizes, from large national museums to small volunteer-run museums. Accreditation is optional, so museums do not have to register, but the status of 'registered museum' is considered valuable and important in the museum sector, not least because accredited museums can join the list of museums that are accessible with the very popular Netherlands Museum Pass.

Volunteer management is one of the factors that is taken into account when applying for the accreditation with the Museumregister. One of the criteria addresses personnel and volunteer policy and procedures. For instance, a written policy is required that describes the vision of the museum on working with volunteers and in which tasks for volunteers are defined. Furthermore, specific details need to be included on procedures regarding:

1. Recruitment and selection of volunteers
2. Supervision and mentoring of volunteers
3. Basic conditions such as consultation with and participation of volunteers and clear agreements setting out the roles and responsibilities of volunteers
4. Retaining and rewarding (the work of) volunteers
5. How to end a work relationship with the volunteer

23 https://www.museumregisternederland.nl/Portals/0/Museumnorm%202020.pdf (Accessed March 2023).

Support for museums and heritage organisations

Various provinces in the Netherlands have so-called provincial heritage advisory centres that support not only museums but also heritage organisations conserving castles, historic windmills etc. They also support heritage associations. These provincial organisations work closely together on a number of topics at a national level. Volunteer management is one of these. In 2021, Erfgoedhuis Zuid-Holland, the advisory centre of the province of South Holland, together with the provincial heritage advisory centres in the provinces of Gelderland and Brabant, launched an online platform for volunteers called 'Erfgoedvrijwilliger.nl' on which organisations can advertise opportunities to volunteer. Public and heritage organisations are also given access to learning resources on a broad range of subjects, from marketing to good housekeeping, health and safety and volunteer management.

Practical tips on recruiting, engaging and retaining volunteers as well as a non-obligatory volunteer model contract and legal information about rewarding and insuring volunteers are available. Organisations are advised to draw up a contract for all new volunteers, plan yearly performance evaluations and schedule exit interviews when volunteers leave in an extensive introduction on working with volunteers published on this website.

New tools for new faces

Many small and medium-sized museums find it challenging to attract and retain new volunteers, especially younger people. The pool of volunteers is often not very diverse in age, gender, or cultural background. Many museums want to recruit more volunteers but are unsure where to start or what to do.

An innovative training course was tested as a pilot in 2022, with promising results. It is now being offered to museums and other heritage organisations by the provincial partners of the Erfgoedvrijwilliger platform. It is called 'Expeditie Nieuwe Gezichten' (Expedition New Faces).[24] This course was developed by NOV, a branch organisation for social volunteer organisations. The training is based on the principles of behavioural psychology and aims to help volunteer organisations rediscover their organisation by thinking like potential volunteers. The main question that underpins the training is: 'How to open up your organization and create a diverse and more inclusive team?' Participants are invited to take a closer look at the culture of their organisation and identify ways to adopt a more inclusive volunteer policy during at minimum five training sessions. Topics that are discussed include the motivations of (potential) volunteers, possible reasons volunteers hesitate to commit, and unwritten rules within the organisation. The trainer guides the participants through a process towards making their own action plan, based on the Design Thinking method. There is never only one outcome possible. Trial and error are the norm and participants– many of them volunteers – are encouraged to develop a more open mindset and find new ways of attracting new, more diverse volunteers. The training module is open to participants from multiple organisations. Due to its length, there is room for participants to share experiences and co-create new ideas. Volunteers who participated in the pilot project acquired a new perspective on their organisation and reported that they were changing the way they were recruiting new volunteers. Volunteers are key players in attracting new volunteers. They shape the culture of their organisation, know the museum and its context, and from their perspective as volunteers, and can give unique insights to make volunteering at museums more attractive. Expeditie Nieuwe Gezichten is an attempt to collectively address the challenge of volunteer recruitment.

24 https://www.nov.nl/mensenmakennederland/expedities/default.aspx (Accessed March 2023).

Conclusion

The introduction of Expeditie Nieuwe Gezichten has provided a promising new approach to ensure the longer-term sustainable maintenance of the museum volunteer landscape in the Netherlands. Erfgoedhuis Zuid-Holland and its partners in the Erfgoedvrijwilliger platform aim to customise this training further, share the results widely, and keep supporting volunteer-led museums and heritage organisations in reaching their goals.

VOLUNTEERING IN SCOTLAND

Pat Ballantyne *managed a small museum in Scotland while it was working towards achieving accreditation from the then Museums and Galleries Commission around 20 years ago. She shares her experiences:*

Achieving accreditation from the then Museums and Galleries Commission was necessary to attract external funding. As part of that process, it was recommended that the museum should create a volunteering policy. Since then, more Scottish museums have become members of the UK-wide Museum Accreditation Scheme and a volunteering policy is now a vital component of that process.

There are similarities between Scotland and the Netherlands. Scottish museums are encouraged to seek accreditation with Museums Galleries Scotland, the Scottish equivalent of the Museum Register in the Netherlands, and in both countries, accreditation is voluntary. The Museum Accreditation Scheme is the UK industry standard for museums and galleries. The Scheme ensures that all accredited museums are well governed organisations. The main criteria for accreditation are the same as in the Netherlands and museums must meet certain requirements for governance and management, care and management of collections and the information and service available for users. A volunteer management policy is a necessary aspect of gaining accredited status in both countries.

With a population of around 5 million, Scotland has less than a third of the population of the Netherlands. It has more than 400 museums which include national, independent, local authority, university and military establishments. To date, 253 museums – almost two thirds – have achieved accredited status.

Volunteer Scotland, the Scottish national centre for volunteering, works closely with Museum and Galleries Scotland and Historic Environment Scotland to encourage and support volunteering in the museums and galleries and heritage sectors. Together, these organisations have produced a Volunteer Toolkit[26] which museums can customise to fit their volunteering needs.

The Toolkit demonstrates that an action plan can help museums to assess their volunteering needs correctly and match volunteer recruits with the right positions for them, and advises users to review and adapt their volunteering programmes regularly. It makes it clear that each museum should have the correct insurance to cover volunteers whilst they are carrying out their duties and that volunteers should be reimbursed for any expenses they incur whilst carrying out these duties.

26 https://www.historicenvironment.scot/media/7014/hvos-toolkit.pdf

All key workers in an organisation should be involved in developing the volunteer policy. The policy should describe what volunteer roles might be, how volunteers will be recruited, and what support and training and expenses will be offered. Other details should be covered, such as insurance, data protection, codes of conduct, time commitments, and what volunteers and the organisation can expect from each other. The policy should also cover how an organisation might refuse to accept a volunteer or end a volunteer placement. The Toolkit makes it clear that museums should avoid creating an employment contract with a volunteer and maintain clear distinctions between volunteer roles and staff roles.

Historic Environment Scotland (HES) is a registered charity that looks after more than 300 of Scotland's most important historic sites, monuments and archives, listed buildings and gardens. HES also funds many preservation projects every year. Like the Museums and Galleries Commission, it relies on volunteers. It expects its volunteers to be committed to the organisation and to its vision and values. It has clear expectations of volunteers who should be efficient, reliable, produce quality work, and work closely with other volunteers, staff and members of the public. Volunteers are expected to follow HES's standard guidelines and procedures, attend all required training courses, be accountable for their behaviour and actions, accept feedback, and inform staff if anything might affect their ability to give their time to the organisation.

HES recruits volunteers through adverts on the Volunteer Scotland webportal and through local Volunteer Centres, as well as online and locally. It prefers to recruit volunteers who are happy to learn new skills to carry out the required role. Applicants for volunteer positions are treated formally and receive an appointment letter, role and task descriptions and a volunteer handbook. Prospective volunteers are asked to provide references and legal disclosure checks are carried out to ensure the volunteer has no criminal record that might affect their volunteer position.

The improved management of volunteers in Scottish museums has greatly enhanced management of the museums, helped to sustain the number of people willing to become volunteers and thereby enhanced the long-term prospects of Scotland's small museums.

Dealing with the challenges of small museums in the Netherlands: the need for an ecosystem of volunteers

Licia Calvi, Breda University of Applied Sciences and Arnold P.O.S. Vermeeren, Delft University of Technology

The Hidden Gems project – a collaborative project based on graduation projects in *Interaction and Experience Design* at Breda University of Applied Sciences and Delft University of Technology – studied small museums in the regions Zuid Holland and Brabant. The aim was to understand how prepared small museums are to face a future that is very much digital. Innovation, broadly speaking, seems to be a stumbling block for small museums, who consequently have difficulty to formulate and implement responses.

Because small museums are mostly run by volunteers, any intervention aimed at helping museums to innovate should not only be addressed at volunteers, but should also cater to the volunteers' perspective, including their needs and their skills. To explore the volunteers' perspective, a workshop with volunteers from small museums in Zuid Holland and Brabant was carried out in March 2020 in collaboration with Erfgoedhuis-Zuid-Holland [FIG. 3.4, 3.5].

The participants were involved in facilitated co-creative and co-designing sessions in which they were asked in small groups to reflect on, and design their ideal museum experience.

The most urgent issue that emerged is the need to lower the threshold, or to facilitate improved access to small museums and to connect them better with a broader public that is not only younger, but also more diverse (Table 3.3).

Reaching a younger audience is not per se the most important ambition small museums have, because they are aware that they are competing with more attractive offerings, specifically for teenagers. However, they do recognise that having younger people in their networks and being able to engage them actively is key to bridging the technological divide, because it facilitates knowledge exchange between generations and gives new perspectives to the museum. More generally, capacity building and community engagement are seen as crucial areas for future investment for small museums. This will help them to become part of a committed ecosystem of very diverse stakeholders from various sectors that can offer support, and which forms a community of practice within which to share resources and ideas. This appeals to the volunteers because it is within their reach and resonates with their 'traditional' way of engagement with the museum.

Defining common interests and hurdles and creating a supportive network to collaborate with allows volunteers to learn from each other's best and less successful practices. Such an approach appears less financially daunting and personally risky, while, at the same time, it extends the mainly social character of volunteering in small museums.

In conclusion, acknowledging the social value that volunteering has for volunteers and identifying competencies that honour that value – like the networking and capacity building activities – was recognised as a way to empower volunteers and ultimately small museums themselves.

FIG. 3.4 Museum volunteers participating in the workshop / Photo Arnold Vermeeren

FIG. 3.5 Participants at work during the workshop / Photo Arnold Vermeeren

CHALLENGES	RELATED NEED	REMEDIAL TOOLS	ACTION TO TAKE
Limited number and lack of diversity of personnel	Need to diversify	Participation	Become part of an existing supportive ecosystem Sustainable engagement of both paid staff and volunteers
Lack of digital knowledge and competencies	Need to be better anchored in their local community (including the broader ecosystem around them), so that the museum can become the vehicle to truly represent the community and this, in turn, can cater for the museum's innovation	Training Engagement	Upskilling and reskilling Become part of an existing supportive ecosystem Engage with the local community
Lack of financial resources to innovate	Museum institution's need to innovate (broadly understood)	Ecosystem development	Search for capacity building opportunities in the museum's embedding ecosystem
Lack of visibility (also) to reach a broader audience	Need to pass on knowledge to the future generations	(Co)-design	Optimising the museum experience through designing its points of engagement according to visitors' needs, feelings, contexts, and mindsets
Difficulty in (physical) reachability	Need to become more visible and known	Digital presence	Optimising communication and digital presence

TAB. 3.3 Main outcomes of the March 2020 Hidden Gems Workshop

Volunteers: from unpaid to priceless

Max Meijer and Petra Timmer, TiMe Amsterdam - museums and heritage consultants

The Netherlands is one of the richest countries in the world, as politicians and policy makers often like to note. It is also the country with the self-proclaimed highest museum density in the world.[25] This claim has not been validated, but it sounds appealing. The visitor numbers were – until COVID-19 threw a spanner in the works – impressive: the number of museum visits nationally rose to a record high of 32.6 million in 2019.[26] The Dutch museum sector is vital, innovative and has a significant social impact. The large contribution of unpaid workers to this sector however is glaring: volunteers provide museums with their labour, knowledge, skills and access to networks and communities. Volunteers contribute broadly speaking in two important areas: through day-to-day museum work and by serving on museum (supervisory) boards.

Small museum institutions depend enormously on volunteers with regard to operational activities. It is however less well known that formal supervisory board tasks at almost all museums are performed voluntarily by professionals . This produces an interesting picture: that final responsibility for large national museums is assigned to supervisory boards that are not paid themselves but decide on the appointment and performance of (paid) directors, and supervise the social and financial performance of museums.

From a societal perspective, three values are often attributed to voluntary work: the interest for the volunteers themselves, the interest for the institution and the interest for society as a whole.[27] At the institutional level, the added value of volunteers as labour force seems to be mainly financial. The annual Museum Figures that the Museum Association publishes confirm the great dependence of the Dutch museum sector on volunteers: 67 percent of the total working hours at museums concerns unpaid work by volunteers and trainees. Almost 19 percent of museums are completely dependent on such workers. However, according to the same source, this dependency is also precarious. Forty percent of museums now experience a shortage of volunteers, due to the ageing population and the effects of the Covid-19 crisis.[28] The survey 'Vrijwilligers: pijlers onder de musea' even states that ninety percent of the respondents indicate that volunteers and trainees are indispensable. Of these 72 percent of the museum who participated in this survey mention financial necessity as the primary reason for working with volunteers. The added value of the expertise brought by volunteers scores much lower (11 percent), followed by the support that the museum acquires in the local community (9 percent). Only 8 percent of the respondent museums use volunteers because of their knowledge and experience.[29] This and other studies give the impression that volunteers mainly contribute to the operational objectives of museums. It is also striking that 90 percent of the museums indicate that they have a clear vision of the way in which volunteers are deployed.[30]

The social function of volunteerism is interesting. Museums recognize the role of volunteers in connecting museums and communities, and their role as ambassadors. The question is whether museums are not overlooking opportunities in this regard. In our consultancy practice, we often see museums

25 'Stelling WOI Museum', *Historisch Nieuwsblad*, 24 06 2014.
26 Museumvereniging, 'Museumcijfers 2019'.
27 Walz G., 'Het grondmotief is liefde, onderzoek vrijwilligerswerkbeleid' available at www.vrijwilligerswerk.nl (Accessed June 2022)
28 Museumvereniging, 'Museumcijfers 2020'.
29 Veer van der K., Merkus M., Panhuijzen B. 2016, 'Vrijwilligers: pijlers onder de musea', op cit., 2016.
30 Idem p. 2.

struggling with both continuity issues and their own position as relevant heritage institutions in rapidly changing communities. Governments and funds task museums with addressing increasingly complex social issues including maintaining relevance for stakeholders and the public, support and impact/visitor figures. This is no small challenge indeed.

In other words, museums are always – to use this frequently heard word – in transition to a more inclusivity for more diverse communities, greater representativeness and a broadening of perspectives, and thus of ownership. These aspects come together in the new ICOM museum definition: *Museums in the service of society… accessible and inclusive… [that] foster diversity and sustainability.*[31] This ambition to change the institutional focus and broaden functions seems to fit with the interests of volunteer communities in museums.

Volunteers show passion, commitment, flexibility and skills when meeting with professionals. These pre-eminently seem to be qualities that museums can benefit from in order to bring about change. But that does not happen automatically. Self-will and a certain degree of autonomy – which volunteers often cherish – bring their own dynamics. The widely reported post-Covid-19 decline in volunteer numbers offers opportunities to address new challenges together with a new volunteer potential.

This requires museums not to consider their volunteers primarily as cheap labour, but to strengthen their position as co-creators. Museums need to recognize that volunteers have knowledge and experience that can help with an intended transition. For example, greater diversity is a precondition for actively admitting new perspectives into the museological narrative, augmenting the composition of collections, and updating of the stories that museums use in permanent and temporary presentations and in collection descriptions. By engendering more diversity and representativeness within their volunteer teams, museums can find a better connection with the local communities that they claim to represent. But what we often see is museums recruiting volunteers by a co-optive system. That creates volunteer teams that are often monocultural in nature.

In general, museum consultants speak to management, supervisors and paid employees, but it is never self-evident to use volunteers as informants, be this through a panel or think-tank. But when engaged, they often provide up-to-date and useful information that was sometimes not, or hardly valued by the museum organization. We have in the past in many cases implemented engagement of volunteers as a 'people science' seminar. Young volunteers amazed their older colleagues with their knowledge of youth culture; older people were asked questions that were never asked by peers. Tour guides proved to be able to point out missing links in the museum storyline flawlessly– the harvest of dozens of guided tours and conversations with like-minded people.

Consulting volunteers not only provides useful input for improvements or inspiration for innovations. It also fostered loyalty and empowerment. The starting point is that volunteers felt taken seriously. The effective use of the knowledge, skills and experience of volunteers is evident in foreign museums where we have or currently consult. This is the case particularly in Indonesia, where we have regularly contributed to the revitalization of museums over the past 15 years. Admittedly, it is mostly the larger museums there that engage volunteers and experiment with new ways, like actively connecting with groups of friends, explicitly recruiting young people from the age of 16 and over, and offering space for their own knowledge and pride in the heritage that affects them personally.[32] Three Indonesian examples made a big impression on us.

31 Adopted in Prague, on 24 August 2022 available at https://icom.museum/en/resources/standards-guidelines/museum-definition/ (Accessed April 2023).
32 'Kembali mengaja generasi muda penduli museum', blog Museum Nasional, 24 June 2019.

FIG. 3.6 Banda Aceh Tsunami Museum, guided tour by tsunami survivor Mrs Rayhal / Photo TiMe Amsterdam

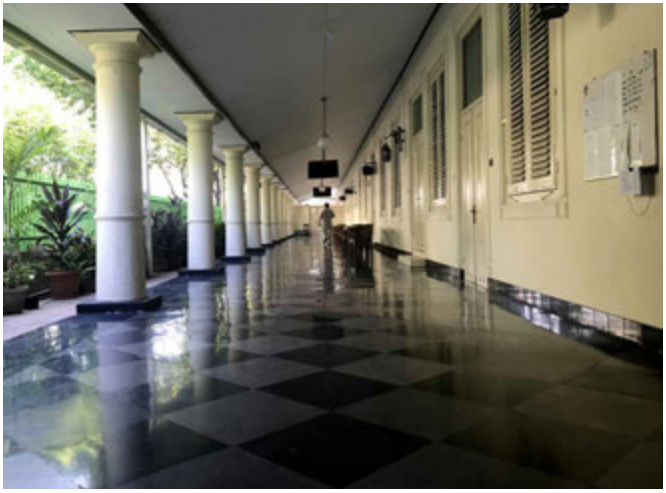


FIG. 3.7 Santa Maria Ursuline Convent Jakarta, gallery next to the refectory / Photo TiMe Amsterdam

Museum Tsunami Aceh: the power of testimonials

On 26 December 2004, Southeast Asia was hit by an unprecedented disaster. A subterranean earthquake generated a tsunami that reached the coastal areas of the Indian Ocean. 230,000 people were killed in Thailand and Indonesia. Since 2009 a museum in the province with the most victims, Banda Aceh (North Sumatra), commemorates this natural disaster [FIG. 3.6]. The Museum Tsunami Aceh provides information, shows the devastation, is a memorial and education centre (what to do in case of a tsunami) and recalls the help that was provided from almost all over the world.

The voluntary guides are perhaps the most impressive part of the museum. Most of them were young people who sometimes only narrowly survived the tsunami. They keep the story alive and pass it on to generations after them. They do this not only as a historical fact, but also to explain how to survive a tsunami. They are experts by experience who pass on their story intergenerationally. The information is impressive, but the emotion that the volunteers communicate is overwhelming.

Museum Santa Maria: involvement from the peers

The Ursuline Sisters were the first missionaries of a Dutch Roman Catholic order who founded a monastery in what is now Jakarta (Java) in 1859 [FIG. 3.7]. Their first monastery still exists. It is still a vital place: a complex of primary, secondary and vocational schools. The schools have an excellent reputation and have a very diverse demographic. Due to the quality of the education, many of the students are non-Catholic children, and come also from Muslim families. The museum, which tells the story of the history of the Ursulines in the former Dutch East Indies and present-day Indonesia, is currently being renovated and revitalized. An active group of volunteers from its alumnus community is involved. Among them are some well-known Indonesian architects, who offer not only their professional expertise, but even more importantly, their great personal involvement. They are part of the story and know how best to their story as a religious minority in a country with about 87 percent Muslims.

FIG. 3.8 Peneleh cemetery Surabaya, heritage tour by Begandring Heritage Society / Photo Begandring Soerabaja

Begandring Surabaya: new ownership of colonial heritage

Begandring is a heritage platform in Surabaya (East Java). It's a social, cultural and heritage forum that is keen on sharing cultural and historical issues. The organization consists of enthusiastic volunteers with very different backgrounds. As a result, Begandring has access to an interesting and effective network that ranges from governments to universities and from local and national media to urban communities. In its activities, Begandring Soerabaia fulfills three functions: exploring heritage of the city, education by opening up heritage in the city and finally advocating for heritage conservation. Begandring has taken the initiative to give an important heritage site in Surabaya more relevance and meaning: they advocate for better access to the colonial cemetery of Peneleh and, in particular, giving it meaning to the inhabitants of the city [FIG. 3.8]. Begandring sees the cemetery as a combination of a site museum (the graves as a collection from the colonial past) and a library (with all the stories that are literally buried there). Because they are embedded in the city, the heritage volunteers with their bottom-up approach could well make a difference and give this cemetery –a kind of 'alien' in their city – new relevance. In doing so they can support existing and create new significance for relatives and interested parties in Europe, for the residents of the city, and for Indonesians with an increasing interest in the colonial heritage of 'ordinary' people.

In conclusion, the social transitions facing museums offer opportunities to deploy the trinity of 'Volunteers at the top – paid workers – volunteers in the workplace' based on greater equality, balance and mutual dependence, with increased focus on the specific knowledge and experience that the volunteer offers. The presented Indonesian examples support that conviction.

Luther Museum: A view through a cupboard door / Photo: Author

3 – The case studies

The case studies include the analysis of the museums and the results of a workshop with the volunteers.

List of analysed museums

1 Museum Thorn, Thorn
2 Nederlands Steendrukmuseum, Valkenswaard
3 Museun Paul Tetar van Elven, Delft
4 Volksbuurtmuseum, Utrecht
5 Huis van Meerten, Delft
6 Luther Museum, Amsterdam
7 Streekmuseum Vredegoed, Tienhoven

Illustrations by Julie Vrindts and Rosa de Wolf.

Museum Thorn, on the Wijngaard Square in Thorn

Museum Thorn

Museum Thorn is located in Thorn, a historic village known as 'the little white city' (het witte stadje) due to its iconic white facades. This is part of the village's cultural heritage.

In the 12th century a community of secular canonesses was established here, consisting in the main of women from the high nobility. A key landmark in Thorn is the Abbey Church located near the museum. In practice Thorn was a tiny sovereign state ruled by a sequence of 33 canonesses and in which women enjoyed far greater freedoms than in common at the time. The Thorn Principality was dissolved under French rule in 1797.

Museum Thorn's main objective is to narrate two locally important histories: that of the historic principality, ruled over by its abbesses and the more recent history of its tradition of wind orchestras: its two 'harmonieën'. Many of the town's inhabitants play in, or provide support to one of these orchestras. These two social groups colloquially known by the '*geiten*' (goats) and the '*bokken*' (billy goats).

Visitors enter the museum through the museum shop. Then follows a static display of the collection on the ground floor. Here, visitors can discover Thorn's history through the art works and historical objects presented. These include musical instruments and other historically interesting artefacts, including Roman coins. The collection also visualises the development of Thorn. The anchor of the collection is a miniature reproduction of the village as it was around 1980, made by Frans van den Berg and Theo van der Linden.

The basement houses both a collection, including historical objects related to the prehistory and Roman occupation of the areas and as a space for temporary exhibitions.

At the moment, the museum's does not have a café or restaurant.

The museum plans to expand its premises and in the process undergo a transformation. This implies a thorough change in many facets of the museum. It also has the ambition to grow towards a full financial independence. This ambition calls for an integral approach. During first discussions between the research team and the museum director and volunteers, the focus of the planned transformation moved from merely expanding the museum to embracing and integral transformation.

The ostensibly sleepy town of Thorn potentially provides a dynamic landscape for Museum Thorn. The museum is poised for a challenging, but potentially highly exciting transformation, that may see it providing a unique offering to a large and diverse public.

LOCATION

2022

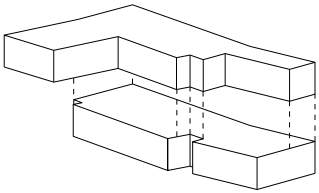
Visitors	6.000
Employees	0
Volunteers	40
Management	Chairman of the board

MUSEUM FAÇADE

The 'Panorama' of Thorn, a highlight of the museum

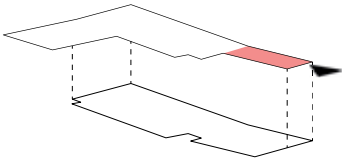
PRESENT SITUATION | 2022

Volume



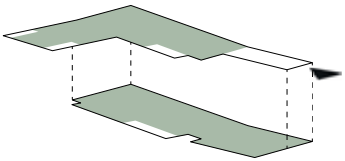
Warming-up & cooling-down space

- Warming-up
- Cooling-down



Static & dynamic space

- Static
- Dynamic



1 Warming-up space | shop & desk

2 Static space | exhibition space

3 Static space | exhibition space

4 Static space | cinema

Cloakroom
Shop
Desk
Entrance
Surface: 500 m²
Warming-up
Cooling-down
Static
Dynamic
1 : 400

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	Central, proximity to Abbey.	Increase visibility (entrance), attract tourists.	Use other locations to support narrative (eg. Abbey, 'Onder de Linden' Chapel).
Building	Dinghuis (former courthouse).	Collection and temporary exhibition space. Basement and courtyard; to be used differently. Durability and sustainability.	Zero-energy. Storage space. Porosity.
Display	Panorama.	Modernizing collection, Augmented reality, more themes.	Co-operation with Abbey, other European instances, famous artists.
Facilities	Kitchen, public toilets, tourist office, audio tour.	More modern appearance of museum shop, coffee corner, cloakroom, *courtyard*. Combi tickets.	Universal access, less cars and parking, Wijngaard (central square) as 'red carpet'.
Accessibility	Accessibility for disabled. The voluntary employees' hospitality.	Rethinking flows within the city, keeping in mind the disabled. Training volunteers.	Use media, connect 'Bank Girolotterij'.
Visibility	National and regional media, new website and corporate identity.	Beyond museum building, training, workshops, PR. Visibility of entrance, rethinking direct context.	Improving external communication, Training PR and digital means.

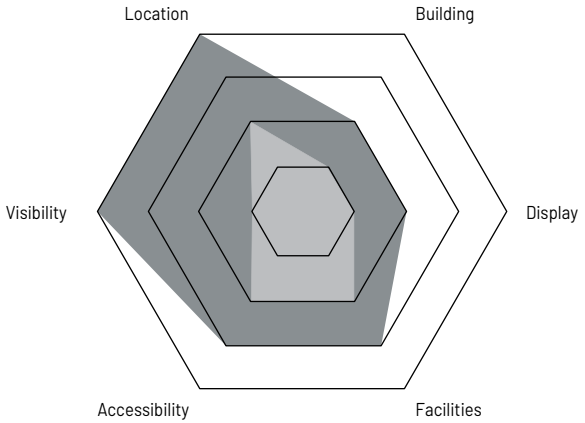
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Thorn's history, from Romans to present. Abbesses and two wind orchestras (Billy-goats and Goats).	Educational purposes. Whole Thorn as museum. Paintings/ art: cf. Frans v.d. Berg and film.	Flexible floor plan. Improve knowledge of volunteers. Involve other groups and use more objects to illustrate narrative.
Collection	Film, Panorama.	Modernize, extend the collection - lease-lend. Involve locations outside museum in *'script'*, homes of the ladies of the Abbey.	Women's emancipation. Families in Thorn. Augmented reality.
Science and Research	Archives documentation and books.	Study history and its effect on today's Thorn: Canon, life and meaning of ladies/ abbesses from aristocracy.	Financially supported research (EU), *Faro program*. Digitalization of knowledge.
Mission	Stimulate cohesion. Present the old and modern history of Thorn (narrative).	Cohesion, attract youth, courses for volunteers.	Attract XYZ generation (e.g. use coffee corner). Innovation.
Society	Diverse visitors, the board , tourist office, municipality, politics.	More cohesion and structure in the volunteers group. Increase collaboration tourist office.	Collaboration with other locations. Museum becomes international. Change in the financial system *(less dependent from subsidies, marketing)*
Connection(s)	Harmony, municipality, tourists, local museums, 'Vrienden van Thorn', volunteers.	Audio-video means, improve appearance. Create a hub for social contacts, involve inhabitants Thorn, stimulate collaborations.	Improve promotional material and online museum, make museum popular (digital means).

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



COLLECTION AND SOCIETY

Present situation
Ambitions

The mission of Museum Thorn is centered on the narrative that it presents and therefor all other elements should be developed to enhance the narrative. There is an opportunity to offer an experience that involves the whole village and creates a loyal and expanded visitor base. The focus should therefor in the first place be on the connectivity of the museum, specifically with regards to its location and visibility.

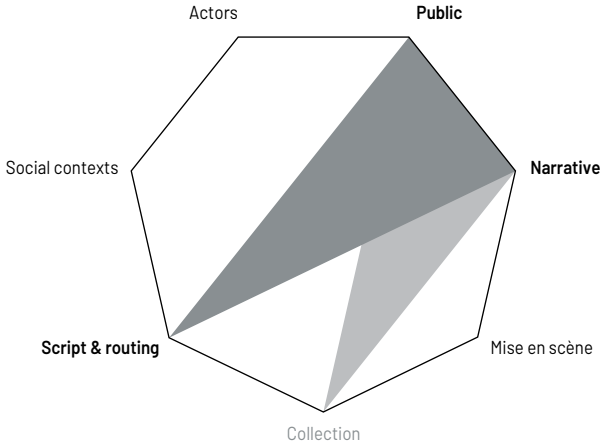
AMBITIONS

5 Wijngaard & Abbey | include in narrative

6 Entrance museum | more visibility

7 Museum courtyard | café

MUSEUM AS A PERFORMANCE



The narrative is the essence of Museum Thorn's mission. Currently, visitors themselves create a narrative from the collection and the film presented. A transformation could focus on the 'script' and present the narrative using dynamic displays. This will provide a good interactive experience both inside and outside the museum.

DISCUSSION OF THE OUTCOMES

The museum's narrative is its most valued possession.

These stories present Thorn's past from antiquity, to the time of the abbesses, to the present: the achievements of its two wind orchestras. The mission of the museum is to keep the narrative alive and share it with visitors and volunteers. This narrative relates to the whole village. Therefore the museum volunteers believe that both they and visitors would benefit from augmenting the presentation of the museum's collection with visits to other historic locations in the vicinity. This will transform their story-telling into a completely interactive experience. This enhanced connection will create a 'script' which is routed in- and outside the museum.

Both connection and the 'porosity' of the museum are fundamental to an integral transformation. The whole village should be considered as a museum. The narrative can be constantly renewed by addressing topics from different perspectives, which can capture different audiences.

The museum is located in a part of the former courthouse and the museum intends to expand further into its ground floor. The history of the local legal system can also easily become part of the narrative. Any transformation of the building needs to consider the available space (basement and courtyard, which could possibly be covered over with e.g. a glazed roof), facilities, accessibility and routing, as well as sound insulation and sustainability (towards zero energy). Durability and sustainability are societal as well as technical issues.

The museum now aims to strengthen its narrative by including its physical and social contexts. This means that the material and immaterial features presented by the museum will exceed the physical limits of the museum building. Links can be made with the two other iconic buildings on the square. Collaboration with the Culture House (Kultuurhuis, former municipal office) and especially the Abbey Church may serve to convey an even stronger message concerning the historic value of the village. The possibility of cooperating with other parties, like a nearby café, can be explored. At the moment, a new holiday park located just outside the village is being completed. Due to this, the museum is expecting an increase in visitor numbers.

Contacts with different stakeholders (e.g. the catering industry) and the municipality could be sought/ strengthened.
The museum may also try to set up cooperation projects financed by the EU. It, with the town, has the potential to achieve a European-recognized heritage status.

The museum should be able to become more financially independent. This will require good coordination and strong management at board level. The aim of the transformation should be to make the museum a hub for various social groups – specifically inhabitants of the village and especially its young people – that welcomes visitors from all over the world.

The Thorn Abbey Church

The entrance of the Nederlands Steendrukmuseum

Nederlands Steendrukmuseum

The Dutch Museum of Lithography was opened in 2001 in Valkenswaard to host the private collection of the owner of a printing factory in Eindhoven. Its aim is to highlight the importance of lithography as a method of communication.

The building, a former Roman Catholic hospital, was transformed in 2001 to house the museum and a cultural centre with ateliers and a multi-tenant office. Apart from the collection, the museum also offers workshops and courses and the possibility for artists to work with lithography.

From 2001 to 2017 the museum was run by volunteers only; in 2017 the present director was appointed and the museum started focusing on art and technology. In 2020 new ways of exhibiting the collection involving the visitors were explored, inspired by methods used in other museums (cf. the TextielMuseum in Tilburg). A very interesting approach now shows the link between the old lithographic technique and the present (lithography-based) fabrication of microchips. Internationally operating companies like ASML and NXP, based in Eindhoven, cooperate with the museum to show the new application of this old technique and explain its value. The technical aspects of the process are now part of the narrative.

The museum is run by 60 volunteers led by the director supported by a conservator, an office manager and a marketing manager. The museum aims to implement a sustainable business plan, relying on own income from visitors (65%), on businesses partners (25%) and on funds and grants (10%) to cover its operational budget. The museum presently only relies on funds and grants for 15% of its income, which is very low compared to other museums.

Artists are invited to work in the atelier and asked to give explanations on their activities to visitors and to present a copy of their work to the museum, in exchange for the hospitality.

A different building could possibly better serve the aims of the museum, allowing for more flexibility, offering space for a nice café or restaurant and a better storage space. Facilities could possibly even be shared with another museums (not necessarily accessible to the public). The artworks – prints on paper, posters etc. - are sensitive to light, temperature and humidity. However, correct environmental conditions for the conservation cannot be obtained in the ateliers where daylight is needed for explanations and education.

The transition towards better climate control has already started based on low-cost, but effective improvements (quick fixes).

LOCATION

2022

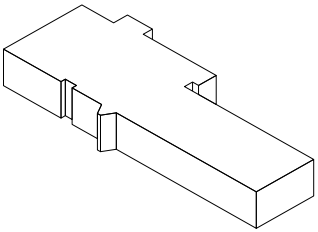
Visitors	5 044
Employees	4 (part-time)
Volunteers	60
Management	Director

MUSEUM FAÇADE

A volunteer illustrating the lithographic process

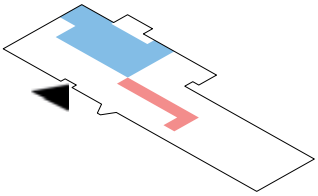
PRESENT SITUATION | 2022

Volume



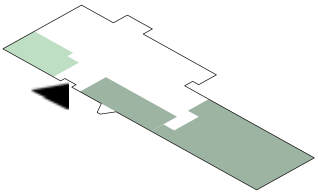
Warming-up & cooling-down space

- Warming-up
- Cooling-down



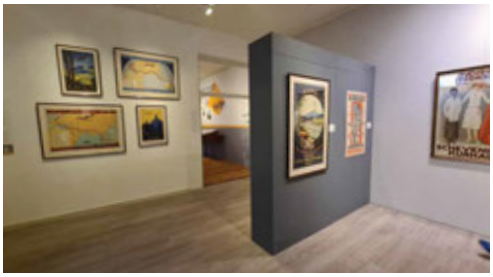
Static & dynamic space

- Static
- Dynamic



1 Warming-up space | entrance to atelier & museum

2 Cooling-down space | shop & desk



3 Static space | temporary exhibition

4 Static space | permanent exhibition

Atelier
Enterance
Shop
Desk
Surface: 300 m²
Warming-up
Cooling-down
Static
Dynamic
1 : 600

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	Public transport.	More public transport; bus stop near museum. Parking cars and coaches.	Clearly indicate parking places.
Building	Characteristic, original building. However, rooms not well connected, too small. Atelier is separate from the rest of the museum.	Potentials: desk and shop at entrance, foyer visible, larger exhibition space, reading and sitting area, museum café, lockers.	Maybe a different location for the museum could be found in the centre of Valkenswaard.
Display	Permanent and temporary exhibitions on lithography. Printing process (history, function, product).	Including volunteers in planning exhibitions. Daily printing demonstrations. Train printers. Material from storage: film. More interaction.	Show historic and recent films. Ask a famous artist every year to make a popular and inexpensive print.
Facilities	Toilet, guided tours, workshops, activities children, print demonstrations, *machines*.	Welcome people with disabilities, free refreshments? Explanations in various languages. More volunteers. Intro for visitors. Routing.	Offer secondhand books on lithography in the shop. Make an introduction film. Provide free parking places for visitors.
Accessibility	Meant for the Netherlands and Dutch visitors.	Make museum well-known, widely accessible. Automatic door opening. Better indicate the entrance of the museum.	Develop strategies to involve the youth.
Visibility	Increase the visibility: Museum Card, Facebook, LinkedIn, website.	More national/international exhibitions. Involve art schools. Digital and physical information material - YouTube.	Tourist Information, Omroep Brabant, articles in magazines. Matrix boards, improve signage, more signage within walking distance.

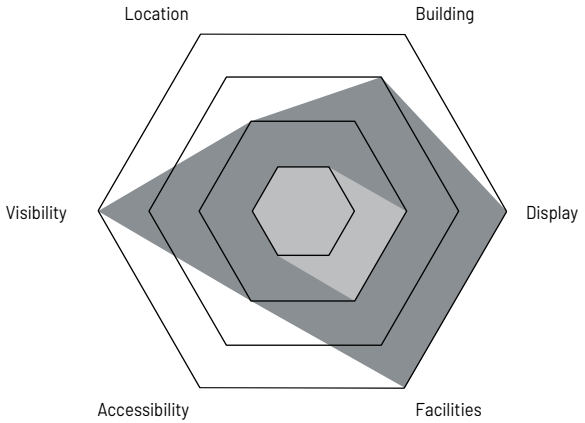
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

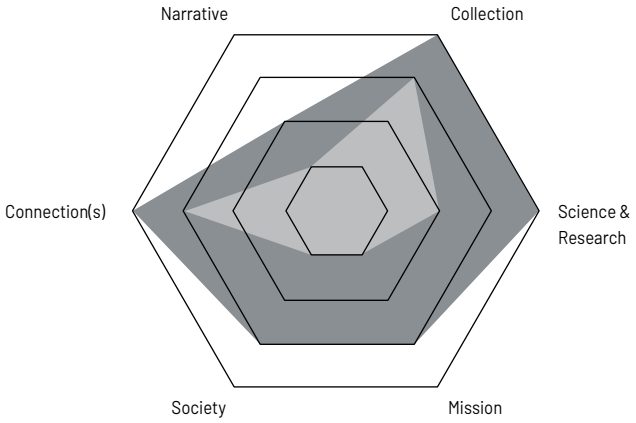
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Shows the beauty and technique of lithography (and working machines).	Involve artists, education (use 'Klokhuis'), migrants (integration courses). More interaction.	Increase contacts with education (e.g. Lucas).
Collection	Museum objects, private/ artist's works, artists. Not all objects are on display. Contemporary art. Machines.	Process and *disseminate* the information on the collection. Access the 'treasure room' and display objects. More working machines.	Let famous artists work in museum. Advertise museum's activities. Podcast.
Science and Research	Scientific knowledge on: machines, techniques, art history, cultural heritage, lithography, modern print, techniques.	New materials, techniques for more stable products. Dissertation (financed by e.g., ASML). Conservation/knowledge (inform volunteers).	Microlithography. Hub for scientists. Digitalization. Streamline the visits; study routing.
Mission	Make lithography visible as part of print art and advertising art.	Preserve knowledge on lithography for future generations (involve youth). Link art, education. Advantages of lithography.	More cooperation with schools; interaction.
Society	Social recognition. Ministry (subsidies). Networking with *stakeholders*.	Volunteers make the museum known to others. More expositions. Involve children. Cumulative museum ticket.	Visit schools; activities with children.
Connection(s)	Connection(s) Educational institutions. Cooperation with other museums. Museum as integral part of society.	Cooperation with national-international museums, art schools. Relationship with city. Attract foreign tourists and youth.	Larger contact network: Catering Industry, Tourist Office, Youth Hostel, Camping, Library, Cultural Centre, and Municipality. Artists.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



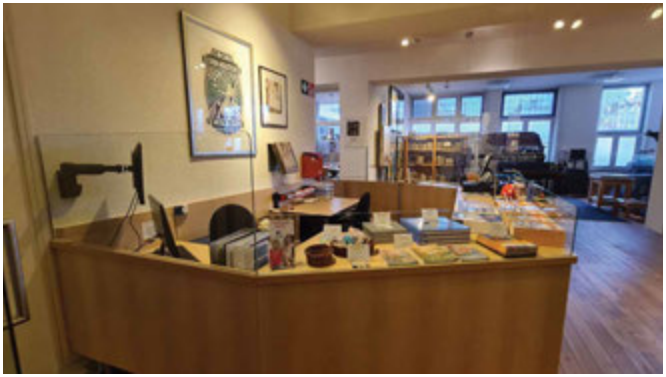
COLLECTION AND SOCIETY



Present situation
Ambitions

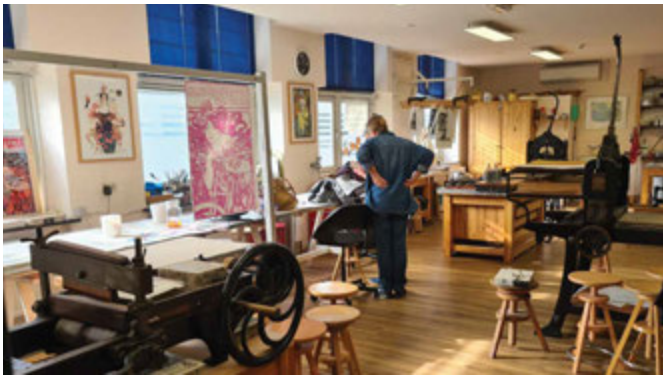
The mission of the museum is to present lithography as technique and form of art and advertisement, linking the past to the present and the future. The volunteers noted the need for more interactive displays of the print machines and the explanation of the products made using them. This will make visitors feel involved and enhance their attachment to the museum. The connections with (art) schools and ASML will enhance the visibility and (prominent) artists will contribute to the enrichment of the collection. More research should be done on different aspects of lithography in the past and today (microchip production). The arrangement of the spaces in the building should better meet the needs of the museum.

AMBITIONS



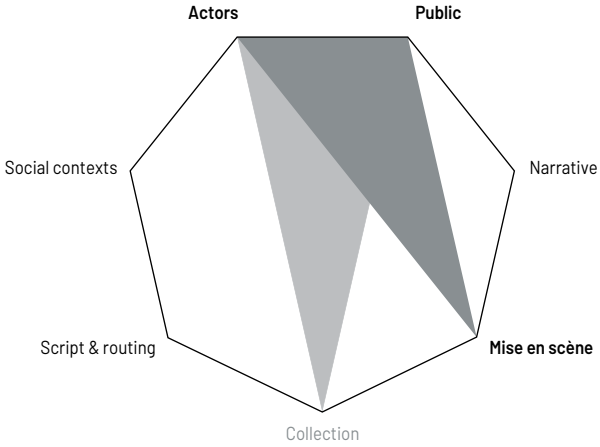
5 Desk & shop | relocate

6 Research | on past & future



7 Atelier | more dynamic use

MUSEUM AS A PERFORMANCE



The crucial change should concern the 'mise en scène' and aim at the involvement of the public in the entire print process.

DISCUSSION OF THE OUTCOMES

The mission of the museum is to present and explain lithography as a form of art, advertisement and technique, and pass this knowledge over to next generations. The relevance of lithography is not limited to the past, but strongly linked to the present: today the technique is used by artists (as a form of art), but also used to make microchips. These are produced with modern lithographic techniques, which are continuously improved to serve future goals. The museum has established links with ASML, a manufacturer of microchip making equipment, and more co-operation is expected.

The volunteers are convinced that the whole lithographic process should be shared with the public in an interactive way. This form of participation, together with the guided tours, is expected to enhance the experience of the visitors, making them want to visit the museum again, and to increase its popularity.

The location of the museum should be made easily accessible for automobiles and buses. The building is fine, but the spaces need to be better organized, considering the visibility from the street, a clear routing and the (inter)active use of the machines (atelier). A suitable foyer, a museum café, a reading corner, and a library are needed. The available texts on lithography should be digitalized within an international project and made available on a dedicated site.

The volunteers wish to initiate or optimize other forms of cooperation, not only with other museums, but also with the local catering industry, tourist office, camp sites, the local library, cultural centres and the municipality.

It is considered very important to increase the relationship with schools, to engender interest among the youth in lithography. A course could be given in the framework of the integration activities for immigrants. Podcasts, social media and other TV and web-based channels should be used to explain the printing process and involve people in the activities of the museum.

The collection is composed by machines and prints. The collection continuously grows as prints are donated by artist in residence in return for the use of the machines in the museum atelier. This is also a means for attracting visitors.

The volunteers are willing to deepen their knowledge on materials used in the printing process and criteria for the conservation of the collection. They are interested in well-structured, international research with as aim to create a museum-hub for scientists. The Cultural Heritage Agency (RCE) could be involved in a process to develop conservation strategies.

A very important outcome is that the volunteers are very engaged and willing to increase their knowledge on lithography and take on tasks that transcend their present duties.

A display of printing presses and posters

Museum Paul van Tetar in Delft

Museum Paul Tetar van Elven

Museum Tetar van Elven is a house museum located in the center of Delft. It is interesting for both its architecture and the artworks displayed.

This historic building is located just off the tourist circuit. The museum was founded by painter Paul Tetar van Elven (1827-1893), who in his will set out instructions for the creation of a museum in his home. He also bequeathed funds for its maintenance. The museum was opened in 1927, but the funds soon proved to be insufficient to maintain the building.

Tetar van Elven was a typical 19th century painter and collector. He was a respected painter who specialized in historic and moral subjects, and was likewise acknowledged as skilled copyist of old Masters, especially of paintings from the Renaissance. He taught at the Polytechnical School of Delft (now Delft University of Technology).

The museum collection consists of both acquisitions made by Tetar van Elven and as his own works. It includes paintings and etchings of minor Dutch artists and his colleagues at the academies of which he was a member. Further, as was fashionable then, he collected antique porcelain of Chinese, Dutch and Japanese origin and historic clothing dating to the 18th and 19th centuries. This is all displayed in this eclectic, but intimate museum.

The house was built after the fire which destroyed most of Delft in 1536. It has seen many alterations over the course of time. Among these changes, which range from ornamentation to the floor plan, is an exposition room that was created in 1927. This room could never be optimally used due to its glass roof, which hindered good climate control. The glazing was later removed and the room was furnished with the 18th century interior from another Delft house that was demolished.

The mission of the museum is to conserve and present to the public the home of this 19th century Dutch artist and collector. Many themes can be identified for study and presentations, including the origins and histories of and objects in the collection. The Ming-period porcelain is, for instance, said to have been raided by Dutch seafarers from Portuguese ships in the 17th century. The museum strives to develop strategies to attract more loyal visitors and tourists. Changes are being considered, among which is the creation of a coffee corner and modifications of the storage spaces to improve the conditions for the conservation of the collection not on display.

Special visitors programs are on offered. The museum has, for instance developed a game for children and schools in which participants make a tableau of Delft Blue tiles representing different sports and games. This was developed in cooperation with Heinen Delfts Blauw, a producer of Delft Blue porcelain objects.

They offer combined tickets with the Museum Lambert van Meerten, which is also a house museum located in Delft. Some tickets for Delft canal cruises also include entry to Museum Tetar van Elven.

LOCATION

2022

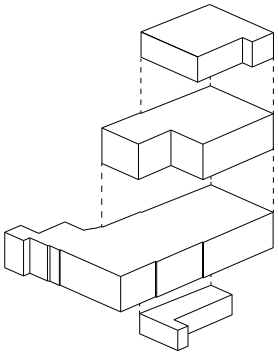
Visitors	9 250
Employees	1 (0,5 fte)
Volunteers	50
Management	Part-time director

MUSEUM FAÇADE

Permanent exhibition in the museum

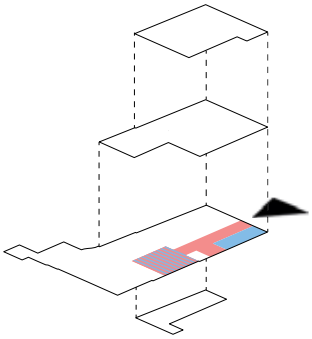
PRESENT SITUATION | 2022

Volume



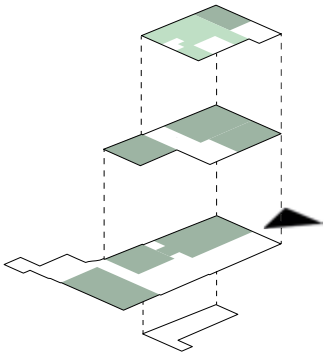
Warming-up & cooling-down space

- Warming-up
- Cooling-down



Static & dynamic space

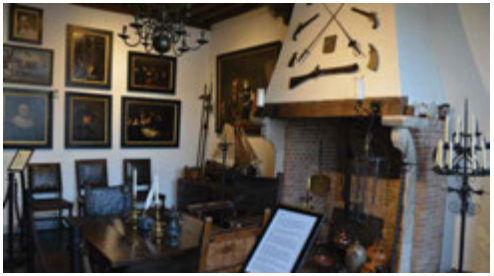
- Static
- Dynamic



1 Warming-up space | shop & desk

2 Warming-up & cooling-down space | hall

3 Dynamic space | atelier on attic



4 Static space | permanent exhibition

Entrance
Shop
Cloakroom
Hall
Surface: 360 m²
Warming-up
Cooling-down
Static
Dynamic
1 : 200

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	Location related to museum-house. The place is fine, near train station & canal cruise.	Create tourist route from eg. the Market and route in co-operation with Tourist office.	Mooring place for water taxi and boats. Reduced price for parking in garage nearby.
Building	Building and collection are the legacy. The house stimulates the spirit of togetherness volunteers (and management).	Café (?) and reading corner needed. Garden needs renovation.	Extra floor purple room (storage). Garden & exterior need maintenance. Better sewerage. Master builder in board. Improve Shop.
Display	(Good). Purple room for drawings. Bakker Korf for temporary exhibitions. Education, workshops in attic. 'Suite' back to Tetar's times.	Routing though the rooms. The space of the attic should be better used.	Temporary exhibitions related to Tetar, Delft and the 19th century. Keep promoting. Create room in attic.
Facilities	Ramp entrance. Cord to hold (stairs to the attic), handrail first floor. Cloakroom, 2 Toilets, Shop.	Texts also in English, on plexiglass. Cafe'? Routing (escape). Re-organize cloakroom. Audio tour.	Digital info, more languages. Camera system for controls, Portophones/ intercom. Lockers, Handles in toilet, door closer in volunteers' room.
Accessibility	Opening hours on social media. Signage. Inclusiveness pilot (Blind, Deaf, Alzheimer): 'Tetar Museumcard unlimited' Delftpass, Rotterdampass.	Digitalized collection available. Audio tour (good wifi necessary in the attic) Video of the upper floors for virtual accessibility.	Security of collection and people (visitors and volunteers). Augmented Reality for presentation of museum.
Visibility	Central location. Web, Signage in the city, Flag at entrance, folders, museum boot (summer), Tuktuk, Instagram, Facebook, LinkedIn. Visit Delft, UitAgenda.	Cooperation with electric boats and (more) with tour boats. Posters in bus shelters.	Posters in the city. Adverts – media; adverts in the surroundings of Delft.

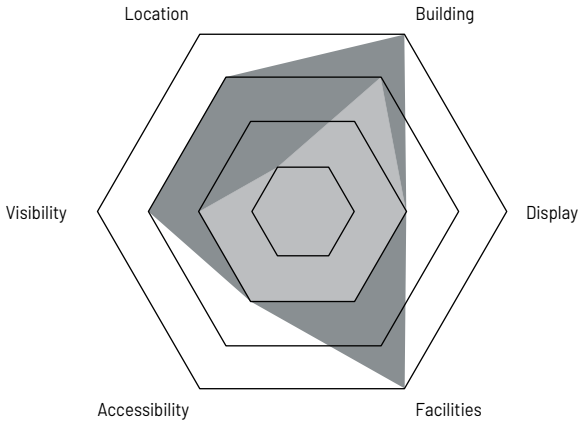
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

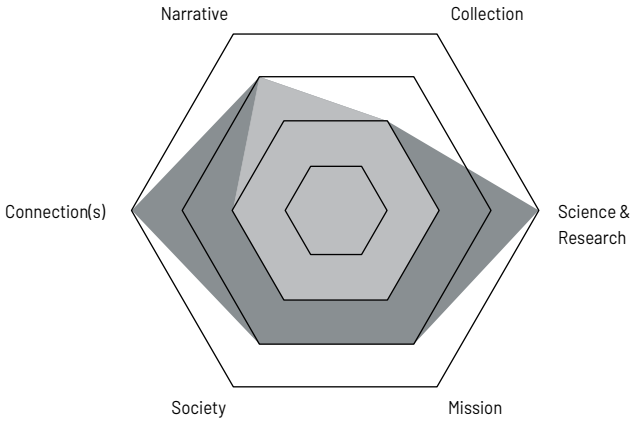
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Nineteenth century interior and collection. Only example of Nineteenth century. Delft's history, Tetar: artist & owner of the house TU polytechnic.	Audio and video tour (also for people not able to climb to the upper floors). Video on narrative museum and building shown on TV, iPad, laptop.	Remain authentic. Show video of collection and house. Drawings of house. Hologram presentation Tetar Google Streetview. Use porcelain collection.
Collection	Interior of a 19thcentury artist's house, decorated (stucco) ceilings. Collection of drawings. Copies of great masters' works. Collections of Tetar.	Exhibitions related to Tetar, Delft, 19th century. Cooperation: porcelain and pottery. Display works in storage rooms (inventory). Copies back to hall.	Pay more attention to Academy – drawings Tetar. Dresses of the 19th century. Conserve and manage the collection (inventories).
Science and Research	Archive of the museum and Municipal archive.	More research by students or guest curators. Publications. More information for volunteers.	Study history of building (maquette with TU). Knowledge accessible: effective digital means.
Mission	Conservation, management, and accessibility of the collection, execute will (narrative: volunteers).	Restore and display the museum objects.	Restore building. Keep independence. More cooperation on a cultural level is needed.
Society	The museum is eye opener for inhabitants of Delft and interesting for tourists. Linked to University.	Flexibility of volunteers. Education. National value. More visitors - modern promotion means.	Host private events (wedding pictures) and music. Well-known image. Program schools. Funding.
Connection(s)	Shared entry ticket.	Improve connection with schools, museums heritage institutions, archive.	Publicity: use e.g. 'Spoor' (NS), 'ANWB Kampioen'. Seek dependable sponsoring.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



COLLECTION AND SOCIETY

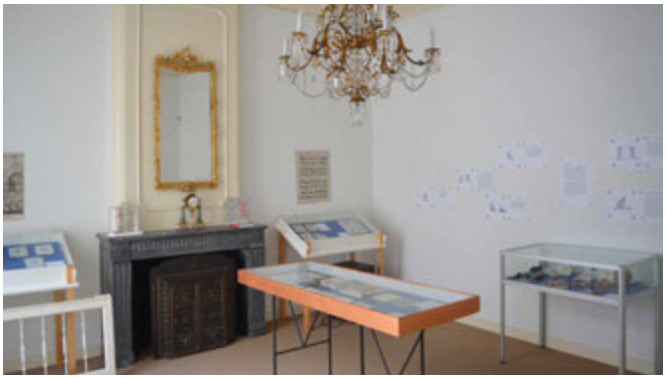


Present situation
Ambitions

The mission of the museum is to conserve and make accessible the monumental building, its interior, and present Tetar van Elven's collections. The narratives (history, culture and art) are deemed socially valuable. The facilities should be improved to achieve a greater appreciation of the collection and its value, and to better attract visitors. The museum is centrally located, however its visibility should be increased. More contacts to stimulate research, exchange of works for exhibitions and initiatives involving the city are desired.

AMBITIONS

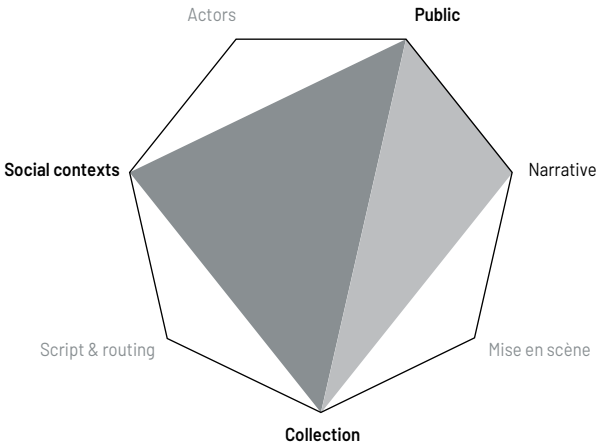
5 Down pipe system | urgent improvement needed



6 Temporary exhibition | more exhibitions

7 Storage room | more information on collection

MUSEUM AS A PERFORMANCE



The volunteers see a necessary step in opening the museum and the values it represents (narratives) to the social context.

DISCUSSION OF THE OUTCOMES

The mission of the museum is to make accessible and conserve the monumental house with its stucco ceilings, interior, furniture, decorations, and its collections.

The museum is unique and contributes to the history of Delft and the Netherlands. The garden could be better maintained and used, and the depots should be improved to meet the needs of conservation. Different aspects of the house museum and the collections could become interesting research objects, and eventually lead to more knowledge for volunteers and visitors. An example is the history of the porcelain which reflects the relationship between the Netherlands, China and Japan. The volunteers also point at the importance of research on conservation strategies for the museum.

The collection is static. The presentation could be enhanced by improving digital information material (including AR) and a better routing. One of the presently running projects concerns the accessibility for people with disabilities. The volunteers want to organize more interactive workshops and educational programs in the attic (now only meant for children). Cooperation projects with cultural and tourist institutions could be developed in order to attract more visitors. More temporary exhibitions on subjects related to Tetar van Elven could be organized for different types of public. The central location of the museum needs to be better exploited.

The mission of the museum, as defined in Paul Tetar van Elven's will, directs its policy and explains the rather static presentation of the house and its collections. However, more flexibility could allow for some transformation without a loss of identity.

There is a clear divergence between the museum's ambition to offer more to the visitors and the physical limits of the house as museal object to be kept as such. There is, especially from the citizenry of Delft, much interest in the museum as a location for annual meetings, dinners or as venue for musical events, but the available space is limited to the hall and the purple room. Consequently only rather small groups can be hosted, which limits the profitability of such activities. They also, importantly, demand much time and effort of the volunteers. The house can serve as a setting for wedding photography, which could be a source of income, but this calls for extra volunteer hours. Most volunteers deem the available human resources insufficient for running a café. Offering or linking to activities outside the museum could be a solution to the problem of its limited space.

The museum is searching for funding, in the first place to address a leaking roof. The museum could also undergo an architectural transformation, which could include the addition of an additional storey over the purple room and could even include placing a lift to the attic.

A collection of earthenware objects on display

The main façade of the Volksbuurt Museum

Volksbuurtmuseum

The Dutch Museum of Working-class Districts takes its visitors back in time by reconstructing the life of Utrecht's urban poor during the period 1900-1950.

The museum is located in a historic school building in a quarter of the center of Utrecht called Wijk C (Quarter C). This name was given to the quarter by the French during Napoleon's occupation of Utrecht, when the city was divided in to districts, and each identified by a letter of the alphabet.

The quarter used to be densely populated – in 1866 it counted 8 000 inhabitants (in a city of 58 000 people) – and the living conditions of the inhabitants were extremely desperate, especially in terms of hygiene. In the same year, after a cholera epidemic, the local government decided to take measures to enhance the quality of life of the quarter, demolishing the most unsafe and miserable abodes. In 1930, half of the quarter was modernized and old houses were demolished to make place for office buildings and other new constructions as part of municipal sanitation plans. Many characteristic alleys, shops, street corners, and cafés started to disappear, until the nineteen-seventies when its inhabitants elected representatives to fight for the rights of the quarter and to preserve its character. In the meantime, many inhabitants had to leave their trusted environment.

The museum tries to present the feeling of belonging that existed in this poor and yet beloved quarter, where people felt united and sheltered. Visitors can listen to recorded memories of people, share in their feelings, and even smell the scents and odors that characterized the quarter in the past.

Temporary exhibitions (presently an exhibition on the Sterrenwijk neighbourhood in Utrecht East) illustrate the need to reach out beyond the limits of the museum and its immediate neighbourhood.

A quarter-century after its foundation the museum attracts more young people than it used to. This is thanks to a different approach conceived during the COVID-19 pandemic period and partly based on the use of digital means. The need for a change was already identified in 2019 when the director organized then a workshop with the volunteers.

LOCATION

2022

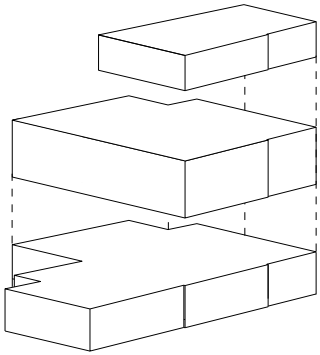
Visitors	9 170
Employees	2
Volunteers	69
Management	Director

MUSEUM FAÇADE

A reconstructed chemist's store on permanent display

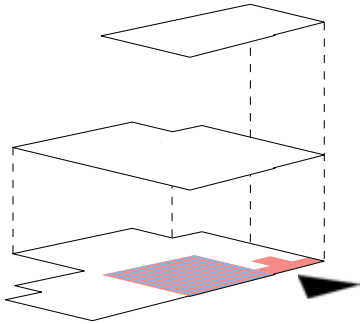
PRESENT SITUATION | 2022

Volume



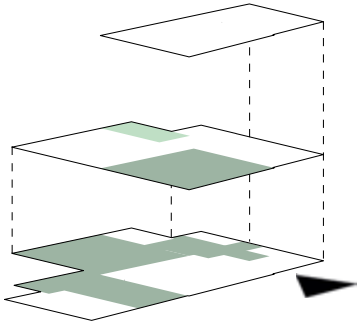
Warming-up & cooling-down space

- Warming-up
- Cooling-down



Static & dynamic space

- Static
- Dynamic



1 Warming-up space | the alley

2 Warming-up & cooling-down | reception area & café

3 Static space | narratives of inhabitants of the quarter

4 Dynamic space | smells of Wijk C in the past

Lane
Reception area
& café
Entrance
Surface: ± 460 m²
Warming-up
Cooling-down
Static
Dynamic
1 : 200

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	Central, Physical relationship with quarter C. Historic building (inherent). Former school, footsteps of schoolchildren.	'Integration' course for habitants of Utrecht. Terrace. Relationship Centraal Museum, churches. Combi-ticket. Signage at entrance.	Larger? Small size is cosy. Extend Community/ neighborhood function. Space is limited for activities in groups.
Building	Characteristic doorway/ entrance. The 'Alley' is the core of the storytelling. Historic building is suitable and essential for narrative.	Re-arranging the space, Stairs more visible. Central Switch box. Insulation and climate control for vulnerable objects.	Shutters, light, comfortable staircase, routing, covered patio, more toilets, accessibility and furniture storage space, coffee/ lunch/ reading corner.
Display	The city; maquette, the scent box, intro film, the little house, objects.	Participation, action; objects - concepts in the past and now: wash, make shoes etc., volunteers in costumes	Museum accessible for everyone. 'Do museum'. Link to other times (poverty).
Facilities	Carpets on the tables, disable toilet, films, interviews.	Better coffee machines for groups, terrace, audio tour - videos; baby changing room; comfortable stairs; central Switch box.	Washing machine; house caretaker.
Accessibility	Museum is not well known in Utrecht yet, more prominent position in city, adverts eg. in cinema/ film theater. Air conditioning.	Coat racks. Texts youth more languages. TikTok, Instagram, Facebook, Website. Spectacular opening expo. Universally accessible (info).	Community center, a room for everyone per floor; Involve immigrants as volunteers and for making exhibitions. Larger entrance.
Visibility	Education, children, museum night. Expats, Museum Pass. Social media/ newspapers.	Façade! Participate public holidays at Damplein. Online visibility. Student special fare.	Website to support expositions. More info on website.

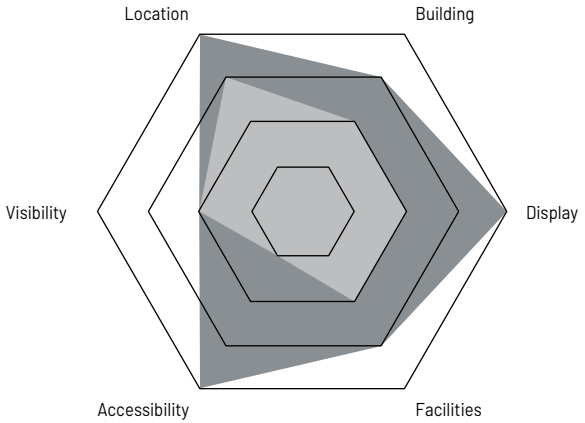
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

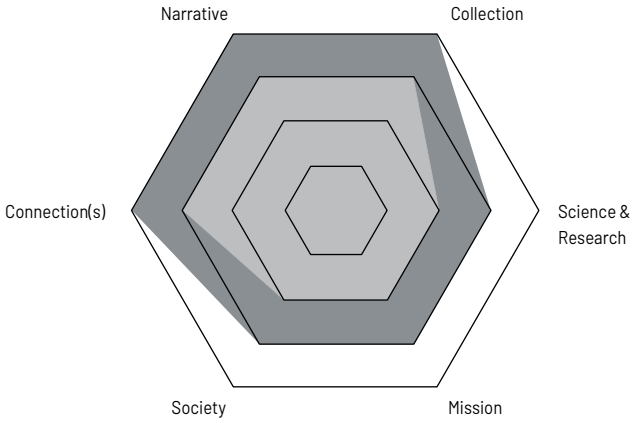
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Narrative-collection united. Volunteers' guided tours support: objects, info, buildings, archive, maquettes, *theater sets*. Nostalgia.	Innovative, interactive. Participation of inhabitants: stories, information and knowledge on past and present, exhibitions.	Physical activities 1920s to circular energy. Metaverse, lectures, writers, guidebooks. Center for studies on working-class quarters.
Collection	Old/ used material (for narrative). Guided tours. Carpets on tables, lampshades, cups, Reconstructions/ maquette. 'Feel-sense' past.	Display more from storage space (change). Digital collection. Evaluate/ select objects. Climate. Past-present. Eliminate Alley?	Cooperation with artists and inhabitants to develop the collection, emotional history. Back to the 1980's. Upgrade storage space.
Science and Research	Oral histories: gather and order data/ info using suitable method. Broaden the collection (business life and harbour).	Document; expertise to direct research;museum offers changes for research and place for graduation research.	Advisory Board. National-international research (network) on working class neighbourhoods.
Mission	Tell stories, rap workshops together with youth and university. Cooperation: archive, education, schools, people nursing home.	Stories based on collection; info from/ for donors. Activities, texts/ audio in different languages; fragile objects and people.	More 'museum night'; museum as community center; people pay what they can afford; attention for homeless and poor.
Society	Knowledge and awareness of past. The story of poverty. Youth awareness.	Transmit history to future Generations. Cooperation with museums and cultural institutions. Read aloud afternoons.	Develop the future of working-class neighbourhoods. Link to colonial/ Christian history. Introduce newcomers to quarter.
Connection(s)	City, Tourist office/ VVV, Archive, MBO, young people - workers, schools, quarter, care homes, atmosphere, humbleness.	Offices, community centers, firms as sponsors, Jacobikerk (mass in 1920), social, orphanage Culemborg, library.	Preserve character/ atmosphere! Church: expo/ storage space Innovation. National & international neighbourhood museums.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



COLLECTION AND SOCIETY



Present situation
Ambitions

The location of the museum in the Wijk C neighbourhood, is essential for its educational and social mission. In order to substantiate its narratives, the museum involves the inhabitants with the objects and the recorded stories (collection) the present. It strives to become a local community center for different groups of people (accessibility) and intends to re-think the use of the building, its displays and facilities to engage visitors in activities recalling the past. National and international research on working-class neighbourhoods could help create a museum network and unearth new stories. More connections (to local places of worship, schools, museums) could lead to new initiatives and to attracting more visitors.

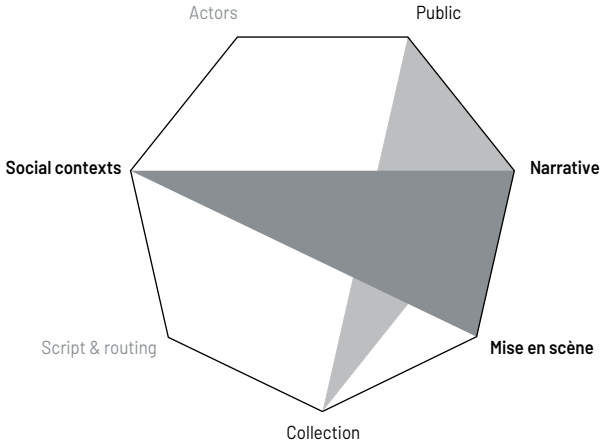
AMBITIONS

5 More connections | church & square

6 A theater of the past | modernize the 'mis en scène'

7 Experience the past | from watching to participating

MUSEUM AS A PERFORMANCE



The museum's focus is the narratives related to life in the Wijk C neighbourhood in the past. These are illustrated by the collection of objects and stories and historic reconstructions of the quarter. The intended transformation aims at increasing the social contacts translating the narrative into activities contextualized by the reconstructions *used as theater sets* (mise en scène).

DISCUSSION OF THE OUTCOMES

The volunteers of the Volksbuurt Museum are personally committed to the narrative of museum. They wish to offer the visitors more activities to increase participation and to introduce them to its collection and the past times it represents. They have ideas on how to do this and will contribute to the transformation the museum is about to embark on.

The mission of the museum is to inform the public about life in Wijk C in the past and present. The aim is to ensure that the life of the poor inhabitants of this working-class quarter, and their human and social values, are not forgotten. Recorded stories told by residents about the quarter and essential aid, as are the location of the museum in the quarter, the museum building (a former school) and its collection. The narrative relates to both immaterial values, like friendship and solidarity, and to the historic objects. Education takes a central position and includes learning of (and in instances making use of) techniques no longer used.

The volunteers wish to organize exhibitions in the adjacent church and possibly even locate its depot there. The museum is welcoming and wants to become a hub for social contacts, in so doing reminding visitors of the importance that social networks have always had in Wijk C. The museum wants to become more involved in its neighbourhood and hopes to be considered a community centre for the residents, attracting all types of visitors: young and old, locals and new-comers and people with physical limitations.

Research is deemed necessary to improve the museum narratives. The interaction with the visitors should be increased and more activities related to the past could be planned within the theatrical scenography of the museum. The game presently offered is a very modern way to experience the past: by smelling and guessing. Inside the museum the routing could be improved, and the dioramas (such as the cobbler's shop) redesigned. New coffee machines that make catering for large groups of visitors easier are needed.

Artists and writers could be invited to collaborate with the museum and more lectures and exhibitions presented to increase the visibility and accessibility of the museum. Attractive opening ceremonies will increase the visibility of exhibitions.

The volunteers have the ambition to develop the museum to be a centre of knowledge on working-class quarters in the Netherlands and to participate in an international network of peers. Digital catalogues could be created for the collection and digital technologies should be further developed to attract younger visitors.

The volunteers deem it essential to maintain the characteristic atmosphere of the museum, but they also see the importance of innovation: the museum should keep its old-fashioned rugs on the tables in the 'café', but at the same time be open to change.

A reconstructed working class family lounge on permanent display

The main façade of Huis van Meerten

Huis van Meerten

Huis Van Meerten museum is an exceptional historic home from the end of the 19th century (1893) located in Delft.

House van Meerten was constructed for Lambert van Meerten and his sister, Dina. Lambert was a Dutch connoisseur and collector. He was especially knowledgeable on the Dutch Golden Age and mainly collected furniture and pottery, but also building fragments. The house was designed to display Van Meerten's collections. Its design and architectural details were entrusted to artists Adolf le Comte and Jan Schouten, and architect Leonard Couvée, and developed in close collaboration with the owner. The design of the house is eclectic (recalling the Renaissance), with differently styled front and rear façades. The house was quite modern for its time of construction, with floor heating, gas lighting and an indoor toilet.

Van Meerten intended to make both the house and its interior accessible to the public, but his economic ruin (1901) resulted in the auction of most of his furniture and collections. Following his death in 1904, a museum was established in 1909 and Le Comte, a close friend of Van Meerten, appointed as its first director. The museum closed its doors in 2013.

The building was acquired by the foundation Hendrick de Keyser Monumenten in 2016 and subsequently reopened to the public.

The museum displays furniture from the time around the turn of the nineteenth century. The stained-glass windows, the wainscoting and wall decorations (including leather finishing) and terrazzo/ mosaic floors, amongst others, are original. The building also displays building fragments collected by Van Meerten from other demolished buildings.

Visitors are introduced to the private life of the Van Meerten siblings. They visit the rooms they lived in and are encouraged to play some didactic games. These are contained for instance in carved wooden boxes, modeled on motifs found in the wainscoting or stair banister and containing wooden tablets depicting and explaining decorations found in the room. The historic atmospheres of the rooms are recreated. The visitor's experience is enriched by the possibility to open and closes doors, touch the furniture and look inside drawers and cupboards. The routing crosses through the whole building.

The museum maintains connections with the Museum Paul Tetar van Elven and will be soon accessible to Museum Pass holders

LOCATION

2022

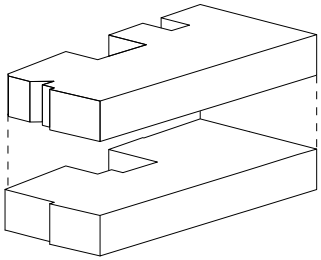
Visitors	2 608
Employees	1
Volunteers	35
Management	Coordinators from HdK

MUSEUM FAÇADE

Stained glass clerestory in the main atrium

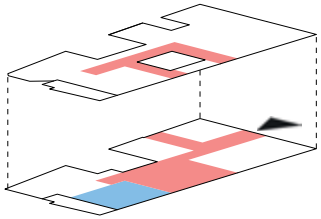
PRESENT SITUATION | 2022

Volume



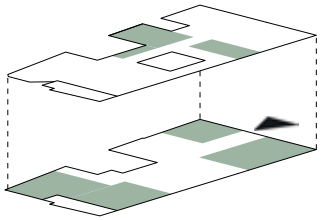
Warming-up & cooling-down space

- Warming-up
- Cooling-down



Static & dynamic space

- Static
- Dynamic

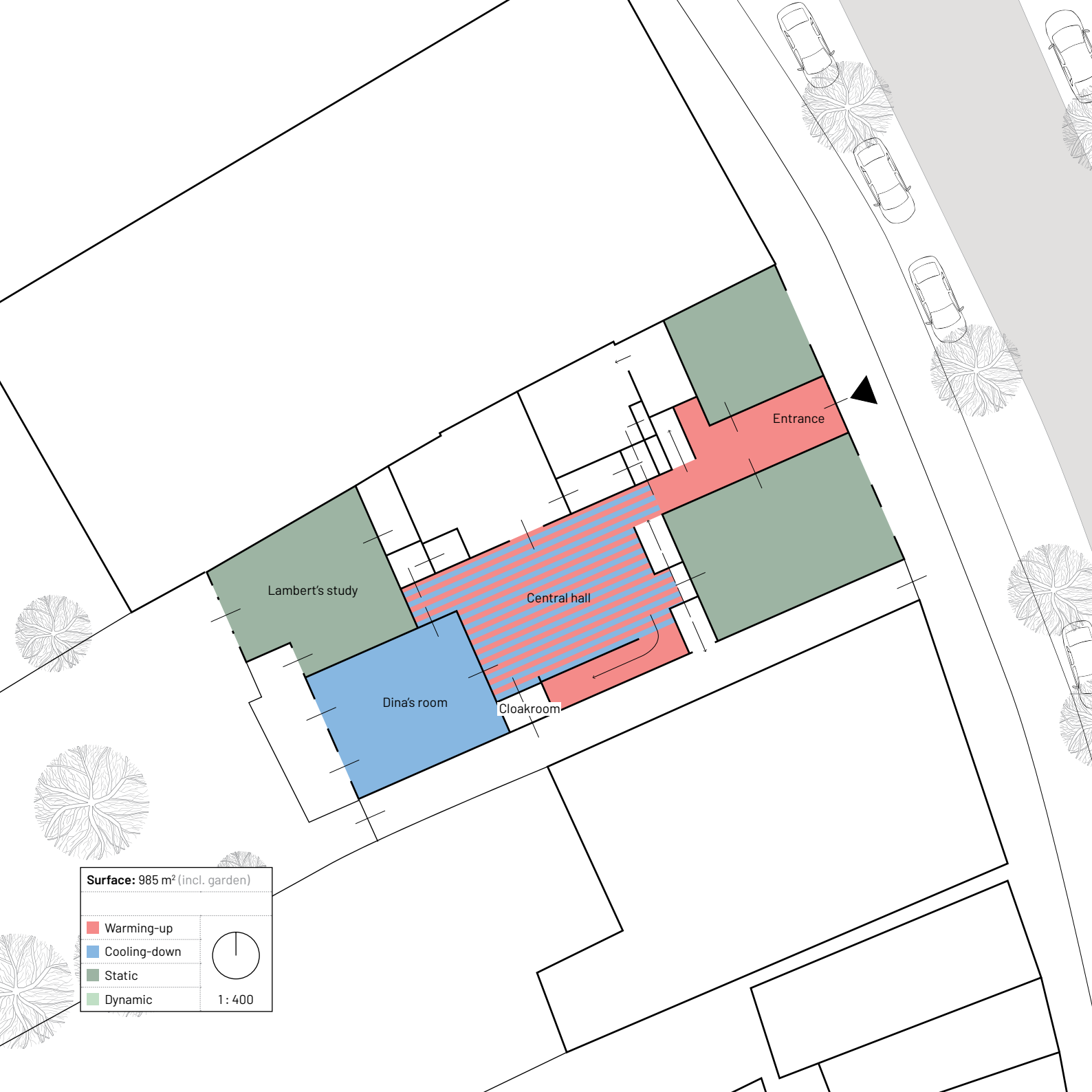


1 Warming-up & cooling-down space | central hall

2 Cooling-down space | Dina's room (coffee room)

3 Static space | Lambert's study

4 Static space | (inter)active games


Entrance
Lambert's study
Central hall
Dina's room
Cloakroom
Surface: 985 m² (incl. garden)
Warming-up
Cooling-down
Static
Dynamic
1 : 400

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	In the centre of Delft.	Insert museum in (tourist) Delft routing.	-
Building	This unique house is part of Delft infrastructure. Collection and house form a unity.	Use patio, cellar and attic. Improve routing (desk, entrance, cloakroom) and garden. Façade museum more visible.	Fireplaces (environment?). Sustainability. Balance museum-house and parts to rent. Accessible for people with disabilities.
Display	House. Dina's room (coffee & groups). Each floor a story. Furniture: touch and feel. Old pictures guide display. Inviting, warm.	Objects related to house temporarily in vitrines, Music. Odours/ scents. (Fake fire) fireplace. More audio-routes, 'Dina's route'.	Different routing (cloakroom etc.) Moor interaction. Play music that van Meerten enjoyed (he played the horn).
Facilities	Volunteers (appreciated by visitors). One group: improve display collection – huis. Garden is fine, audio tour is well conceived.	Improve routing and info. Dina's room. Use 'Vermeer' room (pictures, Instagram). Products from good bakery or self-made.	19th cent. atmosphere. Garden & toilet for all. More info on objects. Co-operation with museums: paintings recalling lost collection.
Accessibility	Audio tour in D. + E. Facilities for people with poor sight. Visitors can feel/ open furniture.	Poor digital info, opera 2023 etc. Small concerts. PR. Museum - Delft pass (discount for young). Combi ticket Tetar (both on map).	Accessible for people with disabilities. Guided tours by Het Gilde/VVV... Audiotour German, French, Spanish. House in municipality route.
Visibility	Signing at entrance. HdK website. 'Vrienden loterij', Kruidvat, AH, Garden – subscribers. TV program. Delft paper. NRC bijlage.	QR code on façade and signboard with info. Municipality routers. AD (newspaper) -Delft edition. In-de-buut.nl (regional).	Museum pass canals. Travelers guides (also online). Pr Schiphol. 2023: Link exhibition Vermeer Rijksmuseum. House Van Meerten in games like Kwartet/ Monopoly Delft.

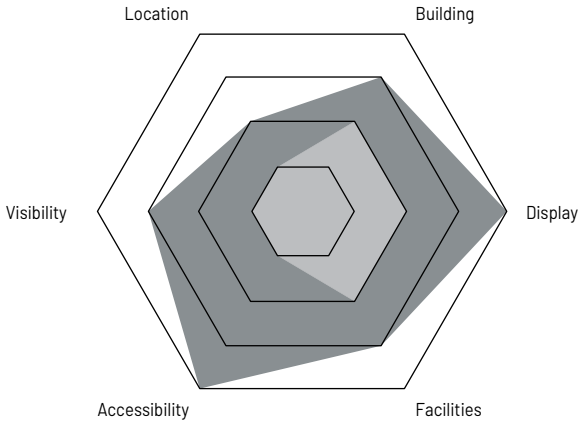
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

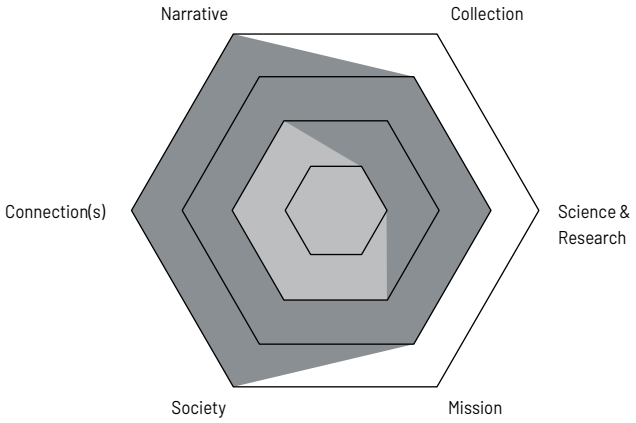
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Video, audio tour and museum presentation.	Connect: Jaffa cemetery, Polytechnic school, industry. Stories: Dina's, house & Delft. AR. (visitors' contribution, different perspectives).	Story of brother Volkert? Historic research music. Building elements. Van Meerten excursion in Delft.
Collection	Strong points labels. Collection-house (old pictures), part of H. de K. house-museums. Display and presentation.	(Regularly) change interior design/ collection (related to house). Personal objects Van Meerten. Temporary exhibitions.	Experience of eclecticism. Show a.o. bedrooms. Collection for design and architecture students. Stiles. Puzzle tour.
Science and Research	Research and lectures on house. Market research for visitors and publicity.	Origin/ restoration building elements and interior. Inform volunteers. Publications. Le Comte, Schouten, Couvee; Polyt. School-TU.	What music sounded in the house in the times of Van Meerten (and what dresses, habits, hygiene).
Mission	500 years of national history; history of housing; their relation to the collection. History of Lambert and Dina in de audio tour.	Links V. Meerten - Delft (route). House open for Delft citizens (cf. Prinsenhof) and TU students. Le Comte-price (Delfia ceremony).	Free access on Dina's and Lambert's birthday. House in 'Van Marken Route: Delftse ondernemers'.
Society	Vriendenloterij. Open monument day. Access students; their relation to the collection. History of Lambert and Diana in the audio tour.	Goals politics? Subsidies? Diversity/ inclusion. Host ceremonies, integration diploma. Durable house, define role, heritage is for everybody.	Participation. Review UN Sustainable Development Goals.
Connection(s)	Opera Delcanto, vocal ensemble. Tetar van Elven. Fundatie van Renswoude – H. de K., Cultuurbarbaren, Delft Fringe, lichtjesavond.	Signpost, Delft Marketing, Van Meerten & Delft students. Vermeer jaar, Oudekerk. Canal tours, Children's games, 'Burendag'.	Open garden day. Other Houses of H. de K. Small concert podia, Krashna music, Codart Rotterdam. Cook (for funding). Hist. costumes.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



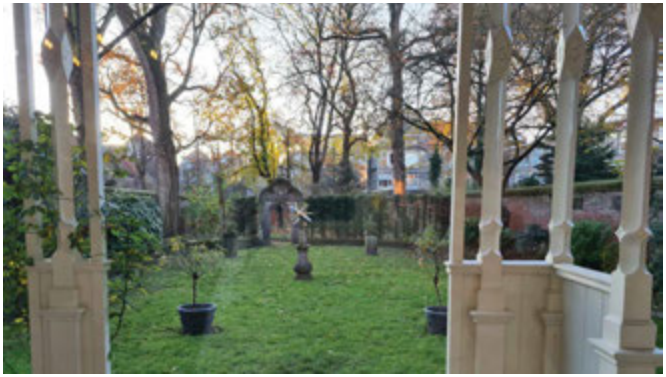
COLLECTION AND SOCIETY



Present situation
Ambitions

The building and objects that characterize the interiors are the basis for developing different narratives. The ambition is to offer more, recreating the atmosphere of the house in the times of the Van Meertens, in terms of, amongst others, daily life, culture and music (display and facilities). More research on the house (architecture and restoration) and its inhabitants is wished for. Even though centrally located, the Museum needs to improve its visibility and connections. The mission of the Museum should go beyond the historical presentation of the house to also embrace societal issues and clearly include the cultural heritage values as a shared possession, accessible to everybody.

AMBITIONS

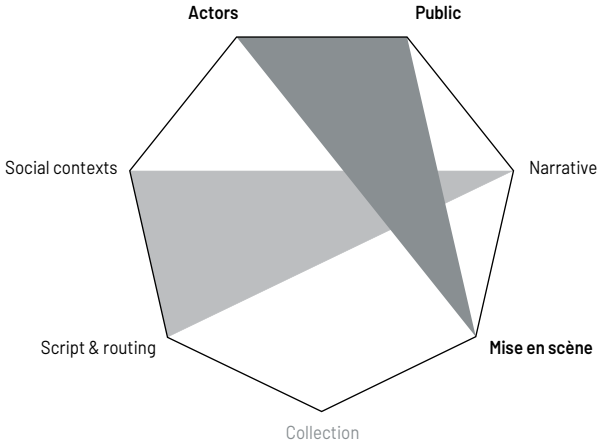


5 Garden | use for lunch, open to public

6 Fireplace | imitation fire for atmosphere

7 Hall | more concerts

MUSEUM AS A PERFORMANCE



The volunteers (actors) tell the narrative during a tour through the house. Its interior and activities in the form of games present in the rooms support the stories and enhance the quality of the experience. More narratives can be developed in the future, with different scripts and routings aiming at making this heritage (house and history) accessible to everybody.

DISCUSSION OF THE OUTCOMES

The volunteers have a clear vision on their tasks and ambitions, the opportunities for development of the museum and ways to realize them. Many of them have a graduate education and have specific interests. They want to become more knowledgeable to be able to better inform visitors. This calls for both courses for the volunteers and quality controls. This matter is complex and will be investigated by the Marketing-Communication and Presentation specialists of the foundation.

The mission of the museum is to narrate the life stories of Lambert and Dina van Meerten, highlighting their relationship to the house (now a museum) and to the city of Delft. This last relationship needs to be strengthened and more links should be created to the other house museums owned by the foundation Hendrick de Keyser. But there could also be more cooperation with the historic Tetar van Elven Museum. The volunteers think it important to link the museum to activities organized by other institutions.

The museum only recently opened its doors to the public and more advertising is needed. A visit to the museum offers the possibility to become acquainted with a unique historic house. Visitors experience life in the times of the Van Meertens, also by opening cupboards and doors and moving through the house. More interaction could be achieved by making a 'script'. The design and the collected building ornaments are part of the narrative in which Lambert plays a primary role. More narratives could be developed. It would be interesting, for example, to plan a route that tells of the life of Dina. The interior (decoration) could also be explained from different perspectives. Fireplaces could be animated with 'imitation' fire and embroidery could contribute to create a certain atmosphere. Another narrative could focus on the culture of Delft during the lifetimes of the Van Meertens in relation to how this influenced the formation of the house.

Concerts could be organized on a regular basis (Lambert played the horn). Altogether these, with other activities such as cooking that could be carried out in the house, are expected to attract more visitors and form a source of income. Temporary exhibitions, which could reflect the original collection of the Van Meertens, could attract visitors. It would be important to participate in the Museum Pass network. A way to guarantee income is to make some spaces available for rent: this is something that the Hendrik de Keyser foundation is already doing.

It is recommended to undertake further research on the house, both concerning the architecture and urban design. The volunteers want to be more involved in the restoration of building elements.

The house should welcome volunteers of different origins and background and visitors from different countries and cultures (audio tour in different languages). Fifteen (soon sixteen) of the thirty monumental houses of the foundation Hendrick de Keyser have recently become museums. The policy of the foundation is quite clear: the houses are meant to provide a contribution to the history of housing in the Netherlands and the narratives need to be correct. Therefore, validated narratives have been recorded for audio tours.

The house should be made more accessible for people with physical limitations and measures are needed to make it more sustainable. The garden should be made accessible to residents of the neighbourhood (e.g., during the lunch hour). The house could be used to host ceremonies, such as civic integration ceremonies. An important message from the workshop is that the house is heritage and heritage should be accessible to everybody. This principle is fundamental to the Faro Convention.

Lambert van Meerten's study: a reconstruction

The entrance of the Luther Museum

Luther Museum Amsterdam

The Luther Museum in Amsterdam is located in the 'Wittenberg', a building erected in 1772 as the Evangelical-Lutheran Diaconal House for the Elderly. It is dedicated to Martin Luther, a seminal figure in the Reformation movement.

The Reformation challenged the power of both the Roman Catholic Church and its head, the Pope, and highlighted its abuses and faults. This eventually led to a schism, the Reformation, and the creation of the Protestant churches. Luther, then an Augustinian friar and professor, launched an attack on the Catholic Church in 1517 by nailing his Ninety-five Theses to the door of the town church of Wittenberg in present-day Germany. The building in which the Luther Museum is housed takes it's name from that church.

The building was erected in 1772 as the Evangelical-Lutheran Diaconal House for the Elderly. The Wittenberg was the first institution for Elderly Care in the city. It later extended its activities to also accommodate the poor and orphans (1811-1884). In 1974 the building was converted to a nursing home and fulfilled this role until 2015, when it closed because contemporary health and safety requirements could not be met. The museum was created in the historical church hall and regent rooms.

The museum tells of how this Lutheran Church institution offered shelter to people in need in accordance with its vision on religion and society. The museum is managed by a foundation that is strongly connected with the Lutheran Church and its mission.

Similarly, in continuation of its past activities, the diaconate's present social role is the care of the poor, the aged, those without valid personal documents, and members of the LGBTQ+ community. It aims first and foremost to serve as a place of welcome for all the people of its neighbourhood. In line with this inclusionary vision on community, people from abroad are welcome among the volunteers working in the museum.

In terms of social relevance, the former institute's archive has recently been opened and the profiles of its former inhabitants could form the subject of the fascinating exhibition '250 years elderly men and women'. This archive has been digitalized and made accessible to relatives of the former inhabitants.

The museum offers beautiful rooms to rent and regularly hosts lectures and musical events.

Museum visitors are first shown into governors' boardroom, designed by Jacob Otten Husley, the administration office, where the story of Luther is told and illustrated by paintings and bibles, then go the linen room, where precious linen and gleaming silver communion service are presented, and the lady governors' room reflecting the relevant role of women at Wittenberg.

LOCATION

2022

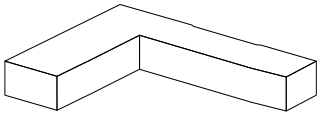
Visitors	4 000
Employees	3
Volunteers	30
Management	Director

MUSEUM FAÇADE

The Regents' Room in the Luther Museum

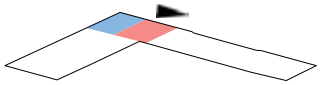
PRESENT SITUATION | 2022

Volume



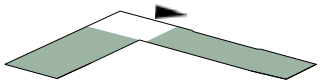
Warming-up & cooling-down space

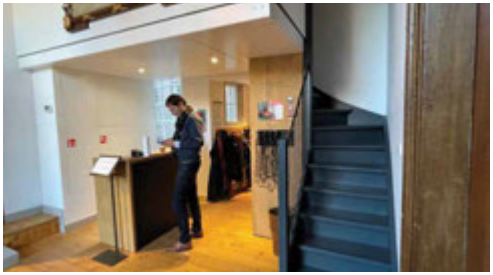
- Warming-up
- Cooling-down



Static & dynamic space

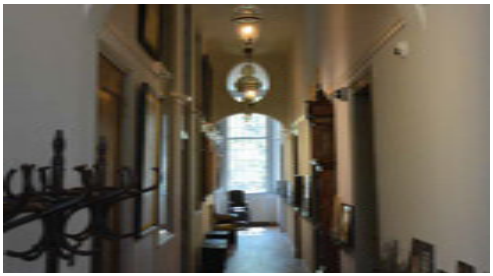
- Static
- Dynamic





1 Warming-up space | ticket office, cloakroom

2 Cooling-down space | Regents' room



3 Static space | entrance & corridor

4 Static space | display of silver communion service

Coffee room
Entrance
Church hall
Surface: 300 m²
Warming-up
Cooling-down
Static
Dynamic
1 : 400

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	One of the most beautiful quarters in Amsterdam. Authentic, quiet, not too (mass) touristic. Surrounded by buildings with similar (social) function (Saphartihuis).	Take part in Amsterdam Light Festival: an image of Luther could be projected on façade.	-
Building	Historic building. Posters in city make it visible (not all agree). Accessibility is a problem.	Connection with Amsterdam and its inhabitants (not all agree). Eliminate draughts in building (indoor climate).	Transformation of part of Short Stay *(hotel)* into e.g., kitchen. More workspace. More on historic daily life (original toilet).
Display	Permanent exhibition: Luther, Amsterdam and elderly people.	Strengthen connection to immigrants.	More info/ display concerning residents. Increase competence of the volunteers.
Facilities	Complex system of 3 tills (not necessary).	Quality coffee. Show & play musical instruments (Luther played the lute), with Museum Geelvinck. More 'life' in museum, sounds, light effects.	Sell nice Luther biscuits (home-baked). Bake in traditional way and use income for charities.
Accessibility	-	Invite former staff members to explain recent history, local inhabitants of quarter, people via canal boat (evening + catering).	-
Visibility	-	Use local newspaper to increase visibilty.	-

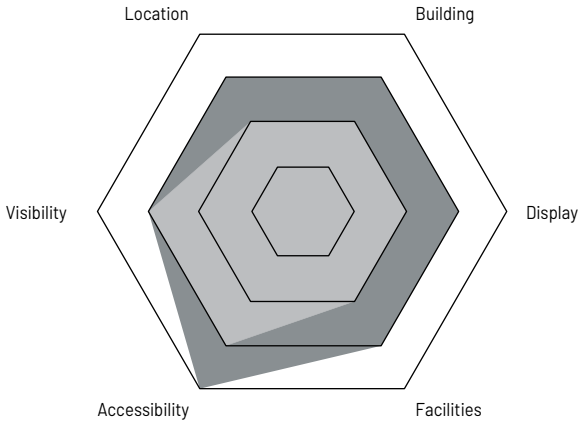
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

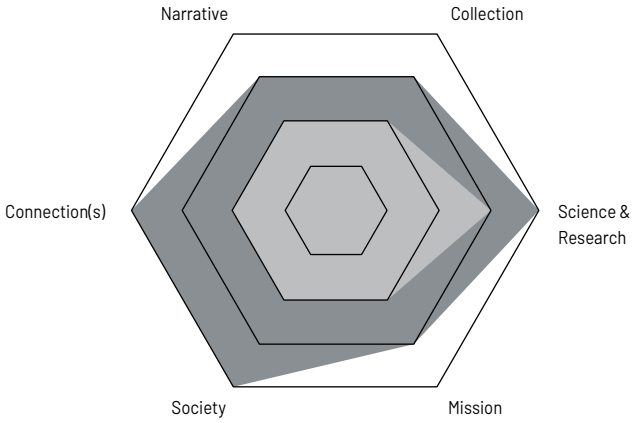
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Original furniture, collection related to Luther, storyline: former residents – present day. Social care from the 19th century.	Articles in papers from ca. 1900. *'Luther's Christmas tree'. More lectures. More interaction. Multimedia.*	Show old films (c.1900). More information on Luther and his times. Organize more (related) activities.
Collection	Mainly museum's permanent display.	Cooperation to achieve continuity of activities over time. City archive collection.	More texts explaining paintings and collection objects. Correct text. Spotlight on paintings
Science and Research	Christmas lecture with traditional Christmas tree as in Luther's times.	Luther and music (he played lute). More lectures. Connection Luther - rest of the world.	More material from the Amsterdam city archive. Connection with Calvin. Open library to public.
Mission	Show historic home for (old) residents. Conserve monumental heritage and make it visible. Organise events.	Festivities to strengthen the feeling of belonging to the place. Traditions. *Education: Luther's values and norms.*	Invite: people in special room (*warmte kamer*) for socialising, and families of former residents, personal celebrations.
Society	Showcase Luther and role of religion in society (Amsterdam). Film Audio-tour N-D-E.	Original social function of the Wittenberg (donations to the poor, welcome people, schools).	Sell home-made biscuits: income for charitable activities.
Connection(s)	Christmas lecture. Origin of Christmas tree (decorated with food in Church Hall). Events in Church Hall connect people.	Tickets incl. related museums. Cooperation: SPP, Hermitage, Museum Tour, a more relevant institution like Luther's Museum Germany.	Bake and sell homemade biscuits (Christmas tree) for charity. Information day for people of the quarter. Activities to connect volunteers.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



COLLECTION AND SOCIETY

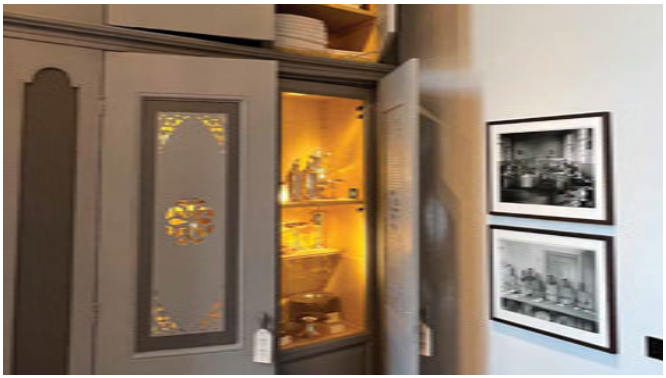


Present situation
Ambitions

The Wittenberg was founded to help congregants and Amsterdam society. It is still closely connected to its quarter. Both building and location are thus fundamental for the narratives. The museum should expand participation in local activities, like the Amsterdam Light Festival, to gain more visibility. The collection is statically displayed and could be improved. More facilities could be developed to attract people and for the benefit of the poor. The museum should be open for everybody and easily accessible, and various initiatives can be developed to reach this goal. The narrative is supported by the collection and the interior of the building. More research on the history of the Wittenberg, its residents and on Luther is needed to extend the narrative, especially to explain the value of the social care system conceived in the 18th century, and to stimulate care for people in need today. The museum wants to contribute to societal care and become more open and inclusive. Connection to other museums and studies on Martin Luther and Lutheranism, also outside the Netherlands, can broaden and deepen this approach.

AMBITIONS

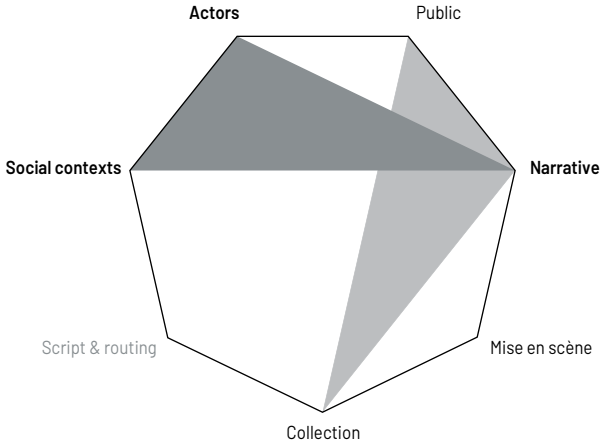
5 Church hall | accessible to everyone



6 Display of precious linen & silver | more interaction

7 Furniture & paintings | more research & narratives

MUSEUM AS A PERFORMANCE



The volunteers (actors) have an emotional and/ or intellectual relationship with the Wittenberg and would like to extend their knowledge. They want to increase the visibility of the museum and attract more visitors, to facilitate social contacts and to help people in need. This is in line with the original (Lutheran) policy of the Wittenberg. The connection with the Lutheran Church and the mission of the museum explains both the cautious attitude of the volunteers and many of the suggested initiatives: every step needs to be well-considered. Research is deemed necessary to gain more knowledge for good narratives and to develop activities. However, more flexibility, interaction and connectivity - between volunteers and with visitors - is also sought. The aligned ambition to creating links with other museums and the research on Luther outside the Netherlands show the wish to operate on a higher and broader cultural and social level.

DISCUSSION OF THE OUTCOMES

The Wittenberg is a historic museum building situated in a beautiful city quarter and surrounded by other monumental structures (including the Dr Sapharti House). It was built for social and religious aims: to help the elderly, the poor and orphans in accordance with the ideals of Martin Luther. Today, continuity with the historic function of the Wittenberg within the quarter is achieved through helping (local) people in need.

Its social mission is important to the Evangelical-Lutheran Congregation Amsterdam, of which the museum forms a part, and should be made known not only in the quarter where the museum is located, but also in rest of the city.

The ambition of the volunteers is to use the building to better support the narratives (which also implies improving the display), but also to transform it into a hub for social contacts. Everybody should feel welcome, including immigrants from other countries. A heated common space, a so-called 'warmte kamer', could be opened in winter and events could be regularly organized throughout the year to improve the bond among visitors and between visitors and volunteers.

Many visitors have a historic or emotional relationship with the former elderly home in the Wittenberg – relatives of residents and regents can also be found among the volunteers! The museum offers musical events and lectures, which are highly appreciated by the volunteers as a means to increase their knowledge.

The volunteers would welcome initiatives like baking and selling special biscuits for the poor, thus spending time together and following the Lutheran line of assisting the people in need.

The volunteers would also like to know more about Luther and other Protestant reformers such as John Calvin and the social care from the 18th century to the present (archive material, articles in newspapers), to improve their narratives and to organize activities related to topics studied. The recollections of former employees or (families of) former residents could be used to great effect. Festivals could be a perfect way to make new connections or consolidate friendships.

The wish to open the library to the public and to have more interaction with other museums on a national and international level shows the need to become more flexible and open. The desired link with SOOP (a foundation that facilitates social interaction amongst the elderly people of the Plantage neighbourhood) is in line with the original objectives of the Wittenberg and the current policy of the Lutheran Church.

A view through the Luther Museum

Farmstead 'Vredegoed', location of Museum Vredegoed

Streekmuseum Vredegoed

The Streekmuseum Vredegoed Foundation was established in 2010 with as aim to bring agrarian life at during the first half of the twentieth-century in the area of Tienhoven and Oud-Maarsseveen to the attention of a wide public.

Streekmuseum Vredegoed has grown into a museum that presents a collection of rural and farm objects dating from c. 1900 to 1950. Its collection and activities are inherently bound to its 'streek' (region): the area of peat-land around Oud-Maarsseveen and Tienhoven, where it is located. It allows the visitors to dive into the past and experience the uniqueness of the peat-land on foot, by bike or by boat. A mini camping, one of a larger network, is located at a short distance.

The museum is housed on an operating farm. The farmer lives in the farmhouse. The museum consists of the farmyard with several buildings and the fields surrounding it. Visitors arriving by car can park adjacent the farmyard. One of the buildings is used as a museum: the central space hosts a café and a ticket office. An old grocery shop and a post office have been carefully reconstructed in this same area and the history of the area of peat-land is explained by means of charts and digitally.

Stairs lead to an exhibition space on the first floor, and at the opposite end of the room, a wide doorway leads to the museum, where costumes and objects used for handcrafts and farm work are shown. Different working areas, like the carpenter's workshop, are shown. QR codes posted at displays provide a links to online films presenting more information and reenactments of historical activities on the museumtv.nl portal.

Programs, often tailor-made, are offered for groups of visitors and always include coffee and cake. Special excursions are designed for schoolchildren: each year 400 pupils learn how to cut turf. They can also learn old fashioned ways of grinding coffee or doing laundry.

Temporary exhibitions are organized to display objects and art related to the region.

Information on the history of the peat-lands and its particular local culture is also presented by means of lectures. Museum volunteers add personal narratives to the history of the place and the objects during guided tours of museum and landscape. The museum is closed in the winter, as a large part of its activities and special events, like concerts, are held in the open air

LOCATION

2022

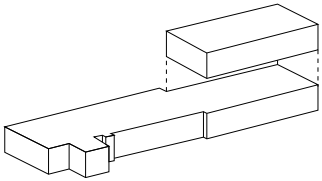
Visitors	2 500
Employees	0
Volunteers	40
Management	8-person volunteer board

MUSEUM FAÇADE

A reconstructed grocer's store on permanent display

PRESENT SITUATION | 2022

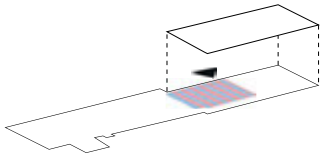
Volume



1 Warming-up | driveway

Warming-up & cooling-down space

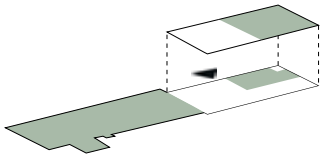
- Warming-up
- Cooling-down



2 Warming-up & cooling-down | entrance

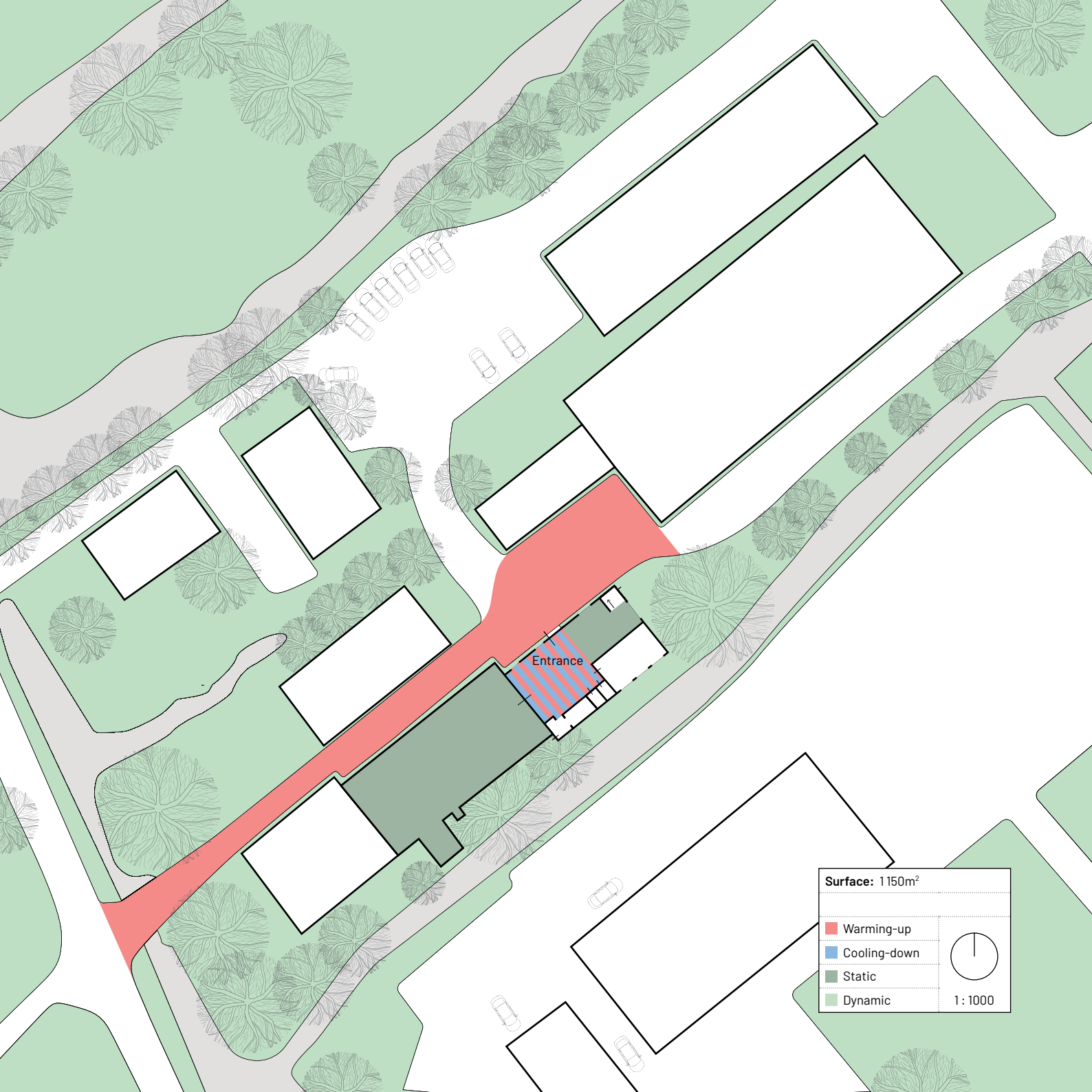
Static & dynamic space

- Static
- Dynamic



3 Static space | permanent exhibition

4 Dynamic space | peat-land around the museum


Entrance
Surface: 1 150m²
Warming-up
Cooling-down
Static
Dynamic
1 : 1000

OUTCOMES WORKSHOP

BUILDINGS AND FACILITIES

Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Location	Located in the area which is the object of its narrative. Car parking available. Museum-nature-culture-history.	Visualize the history of the location by means of expositions, theme days and involving residents of the area.	Make entrance more inviting. Use space more clearly (routing). Long term vision and policy on museum and area. Unify spaces around the museum.
Building	Essential parts: farmhouse, terrace, resting point, farm yard (animals). WC outside the building.	Barn: to be restored.	Yard needs maintenance. Restore barn and better connect it to the farmhouse.
Display	Museum collection (behind closed doors). Turf/ peat as part of the museum's display. Old kitchen, grocery shop. Nature and peat land: walks in nature. Charm is farm in operation.	Audio tour in museum. Visitor centre Natuurmonumenten (natural monuments) and Staatsbosbeheer (SBB, Dutch Forestry commission). Include the environment (not all).	Improve entrance & working garden. Clear display. Create unity. Every space is full: make a selection! More publicity.
Facilities	Parking, WC outside, terrace and seats, place to rest, facilities for cyclists on tour. Starting point for walks.	Cooperation with SBB, Natuurmonumenten. Possibility to arrange placement. Dish-washing machine (especially for parties).	Space for groups. Renew sunshades (umbrellas and blinds). Integration course.
Accessibility	Car parking. Lies in the centre of the (historic) area. Public transportation missing.	Yard needs maintenance, mow grass. Maybe make a second entrance.	Digitise the collection. Large sign: 'OPEN'. Improve entrance. Opening hours extension (not all agree). Stair-lift and wheelchair access.
Visibility	Entrance on main road. ANWB-volunteers. 1 volunteer from the press.	Digitalized collection accessible via website. Every year a flyer with program for the coming year. Flyers for visits. Distribution of flyers!	Twice a week digitally show an object to residents in Tienhoven and Maarssen. Museum and yard plan + walking paths outside the museum building.

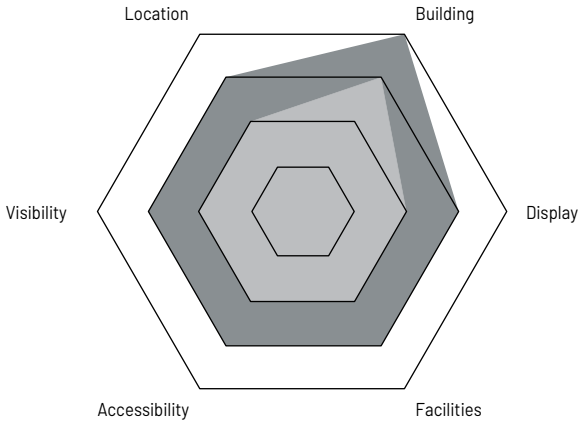
OUTCOMES WORKSHOP

COLLECTION AND SOCIETY

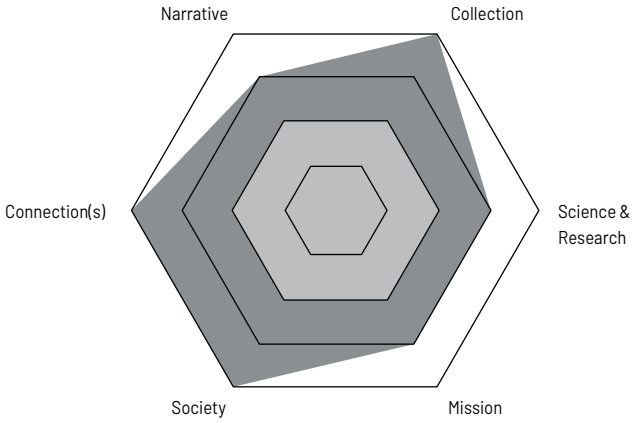
Layer	Bearers (now)	Opportunities (future)	Wishes (future)
Narrative	Life of the inhabitants of the village during last century. Work, social cohesion, exhibitions on environment, history, nature, life of the farmers, peat land, wealth and poverty.	Nursing home for elderly people. Course ecology and YUN-course for guides.	More guided tours. Exhibitions need to be made in a clearer way (objects often piled up). Develop core collection. Limit collection and eliminate objects not belonging to the core of the museum (mission). (Some do not agree).
Collection	Grocery shop and post office are OK, the rest is boring, too static. Further develop the collection around certain themes. History, link museum to the environment. 'Lambing day'.	Narrative (audio tour). Extend collection and its use for activities involving the visitors. Theme days. Puzzle-walk for children/ all.	More activities for visitors. Select objects for rotating exhibition each season. Commission: form relevant core collection & eliminate unnecessary objects. Policy on acquisition and conservation.
Science and Research	History of the area and turf extraction. Archaeological finds.	Research on historic material (study pictures) of museum and surrounding area. Walks (audio tour). Make historical material accessible.	History is important!
Mission	Let the past come to life again through images and stories. Important experience for visitors including elderly people and people with disabilities.	Make digital archive visible and link it to museum. Make network broader: cooperation with nature organizations, schools. Activities related to nature (in yard and outside the area of the farm buildings).	More volunteers and especially younger volunteers are needed. Increase the museum's internal space. Extend the historical perspective to the 1960s. Let the youth experience the history of the place. Organize flea market and open house.
Society	Image of society of last century is presented. Children learn turf cutting. Activities including the usage of historic implements: carriages, tiller, historic tractor. Exposition space for local exhibitors.	Social function for area.	Stair-lift to reach the hayloft (subsidies?). More interactive activities. Lessons in painting and wool felting. Widen network ; more temporary exhibitions. Attract excellent exhibitors.
Connection(s)	Clogs/sod path walks attract visitors. (1 group does not agree). Resting point attracts people.	Activities for inhabitants of Tienhoven. Vechtsnoer Foundation (a 'museums without walls' landscape cooperation; 1 group does not agree). More support from municipality.	Team-building for companies. Link inhabitants, firms, institutions, residents to activities: IVN Natuureducatie, Natuurmonumenten, Straatbosbeheer, Landschap Erfgoed Utrecht.

PRESENT SITUATION | AMBITIONS

BUILDING AND FACILITIES



COLLECTION AND SOCIETY



Present situation
Ambitions

The location of the museum, the farm buildings and its collection now form the basis for the narrative of the museum. Improvements to both the architecture and the displays are needed, also for more and better interaction with the visitors. A clear policy for the acquisition, display and conservation of collection objects is necessary. Their digitalization will contribute to accessibility of the museum. The volunteers are prepared to actively stimulate and embrace change, but feel the need to engage and inspire younger volunteers. The museum could perform a social function, focusing on both the elderly and the youth. It should offer space for temporary exhibitions by residents of the area, for team building and for integration courses for immigrants.

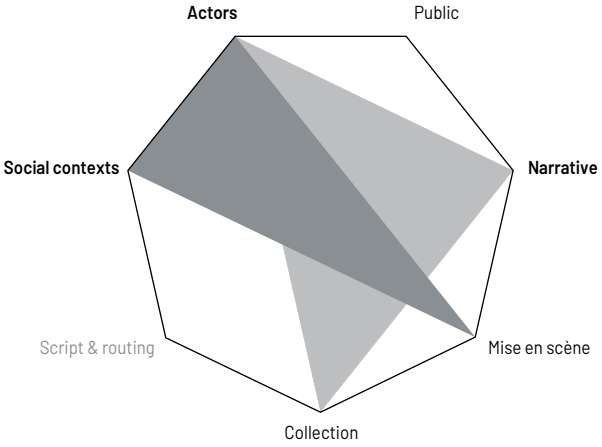
AMBITIONS

Entrance | needs improvement

Temporary exhibition space | more exhibitions

Permanent exhibition | create archive, keep track of all objects

MUSEUM AS A PERFORMANCE



The volunteers want to develop more interactive activities, not only illustrating life in the area in the past, but also to engaging visitors through guiding them in an experience of the past. The museum needs to become a reference point for different groups of people, thereby enhancing social contact.

DISCUSSION OF THE OUTCOMES

Museum Vredegoed is run solely by volunteers. Most of them live in the immediate area and possess specific knowledge on the collection, the traditional use of the objects, or the unique peat-land. The volunteers are the custodians of the narratives on life in the past. They can explain the collection objects and discuss obsolete working techniques. They have expressed the need to be shadowed by younger volunteers to transmit their knowledge and experience to them. They especially find it important to stimulate the attachment of young visitors to the museum and its mission. The museum should be a cultural and a social hub.

The location of the museum, together with the museum buildings, are essential to allow visitors to experience the history of the place. The natural environment determines the local farming system and culture. The cooperation with nature conservation organizations is considered fundamental. The farm building used for the museum is connected to a yard, terrace and other buildings. More space should be created with a clear design and routing. The barn could be restored and used for exhibitions of work by local and more famous exhibitors. This calls for a wide network. The usage of the terrace could be optimized offering rest and gathering points for groups. The museum could also serve as the visitors' centre for 'Natuurmonumenten' (a natural monuments organization) and cooperate with, among others, Staatsbosbeheer (Dutch Forestry Commission).

A better-maintained barn and yard, and the digitization of the collection are expected to enhance accessibility. The presentation of the collection needs improvement, as it is now too static. Long-term policies to regulate the acquisition, conservation and display of the collection objects need to be drafted.

Concerning their personal development, the volunteers would like to do research on historic material, thereby extending their knowledge on the life and labour in the area up to the 1960s. They also express their interest in participating in, for example, ecology courses.

On the social front, important developments are wished, like creating a nursing home for elderly people, hosting integration courses for immigrants and team-building activities for local firms. There is a general desire to develop more activities to engage residents and institutions in the region (e.g. Staatsbosbeheer). More activities, like painting and wool felting lessons, should developed for public participation.

A reconstructed cobbler's store on permanent display

Museum De Voorde: a museum that closed in 2022 due to a lack of funding / Photo: Author

4 – Reflection

The Section for Heritage & Architecture (H&A) at the Faculty of Architecture at Delft University of Technology carried out this research on the small museums and their potential to undergo an integral transformation in cooperation with the Cultural Heritage Agency (RCE). It builds on the lesson learnt in previous research on the transformation of large museum ('Metamorphosis') and vacant churches ('KaDEr'). The project's main hypothesis is that a transformation can only be successful when it is integral.

An integral museum transformation calls for the consideration of not only the building and its location, but also of its present and potential users. This is in line with the holistic approach advocated by H&A. The conservation and continued existence of cultural heritage buildings is deemed to only be possible with the continuous involvement of key stakeholders. This is a fundamental point that is widely supported internationally.[33]

Volunteers represent the very soul of the small museum, the existence of which they contribute to with their time, knowledge, activities and ideas. These volunteers often reside in the neighbourhood of the museum. Volunteers are ideally placed to engage other residents and contribute to both increasing the visitor numbers and to a change in the appreciation of the museum.

In this way, the small museum can become a cultural and social magnet that also attracts people of other cultural backgrounds or include people feeling marginalised in the activities and narratives presented by small museums. Small museums can enhance social integration. Some already do. All small museums can become social hubs for their local communities.

The following reflection considers the experiences gained during this research. It discusses the method, presents reflective discussion with experts, considers the outcomes, specifically in the light of the Faro Convention and presents the conclusions and recommendations as result for this research project.

33 Naldini S., Ioannou I., Hadjimichael M., Musso S.F., Pompejano F., Dušek O., 'Legislation and practice. The case of historic concrete buildings', *Journal of Cultural Heritage Management and Sustainable Development*, 2023

IN CONVERSATION WITH EXPERTS

On 19 December 2022, a meeting was held at the Faculty of Architecture to discuss interim conclusions on the research on the transformation of small museums and the role of volunteers. The participants were Silvia Naldini and Nicholas Clarke as research team, and invited experts Job Roos (Braaksma & Roos Architects), Michaëla Hanssen (Cultural Heritage Agency) and Wessel de Jonge (TU Delft, Faculty of Architecture). The guests were acquainted with the preceding research project on the transformation of the Dutch museums, which resulted in the book 'Metamorphosis'. Job Roos had initiated and carried out the research, Wessel de Jonge and Michaëla Hanssen had been members of its sounding board. Michaëla Hanssen was also responsible for the preparatory Faro Convention programme at the RCE. The discussion was centred on the transformation of small Dutch museums, the role of the volunteers, and the aims and the potentials of the museums to become cultural hubs for social contacts (Faro Convention). This chapter summarises the considerations of that meeting.

The integral transformation of larger Dutch museums was initiated in the framework of the 1990-1998 'Deltaplan voor Cultuurbehoud' (Delta Plan for Cultural Preservation). The Delta Plan was a subsidised national policy to eradicate the backlog in preservation and management of Dutch heritage institutions (museums, libraries and archives). One of the aims was to define the goals of museums and to reinforce museum management to better serve the goals of the museum, including to achieve financial independence.

Small museums did not benefit from the Delta Plan to the same extent that larger (national) museums did. After a long time of policy neglect, small museums are now receiving attention, something the experts all agreed was long overdue. Small museums now also feel an urgency to transform, due to financial issues and to mirror societal changes. The results of this research show that many small museums work to attract more loyal visitors, wish to be accessible to a differentiated public and hope to become more independent from (local) government's financial support.

Volunteers are essential to implement change and may even direct them. However, the governance and the trusteeship models of a museum may impose restrictions in the use of the museum and its collection. It is essential for the museum to understand what it wants to become, or in other words to define a vision to guide the transformation. Some museums may want to expand, but others may not. The Chabot Museum in Rotterdam decided against expanding and rather chose to participate in an extensive network. The workshops undertaken with the museum volunteers were meant to help the volunteers assess the museum from different perspectives and to express their ambitions and wishes for future changes. In the transformation process, the relationship with the director of the museum can be critical, assuming that this person is not a volunteer too.

It is important to ask who has the lead, and what role the can volunteers play based on their competences? Some of the volunteers work at more than one museum. Generally speaking, volunteers are not employed to fulfill specific tasks (there is no employment contract entered into), and thus the quality of their work is difficult to assess. And yet, they are the very soul and the engine of the museum. 'No museum without volunteers' is a maxim that rings true.[28] They seek solutions when problems are identified, but can also reach beyond this. Volunteers can contribute to defining the framework and the aim for a transformation and initiate activities.

28 https://stoommachinemuseum.nl/het-museum/werken-bij-ons/ (Accessed March 2023).

The 'Metamorphosis' research showed that having broad support among different stakeholders and potential users is an important factor determining success in transformation.

A focus on museum volunteers guarantees a bottom-up approach, even in cases where a director has the last word. In this sense, the volunteers represent the environment of the museum, as they know potential user groups. Their contribution is highly relevant.

A crucial challenge is for small museums to become cultural hubs for social contacts. The answer is related to the vision of the museum: what does the museum want to become and what type of visitors are expected to choose to visit it? Museums already tell different stories (narratives) which can be of interest to different visitors. The volunteers possess relevant knowledge. Strategies are needed to preserve and deepen the narrative. The Textile Museum in Tilburg for instance provides a well-known example of successful strategies to involve people, who have never set foot in a museum.

If the museum plays an important role for culture and society (cf. Faro Convention), this role should be recognized by (local) authorities and funding arranged accordingly. This does not mean that small museums should become wholly dependent on public sector funding, but a basis for their existence should be guaranteed.

There currently already exists a network of people and institutions working with volunteers and cultural heritage in general, including the RCE and provincial and municipal heritage centres ('erfgoedhuizen'). These networks and institutions provide a springboard towards a durable and sustainable future for small museums throughout the Netherlands and should be maintained, nurtured and extended.

It will become ever-more important for museums to address the needs of society. A museum should be a place where people feel welcome and comfortable to linger on. It should attract a public that not only wish to see the collections, but also to enjoy its atmosphere. A good museum should be like the Lockhal in Tilburg – a former railways workshop that has been transformed into a public library, which today serves as an urban lounge where people go for other reasons then lending or reading a book.

The role of volunteers is fundamental, and the quality of their contributions should be both recognized and assessed. Contracts are necessary both for volunteers (they create clarity by defining their rights and duties) and for museum management (they form the basis for assessing the functioning of a volunteer). Professionality is key in the museum sector.

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FIG. 12.1 A typical completed sheet from a volunteer workshop of Museum Thorn, ready for analysis and interpretation

FIG. 12.2 A feedback session with the volunteers of the Paul Tetar van Elven museum

The research method

The volunteers of the seven museums involved in this research were eager to participate in the workshops presented. For many of them this was the first time they were asked to voice their opinion on the museum and their ambitions for change. The questions posed helped them to reflect as a community on the current state and the future of the museum, and especially on its mission in relation to a larger society.

The suggestions made by the volunteers range from very specific and practical proposals, like acquiring a (better) coffee machine or dishwasher, to more complex and theoretical contributions, like proposing a different relationship to visitors, improved or new connections with other institutions, or even questioning the meaning of the museum for the volunteers and its very *raison d'être*. The workshops also encouraged volunteers into discussion *with each other*; something that was not self-evident at all museums.

Method evaluation

The workshop method – which calls on small groups of volunteers to interrogate a 'layer' of the museum and list the most important bearers, opportunities and wishes – was successful in helping volunteers to structure their analysis of the status quo and define ideal futures. Without this structure, the range of topics discussed would not have been possible in the short space of time.

The workshop acted as pressure cooker and discussions had to be brought to a head very quickly. Timing was sometimes a challenge. The method – writing statements on sticky notes and, after discussion, sticking them in a field indicating it as a bearer, opportunity or wish – proved itself as a low-threshold process [FIG. 5.1]. Each participant could make their voice heard. Working in small groups (max. 5-6 persons) proved to be essential to ensure participation. Of course, many of the subjects brought to the table by volunteers are applicable to

the different museal 'layers' addressed during a workshop. This apparent duplication can lead to frustration amongst workshop participants. An important, is not *the* most important role of a workshop facilitator is to keep everyone motivated and focused. Maintaining enthusiasm is key.

The analysis of the outcomes of the workshops asks for patience and perseverance from the researcher. Volunteer contributions can be both cryptic in content and handwriting difficult to decipher. In the method applied, the outcomes were always verified through a feedback session with each museum's volunteer groups to validate the process, the outcomes and to implicitly acknowledge again the value of the contribution, insight and tacit knowledge that the volunteers have contributed [FIG. 5.2].

Key outcomes

Many aspects ('layers') were discussed by the groups of volunteers, from the location, the museum as building and its facilities, to the collection and its display, the narrative, accessibility, visibility, and connectivity, research (on national and international level) and finally the message and the social involvement of the museum. Some aspects related to more than one point: the visibility, for example, could be increased by physically intervening on the building and its local environment, but also by digitally enhancing the accessibility of museum and its collections or activities. This conclusion underlines the necessary integral character of a transformation and show the way forward on various levels: from simple improvements in facilities, operations and management, to developing an overarching vision for the future of a museum.

The Faro Convention and the outcomes of the workshops

The activities of small museums are mostly entrusted to volunteers. Volunteers are specifically addressed in the Faro Convention as relevant actors in the sustainable conservation of cultural heritage. At the time of research and writing, the Faro Convention had not yet been ratified by the Netherlands, but the activities of the small museums are very much in line with the aims and the principles expressed in the document, as illustrated by the outcomes of the workshops.

The Faro Convention is centred on people and their relationship to cultural heritage. It asserts that people in democratic societies have the right to participate in cultural life and are responsible for their shared cultural heritage. It calls for conservation and sustainable use of cultural heritage to be aim at human development and enhancing of the quality of life.

Cultural heritage fulfills a role in developing and maintaining peaceful and democratic societies, where the public, institutions and private actors cooperate through their own competences in the respect and promotion of cultural diversity. Cultural heritage is a legacy from the past, reflecting constantly evolving values, but also embodying knowledge and traditions.

The 'Small Museums Change' project and the activities carried out with volunteers are aligned with Article 12 of the Faro Convection, which encourages access to cultural heritage and democratic participation. Volunteers are addressed as being partners in activities, but also constructive critics of cultural heritage policies.

COMMUNITY

Wim Burggraaff *(Cultural Heritage Agency, RCE) is an expert in heritage participation. He shares his view on 'community':*

A cultural heritage community is formed by people who value aspects of their cultural heritage that they want to sustain and transmit to future generations. The Faro Convention states that, due to its societal value, the care of our cultural heritage should not be entrusted to experts only. This resonates with the ICOM (International Council of Museums) museum definition explicitly addresses accessibility, inclusiveness, and participation of communities.[34] People performing activities related to cultural heritage can be called practitioners, participants or volunteers. They can work in formally or informally organized groups. They form what can be called cultural heritage communities.

Cultural heritage communities may form around a small museum, the conservation of a barrel organ, the preservation of the history of a football club, or other material and immaterial shared values, which through the engagement of the community are made evident.[35] It is important to understand the size and dynamics of these communities, because they define the social support for cultural heritage, which is essential for developing government policies. Professionals working in cultural heritage can adjust their activities to take the contributions of the communities into concideration. Communities share values, knowledge and tasks, which is expressed by their actions. It is important that people who do not belong to a specific community do not feel excluded. Participation and dialogue, polyphony and inclusion are the challenge for policy makers and volunteers (!).

When reflecting on the role of volunteers in small museums it is necessary that a good balance is found between the cultural and the social mission of the museum, in other words the professional aspect of the volunteers' work and the need to create social contacts need to be brought into harmony.

34 "A museum is a not-for-profit, permanent institution in the service of society that researches, collects, conserves, interprets and exhibits tangible and intangible heritage. Open to the public, accessible and inclusive, museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences for education, enjoyment, reflection and knowledge sharing." https://icom.museum/en/resources/standards-guidelines/museum-definition/ (Accessed March 2023).

35 Burggraaff W. 2022, 'Voor ons kan erfgoed alles zijn', drie erfgoedbegrippen nader bekeken'. Rijksdienst voor het Cultureel Erfgoed, Report aviailable at https://www.cultureelerfgoed.nl/publicaties/publicaties/2022/01/01/drie-erfgoedbegrippen-nader-bekeken (Accessed March 2023).
Burggraaff W. and Elpers S., 2022, 'Verkenning erfgoedgemeenschappen Gouda'. Rijksdienst voor het Cultureel Erfgoed, Factsheet available at https://www.cultureelerfgoed.nl/publicaties/publicaties/2022/01/01/verkenning-erfgoedgemeenschappen-in-gouda (Accessed March 2023).
Rooijakkers G. 2019, 'Van onderop. De (on)macht van de gemeenschap', BrabantKennis available at https://www.brabantkennis.nl/publicatie/van-onderop-de-on-macht-van-de-gemeenschap (Accessed March 2023).

The mission of the museum is the transmission of cultural heritage to future generations, based on a narrative and related to a collection. This mission is entrusted to a community of people. In the case of this research on small museums, the community investigated is the volunteers active in a museum.

Their contribution can include different forms of knowledge and skills: in the case of the Dutch Museum of Lithography, volunteers produce works of art and/ or practically show the working of the printing presses. They explain at the intrinsic value of traditional techniques through their application in modern processes and technically explain the modern use of lithography for microchip production. In many museums specialists do volunteer work to address certain needs. An example is the *pro bono* contribution of the marketing specialist to the Museum of the Working Class Neighbourhoods (Volksbuurtmuseum).

The constant evolution of values is often experienced as a stimulating factor in the presentation of artefacts and the enrichment of narratives of a museum. This is evident in the Museum of the Working Class Neighbourhoods where life in the Wijk C quarter in the past is commemorated. Obsolete objects are brought to life to create continuity and present parallels with the present day. Similarly, the Vredegoed Museum aims to make the history of the peat-land area known to (young) visitors, thereby presenting the connection between past and present. In Museum Thorn the narrative centred on aristocratic women who became abbesses can be placed within a broader European context of womens' conditions and rights. A connected topic can be found in the Lutheran Museum where the care of the elderly and poor was directed by genteel ladies.

The personal connections of the volunteers in the care of the museum is interesting to note. Such (historic) connections build groups strongly bound together by their common commitments or histories, centred in the care of cultural heritage. Objects, values and people strongly connect around cultural heritage.

The Faro Convention is clear on the point that people have the right to both enjoy cultural heritage but should also contribute to its conservation and valorisation. The same applies to the environment and wider landscape of a museum.

In the first place, people need to feel welcome in a museum. They may, after all be entering one for the first time in their life! Museums try to attract a large public, but especially hope to engender loyalty in their visitors. They hope their visitors will be prepared to return to the museum often simply for the pleasure of being there, to enjoy the collection or just to socialize. The museum as an accessible place for socializing reflects the structure of a democratic society, allowing freedom for some actions, but also imposing limitations. The general public is diverse in cultural backgrounds and expectations, which museums should aspire to accommodate. The experience the museum offers visitors is of great importance, but even a coffee corner can attract people and make the museum a place to meet.

The public interest in small museums lies in their potential to sustain tangible and intangible values. They support the fundamental aims of the Faro Convention. In this sense, local government should recognize their contribution and support them in all activities involving cultural heritage and people from different origins. This does not mean that museum should become dependent on local government: instead, museum activities should support gaining sustainable financial independence. Funding for well-conceived and structured services – and not only temporary exhibitions or cultural events – is a necessary form of recognition, providing the financial means to improve the quality of the services on offer. The economic potential of cultural heritage needs to be recognized, and its use respectfully planned for.

Many museums hire marketing professionals and advertising specialists. It is important that the products that these external parties develop align with a clearly defined vision on the museum as being a place where tangible and intangible values meet. When considering the museum, the location of the museum, its architecture and its branding should be taken into account and improved as inherently as the collection and its display, the messages these convey and the strategies to involve new and returning visitors. This we call an **i**ntegral transformation.

All museums that participated in this research are very aware of their dependence on their location: in the case of Museum Thorn this comprises the whole town, In other cases the focus lies on the immediate area. This is, for instance, the case of the two house-museums in Delft.

The points for discussion in the workshop - location, building, collection, mission, etc.,- were addressed with a positive and constructive attitude in terms of their potential to improve the museum. This approach is creative and involving and was consciously chosen to go beyond the usual identification of potentials and limitations. An interesting point for further consideration is the display of objects kept in storage rooms, which are often considered poorly accessible for various reasons.

The need for greater accessibility and curation applies to not only the cultural heritage entrusted to public authorities, but also to 7that cultural heritage entrusted to non-governmental organizations. In the case of the Luther Museum, both building premises and collections belong the Lutheran Church. The policy of the museum is consequently aligned with the policy of the Church and is directed at the involvement and care of people. In the case of the Vredegoed Museum, the collection supporting the narratives consists of objects collected without a clear acquisition and selection policy, which can affect the rights of the museum in use, preservation and de-acquisitioning.

The wish for study and research opportunities was noted by the participating volunteers from all seven museums. Volunteers showed a personal interest in improving their knowledge, including on conservation requirements. Digital technology was addressed by all groups to improve their museum's reach and impact and specifically to attract young people and people of other nationalities. The use of social media can help in spreading the message of a museum. The use of different (foreign) languages in signage and interpretation was deemed essential.

The volunteers also expressed a desire to expand their museum's area of activities, and some even considered future projects beyond the borders of the country. Digital technology was also seen to hold potential to disseminate knowledge on the history (thereby feeding narratives), the techniques and the objects of the museum. This was noted by the volunteers of the Dutch Museum of Lithography, amongst others.

Cooperation emerged as an important topic. In all cases the volunteers indicated that they hoped for strong(er) cooperation with local schools and/ or universities. They also expressed the wish for to collaborate with other cultural heritage institutions at different levels. Such collaborations could range, for instance, from exchanging works of art for temporary exhibitions to setting up an international library.

The volunteers involved in the seven participating museums do not perform restoration practices to the collection objects or to the museum building. However, cases are known in which they are allowed to intervene on collection objects. This raises questions on their skill-levels and the ethics guiding such interventions.

A room in Museum Paul Tetar van Elven / Photo: Author

Stained glass window in the Abbey Church , Thorn / Photo: Author

Conclusions and recommendations

Small museums are unfairly perceived as being static and dull. The contrary is true: they are dynamic and continuously changing. This change is a force that, if steered, can be harnessed for societal benefit.

The activities of small museums ripple through their local communities. Small museums matter to small communities, not only as custodians of object and narratives of historic interest and value, but as social anchor points. Small museums give a valuable sense of purpose to the daily lives of their volunteers. These sometimes-marginal institutions contribute to local identity and provide a valuable theatre for social engagement where a diverse range of people meet, either through service to the museum, or as hosts to visitors in service of the museum. Volunteers are the hands and feet, eyes and ears, face and voice of the museum body corpus. But they can also help captain the ship. With their extensive experience in the day-to-day operations, and their engagement in the local community their input can make the difference between an intervention and a sustainable and durable transformation. Volunteers think strategically about the future of the museum. They have an ear on the ground and know what's at issue in their local communities: this knowledge is essential for a successful transformation of the 'small museum', not in the least because it is so dependent on its local community. With a little bit of help – strategically and financially – small museums can transcend their role as presenters of curiosa and narrators of a history, to become full-fledged social hubs: something that they to a lesser extent implicitly already are.

This research aimed to develop and test a method with which to assist museums to distill a vision for their future, based on the experiences, tacit knowledge and insights of the volunteers. Volunteers can contribute to forming policy on operationality and sustainability on all levels.

The role of the researchers of this project was not to present steps to achieve a sustainable transformation, even if this is what was often expected by participants. This research rather aimed to facilitate the museum and volunteers to discover, for themselves, their own vision on a wished-for transformation. In so doing the method and outcomes of this project fundamentally reframes the role of director and the architect. No longer should they or others, see themselves as master creator and visionaries, but as master listeners. As already noted by architect, educator and leading conservationist Wessel de Jonge:

The architect should not necessarily be a top specialist, but rather be an integrator, operating in a team and collaborating with consultants. Their role include, for instance, the providing of advice on historic research, building physics, climate design and structural engineering. It also sometimes means cooperating with fellow architects with different fields of expertise. The role

of the architect has changed from being the classic conductor of an orchestra into that of the bandleader of a jazz quartet where each member plays an instrument and is therefore equally indispensable. And yet: somebody has to set the tone.[36]

The architect remains the master craftsman, but in an iterative process, that starts by crafting a shared process that leads to a clear understanding of the challenge being addressed. This changing role for the architect has its repercussions in architectural education, which is why it is appropriate that this research and this publication are undertaken in and a product of the Section for Heritage and Architecture. For the architect the volunteers should be seen as an end-user: they are key actors in the performance of the small museum. Yet, too often there are no, or very limited facilities provided for volunteers in the architectural programming of a museum. Dedicating a space to the volunteers of a museum is an economic and architectural challenge. Providing a comfortable and functional front desk is a more complex challenge that is often realised. Volunteers are expected to weather a cold draft at the entrance of a museum building or work all day in dark backrooms that serve as collection storage spaces. When resources like space and finances are limited, these are dedicated to what is seen as the core business of the museum, serving the public and to a lesser extent, curating a collection. But a dedicated volunteer group are essential to attract a broad public.

Volunteerism should not be taken for granted. The Netherlands has a strong culture of volunteerism, but this is under pressure. The sustainability of the Dutch small museum demands that this culture be cherished and developed. Positively facilitated volunteering stimulates pride. The more volunteers are made aware of their leading social role in the museum, the more they will try to attract a diverse group of people, furthering the role of the museum as a social hub.

Positive facilitation of volunteers also calls for clear definition of tasks and responsibilities. This calls for formalised documented agreements between museums and individual volunteers against which mutual performance can be gauged.

Small museums are expected and stimulated to become more independent of subsidies. Yet at the same time they are fundamental in the creation of local community and engendering commonality amongst a local population. This does not mean that everyone should feel associated with a particular narrative: the agricultural history of the Vecht region presented in the Museum Vredegoed, for instance, does not present the histories of all visitors, but all visitors can associate with agrarian culture in general, no matter their descent. The same can be said for the message of communality and community-based care presented by the Luther Museum. Subsidising small museums from the public purse is a social investment with a potentially remarkably high return. But to achieve such a return, small museums should be assisted to achieve their potential as social hubs through and integral transformation. Which in turn calls for participation of key stakeholders: the volunteers. The method applied in this research provides one means in which to engage volunteers in a proactive process towards such an integral transformation.

36 Kuipers M. and Jonge de W. 2017. 'Designing from Heritage: Strategies for Conservation and Conversion'. Delft: BK Books, p. 23.

CONCLUSIONS

- Small museums are essential social anchors for many Dutch communities. *Small museums matter.*

- Being small is an essential characteristic of small museums. An integral transformation should build on the strengths of the small museum. *Small is special.*

- Small museums are expected to do the impossible: extend their offering or to become more financially independent while accommodating rising costs and at the same time renew their facilities and narrative offering. *Small museums change*.

- Small museums are generally highly resilient and flexible due to their attitude of servitude to the public. *Small museums live*.

- Small museums achieve the impossible with limited means. They don't have purpose-crafted spaces. Their facilities are generally appropriated in an ad-hoc manner. Their focus is on the presentation as prime activity. Little attention is possible for other aspects such as proper collection storage or curation. *Small museums make do.*

But,

- Small museums cannot exist without the dedicated contribution of volunteers.

- Small museums often exist in isolation, which is to their detriment.

- Small museums don't get enough recognition for their contribution and volunteers deserve recognitions for their contribution.

And,

- Volunteers are the custodians of the small museum: they bring an integral perspective and hold the key to any successful transformation of the small museum. Their constructive criticism is critical to take a museum forward.

- All volunteers want to learn more, to be able to contribute better.

- Volunteers cherish the ambition for their museums to become more dynamic, more pluralist and more inclusive.

Therefore,

- The clarification of the roles and responsibilities of volunteers would be of benefit to both museum and volunteer, but this also calls for volunteers to be better facilitated.

- Architects and institutions should learn how to tap into the tacit knowledge of stakeholders as part of an integral project design process. In the case of small museums, the volunteers are the key stakeholder. This is what the Faro Convection calls for. It builds a social foundation for the future of the museum and is an effective use of available knowledge sources.

- The method developed during this research offers a way in which to let the volunteer be heard, to structure their communal engagement on the future of the museum, identify the core values (bearers) quick-wins (opportunities) and distill their vision (wishes) for the future of 'their' museum.

RECOMMENDATIONS

- Local and provincial authorities should acknowledge the real social contribution that small museums make locally and provide support in terms of knowledge, training and finances to small museums in line with their contribution.

- (Small) Museum directorates should acknowledge the real contribution and knowledge of their volunteers, give them a voice and provide support – in terms of clarification of obligations and rights, providing dignified facilities and offering opportunities for development through training to their volunteers.

- (Small) Museum directorates should allow volunteers to innovate.

- Local provincial and national authorities and other institutions should develop and provide opportunities for volunteer development and exchange amongst volunteers in the small museum sector.

- Volunteers should never be expected to fulfill tasks that demand professional expertise and carry professional responsibilities, unless under guidance and supervision of professionals and in a safe manner.

- Courses on conservation are needed to empower volunteers.

- Local provincial and national authorities and other institutions should assist small museum to realise their full potential as social hubs for local or knowledge communities.

- When planning any architectural intervention in a small museum, the volunteers should be engaged actively and continuously. This is not only important to ensure and stimulate a sense of ownership and belonging. Volunteers are one of the prime sources for operational knowledge of a museum, provide the most trustworthy mirror of a local society and form the social network that connect the museum to its local or knowledge community. They are key to both integrality and social sustainability.

- Further research is required on how to identify needs and urgencies in collection storage and amendment to facilitate the needed improvements towards a more sustainable collections management in small museums. For each individual museum this calls for the definition of a clear mission and visions, which are required to develop a collections acquisition, de-acquisitioning and management policy.

Volksbuurtmuseum: historical chemist's display / Photo: Author

Maseum Lambert van Meerten: original safe/ Photo: Author

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Nederlands Steendrukmuseum: enlargement of a colour lithography / Photo: Author

Appendix

Transformatie van musea – de bijdrage van de vrijwilligers

Kleine musea hebben een enorme maatschappelijke waarde en potentie. Ze functioneren als culturele centra en hebben de potentie om hubs te worden en zo de sociale cohesie in de steek/regio te stimuleren. Het streven naar deze cohesie is in lijn met de ambitie van het Faro programma van de Raad van Europa.

De trend onder kleine musea is om hun eigen duurzame bestaan te bestendigen door het uitbouwen van hun maatschappelijke meerwaarde door meer interactie met de omgeving, de wijk, het dorp of de stad te zoeken. Deze musea willen fysiek en maatschappelijk meer open en toegankelijk worden en hiervoor gaan ze nu een proces van transformatie tegemoet. Een transformatie is altijd een complex en integraal proces, waarbij de architectuur van het museum en de manier van presenteren van de collectie en het narratief en belangrijke rol spelen, maar het betrekken van stakeholders, bewoners en gemeenten is ook fundamenteel. Vrijwilligers vormen in veel gevallen de ruggengraat van een klein museum en zijn daarnaast vaak in de omgeving woonachtig. Ze kennen het museum en haar fysieke en maatschappelijke context heel goed en hebben ideeën en wensen over haar bestaan en toekomst.

Omdat de vrijwilligers een warme band hebben met het museum zijn hun mening, wensen en twijfels heel waardevol om mee te nemen in de transformatie van het museum. De TU Delft heeft daarom een workshop georganiseerd met de vrijwilligers om deze mening, wensen en twijfels vast te stellen. Het doel van de workshop is het ontwikkelen van een duidelijke en gefundeerde onderlegger voor een transformatievisie, op basis van de kennis en verwachtingen van de vrijwilligers. Hiermee vertaalt de workshop zich in een contributie voor de transformatie. Deze contributie is waardevol voor het bestuur van het museum, de opdrachtgever, en het betrokken architectenbureau.

Werkwijze: de deelnemers - in groepen verdeeld - werden gevraagd, om hun mening over verschillende aspecten inherent aan museumgebouw, missie, collectie, omgeving, medewerkers en publiek te geven. Er werd rekening gehouden met de materiele en immateriële waarden van de instelling. Per aspect werd hen gevraagd om hun mening te geven over de bestaande situatie, de kansen die er zijn, en naar hun wensen.

Rapportage: sommige aspecten worden vanuit verschillende perspectieven geadresseerd. Er is getracht om deze te groeperen, maar soms is een herhaling nodig, omdat een specifieke benadering van hetzelfde aspect iets meer toevoegt. Kleine toevoegingen, niet expliciet geadresseerd tijdens de workshop, zijn in deze rapportage *cursief* geschreven.

Thorn: the Wijngaard Sqaure with Museum Thorn at the end / Photo: Author

Workshop Museum Thorn (5 7 2022)

Deelnemers: Museum Thorn: 28 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Pat Ballantyne.

Kennismaking

Op 18 maart 2022 werd een bijeenkomst in Thorn door Wim Bonen georganiseerd, gericht op kennismaking van bestuur en vrijwilligers, met de TU Delft (Nicholas Clarke, Silvia Naldini, Job Roos, Rosa de Wolf). De belangrijkste uitkomst was de conceptuele 'shift' van uitbreiding van het museum naar integrale transformatie; de immateriële waarde en narratief van het museum hebben namelijk betrekking op de hele stad. Thorn is de drager van het narratief, heel Thorn kan als museum worden gezien, waardoor samenwerking met andere partijen die actief in de stad zijn gewenst is. Dit heeft de basis gevormd voorverdere gedachtenontwikkeling.

De Locatie als drager

De centrale ligging in het hartje van het historische stadjeThorn is een belangrijke drager van het museum als instituut. Toch is het museum niet zichtbaar genoeg. De ligging, dicht bij de abdijkerk, is belangrijk voor het museum.

Kansen

De zichtbaarheid van het museum in het stadsbeeld kan worden versterkt. De entree kan door vergroting of verplaatsing aan de zichtbaarheid van het museum bijdragen. Een ander locatie op de Wijngaard, dat als rode loper zou kunnen dienen, is ook mogelijk. Een markering - bijvoorbeeld door het plaatsen van

deurluiken – kan aan het herkennen van de ingang bijdragen. Hierbij kan ook een wijziging/herinrichting van de bestrating rond het museum helpen. Ook verlichting kan voor meer zichtbaarheid gebruikt worden. De bewegwijzering in heel Thorn dient duidelijker te worden gemaakt.

Wensen

Betere bewegwijzering kan de toeristen die Thorn binnenkomen uitnodigen om naar het museum te gaan, en kan hen naar het museum leiden. Om de locatie beter te ontsluiten is een goede fietsenstalling - parkeermogelijkheid essentieel. Het museum zou op meerdere locaties tegelijk gevestigd kunnen zijn, bijvoorbeeld door een dependance in de (voormalige) dakpannenfabriek te creëren.

Het Gebouw als drager

Het gebouw zelf is een drager, vooral door zijn historie. Het authentieke Dinghuis, het historische gerechtsgebouw, waar het museum is gevestigd, is een mogelijke drager voor het museum. Helaas is het gebouw niet goed onderhouden. De binnentuin is leuk, maar kan beter worden benut, mogelijk door een overkapping te plaatsen.

Kansen

Het gebouw moet duurzamer worden gemaakt (isoleren, zonnepanelen). Duurzame klimaatbeheersing valt binnen de mogelijkheden geboden door een verbouwing, evenals een upgrade van de entrée als blikvanger van de voorgevel en op de Wijngaard. Bij een verbouwing is het belangrijk om ruimte te bieden aan een vaste tentoonstelling over de geschiedenis Thorn, om het publiek te blijven trekken, maar ook om goede voorzieningen te creëren voor wisseltentoonstellingen. Museum Thorn kan een eigentijds museum in een historisch gebouw worden, zoals Museum Weert. Het uitdiepen van de kelder kan het gebruik van het museum verbeteren (ruimtelijkheid). Het museum is niet meer van deze tijd, maar moet duiden op een nieuwe wind en nieuw elan. Dat vraagt om een totale transformatie.

Wensen

Geluidsisolatie tussen het museum en de woningen boven het museum is gewenst. Een depot voor de (uit te breiden) collectie is belangrijk. Bij het aanpassen van het museum dient de VVV een plaats in de ingang te behouden. Er moet een aparte toegang voor de bewoners van het Dinghuis worden gecreëerd. Energieneutraliteit is een wens van de vrijwilligers. Bij een renovatie dient het gerestaureerde 'Portret van Thorn' (c.q. Mini-World, Panorama) beter te worden gesitueerd. De Kapel Onder de Linden kan ook als drager bij Museum Thorn betrokken worden.

De Voorzieningen als drager

De voorzieningen van het museum worden gezien als een drager. Noemenswaardige voorzieningen zijn de keuken, openbare toiletten, de VVV, de audiotour met het daar bijbehorende QR code systeem.

Kansen

Een goed/betere museumwinkel biedt kansen, evenals het verbeteren van de geluidsapparatuur. Een meer moderne uitstraling van gebouw en voorzieningen als bijvoorbeeld garderobe, keuken enz. zijn ook belangrijk. De film is belangrijk en een aparte ruimte voor de vertoning is essentieel voor een betere ervaring. Het aanbod van voorzieningen kan worden uitgebreid door een samenwerking aan te gaan met Brasserie Wijngaarden en een combi-ticket aan te bieden met het abdijmuseum. Een goed georganiseerde koffiehoek zal het bezoek aan het museum verbeteren.

Wensen

De Gemeente is een belangrijke partner. Deze kan er bijvoorbeeld voor zorgen dat de oude stadskern autoluw gemaakt wordt, voor een verbetering van het publieke wc-aanbod (in samenwerking met het museum: door plaatsing van de wc's in het museum worden bezoekers ook naar binnen gelokt). De Gemeente is ook een essentiële gesprekspartner voor de herinrichting van het Wijngaard om als 'rode loper' tot

de entree (met grandeur) van het museum te leiden. Om de door het museum aangeboden voorzieningen te optimaliseren, is het belangrijk dat de toegankelijkheid voor mensen met beperking wordt gegarandeerd. Er is behoefte aan meer ruimte en meer voorzieningen. Om de toegankelijkheid voor slechtzienden te verbeteren is een aantrekkelijk lichtplan een must. De digitale wereld biedt kansen door onder andere online verkoop.

De Toegankelijkheidsdragers

Belangrijke toegankelijkheidsdragers zijn het invalidentoilet, de helling voor invaliden. De gastvrije uitstraling van de vrijwilligers speelt een belangrijke rol. De plaatsing van de VVV in de entree is belangrijk voor de toegankelijkheid van het museum voor het algemene publiek.

Kansen

Het hele dorp Thorn moet rolstoelvriendelijker worden gemaakt. Bezoekersstromen kunnen daardoor beter worden gekanaliseerd in het dorp en het museum. De parkeervoorziening bij de dorpstoegangswegen dienen te worden verbeterd met o.a. parkeren voor mindervaliden. De associatie met de VVV moet worden behouden.

Wensen

De fysieke toegankelijkheid en de routing kunnen worden verbeterd. Een lift is noodzakelijk voor rolstoeltoegankelijkheid. Ook dient meer gebruik te worden gemaakt van (professionelere) multimedia. De samenwerking met de Bank Giroloterij is gewenst.

De Zichtbaarheidsdragers

Dragers van de zichtbaarheid van het museum zijn landelijke en regionale media en de nieuwe website en huisstijl (deze kan ook worden verbeterd). Zie ook de fysieke zichtbaarheid van entree (museumgebouw).

Kansen

Bij de kansen voor zichtbaarheid horen uitbreidingen, training van de vrijwilligers en het aanbieden van workshops. PR (versterking van de landelijke en regionale media) kan worden uitgebreid.

Wensen

De communicatie van het museum met de buitenwereld moet worden verbeterd. Vanuit de vrijwilligers is er een wens voor meer bekendheid, meer bezoekers. Daarom is goede PR belangrijk. De aanwezigheid van het museum moet beter worden aangekondigd; het museum moet op afstand herkenbaar zijn.

De Tentoonstellingen als drager

De belangrijkste dragers zijn de tijdelijke tentoonstellingen. De collectie materialen uit het vorsten/vorstinnendom zijn belangrijk, al zijn er nauwelijks echt dragers te noemen, volgens sommige leden van de vrijwilliger groep. Het 'Panorama' (Gezicht op Thorn) is wel een belangrijke drager, evenals de twee jurken. De muziek, de harmonieën en de werken van kunstenaars uit Thorn zijn additionele dragers van de tentoonstelling. Toch heeft dit materiaal een ietwat stoffig imago.

Kansen

Meer bruikleen rondom specifieke thema's kan het tentoonstellingsaanbod versterken. Er is een kans om van de harmonieën een drager te maken (immaterieel, narratief). De tentoonstellingen zou gediend zijn met een betere groepering van thema's, van vernieuwen en verjongen. De tentoonstelling kan worden aangevuld met de schilderijen van Frans v. d. Berg (twee Harmonieën, schilderij van Juliana) uit het Huis van de Cultuur. Er liggen kansen in de uitbreiding van de thema's, het creëren van een goede verhaallijn, het maken van decorstukken, met een nadruk op verhalen en beleving, ook door middel van augmented reality. De beleving van de 'Panorama' kan ook worden versterkt door middel van een aankleding met licht en geluid.

Wensen

Het tentoonstellingsbeleid kan ruimer worden; dat zal meer kansen bieden, o.a. voor tentoonstelling van werken van kunstenaars van naam en faam. Nieuwe thema's die gewenst zijn, zijn gerelateerd aan de Kapel, Stiften in Europa, de Stadsbrand, afbraak en dies meer en de abdijkerktoren van Cuypers. Gezamenlijke tentoonstelling met de Abdijkerk is een gekoesterde wens.

Het Verhaal als drager

Het museum Thorn is de bewaarder van de oude en de tegenwoordige geschiedenis van de stad en haar omgeving. Het narratief is dus het belangrijkste mandaat van het museum en daarom kan het museum zelf als deel van een groter museum - te weten: de stad zelf - gezien worden. De geschiedenis van Thorn, door het museum verteld, kent verschillende stappen en is vertegenwoordigd in het museum, door zeer diverse en karakteristieke elementen. De geschiedenis gaat van de prehistorie naar de Kelten en de Romeinen en verder naar de middeleeuwse glorie en rijkdom van de tijd van de abdissen. Tenslotte naar de huidige glorie, vertegenwoordigd door de hoge, internationale status van de twee harmonieën. Deze zijn gebonden aan de traditionele verdeling van de bewoners van Thorn in 'Bokken' en 'Geiten'. Kunstenaar Frans v.d. Berg heeft het narratief hierover in twee schilderijen weergegeven en de stad zelf is in de genoemde prachtige maquette, het 'Panorama' (of 'Gezicht op Thorn'), gerepresenteerd. De hoofzakelijke taak van de vrijwilligers is om de verhalen/geschiedenis van Thorn te vertellen. Het verhaal van de harmonie is verteld in een veel bekeken film.

Kansen

Het verhaal van de stiftdames/abdissen kan gebruikt worden voor educatieve doeleinden. Het verhaal kan ook over het buitengebied 'de drie Eigen', 'Vijverbroek' Koningsteen', 'Oude Maasarm' en 'Grintgaten van de Maas' gaan. Waarom is Thorn wit? De sporen die de geschiedenis heeft achtergelaten kunnen worden gebruikt om een verhaal te vertellen. (Andere voorbeelden zijn mogelijk). Het 'Panorama' of het 'Gezicht op Thorn' kan beter belicht en anders tentoongesteld worden. Het verhaal daarachter kan door een modernere audiotour worden verteld.

Wensen

Het narratief kan van een betere (opener) indeling van het museum profiteren. Een betere presentatie van verschillende onderwerpen (materieel) en aspecten (immaterieel) is gewenst. De collectie kan uitgebreid worden door bruiklenen, om het narratief beter te illustreren en de beleving sterker te maken, vooral voor de jeugd. De kennis van de vrijwilligers zou dieper moeten zijn. De inburgering van de term 'vorstendom' zou de waarde en aantrekkelijkheid van het narratief versterken.

De Collectie als drager

De dragers zijn boven benoemd, in relatie met de verhalen: Onderwerpen collectie (muziekinstrumenten, schilderijen); Panorama ('Gezicht op Thorn'); Film; Tijdelijke tentoonstellingen.

Kansen

Het uitbreiden, herindelen en anders tentoonstellen van de collectie. Vooral nieuw en modern werk is nodig. Bruiklening en uitwisselingen zijn daarvoor nodig. Meer digitale middelen dienen te worden ontwikkeld. De dragers van de verhalen kunnen buiten het museum (sterke relatie binnen – buiten is doel) worden gezocht. De huizen in de omgeving en de huizen van de abdissen, kunnen onderwerp van studie en narratief worden. Het narratief van het museum kan het Cultuurhuis, de kerk, het plein, en de kapel omvatten. Verbinding met het 'buitengebied' ('de drie Eigen', 'Vijverbroek' Koningsteen' 'Ouwde Maasarm', 'Grintgaten van de Maas') is gewenst. Er dient vorm te worden gegeven aan het betrekken van ruimten buiten het museum.

Wensen

Link met 'Maas en Mens' creëren. Er is meer kennis over stiftdames nodig. Dit kan ook in relatie met de geschiedenis van vrouwenemancipatie worden gebracht. Geschiedenis van de

families van Thorn bestuderen en meenemen in het historisch verhaal. Een tijdlijn realiseren, een chronologisch verhaal en augmented reality (AR) – digitale middelen gebruiken om het verhaal over te brengen.

De Wetenschap- en Onderzoekdragers

Er is al veel onderzoek gedaan, maar meer onderzoek is nodig. De huidige collectie biedt een te smalle basis voor onderzoek. Archieven van RHCL Maastricht zijn gebruikt. Diverse boeken over Thorn bestaan al.

Kansen

Het dagelijkse leven van Stiftdames, een 'Vorstinnendom' ensceneren. Stijlkamers maken, kamer van de dames van het Stift. Bijdragen aan de vrouwenemancipatie geschiedenis: invloed van politiek in het ontstaan van het Stift en in de emancipatie van vrouwen (tot aan Napoleon). De betekenis van de prinsessen van Thorn in het heden en in de toekomst beter bestuderen en een bijdrage aan 'Canon van Thorn'/ Historie leveren. Onderzoek uitvoeren naar de invloed van de stiften op huidige Thorn. Meer kennis gewenst in PR-marketing.

Wensen

Prehistorie en stad Thorn in het verleden beter bestuderen. Bijdragen aan de maatschappelijke betekenis van het museum en de Stiftdames. Meer weten en doen over de vergeten prinsessen: digitale weergave van de kennis. Imago van het museum onderzoeken en verbeteren. Financiële middelen bij Provincie en EU proberen te halen. Kansen op samenwerking EU-regio-Thorn dienen te worden onderzocht.

De Zorgen (missie) dragers

Het narratief en de geschiedenis van Thorn overbrengen is de missie van het museum. De collectie dient constant te worden onderhouden en uitgebreid, om daarbij een rol te kunnen spelen. Het museum dient de cohesie te versterken: in Thorn, regionaal en landelijk (is de taak van Thorn 2030). Ontwikkeling museum, bewustwording en educatie. Drager van de zorgen/missie is het bestuur van het museum. Optimaal omgaan met de bezoekers en een betekenis hebben voor steeds meer mensen, zou kunnen bijdragen aan deze missie.

Kansen

Collectie uitbreiding en bestaande missie uitdragen. Wetenschappelijk onderzoek uitvoeren. Jeugd aantrekken: daarbij kan de digitalisering van het museum en het geven van workshops een bijdrage leveren. De geschiedenis van Thorn niet alleen doorvertellen, ook levend houden. Het Sterrebosch zorgcentrum erbij betrekken (?) Goed zorgen voor vrijwilligers en hen cursussen aanbieden.

Wensen

XYZ generatie binnenhalen, ook door aantrekkelijke koffieruimte. Cultuur in Thorn op nr. 1 zetten. Voor vernieuwing zorgen.

De Maatschappij dragers

Publiek: Museum open voor alle mensen (toeristen, jongeren, senioren, migranten, allochtonen) Behalve het publiek, de huidige (potentiële) dragers zijn: het Bestuur, de VVV, de Gemeente, de Politiek. Om publiek te trekken, moet het museum meer doen (behalve museumjaarkaart).

Kansen

Vrijwilligers begeleiden naar pro-activiteit. Creëren van een betere structuur om de contacten tussen vrijwilligers te stimuleren. Een educatief programma ontwikkelen. De samenwerking VVV – Museum stimuleren.

Wensen

Samenwerking Museum – Abdij – Cultuurhuis mogelijk maken. Aan de uitbreiding naar een regionaal – (intern)nationaal museum werken. Meer subsidies krijgen / maar ook zo veel mogelijk economisch onafhankelijk worden.

De Verbinding dragers

Harmonie, Gemeente, Relatie met regionale/streekmusea, Toeristen, De verbinding tussen publiek en museum en tussen vrijwilligers en museum, 'Vrienden van Thorn', Gebruik van audiovisuele middelen.

Kansen

Uitstraling van het museum versterken. Werken aan het museum als verenigende kracht ('hub'). Abdijkerk betrekken en goede samenwerking beginnen. Scholen betrekken. Digitale middelen ontwikkelen voor jongeren en ontmoetingen faciliteren. De basis leggen voor een sociale uitstraling van de geschiedenis van Thorn. De 'hub' functie voor de regio/omliggende dorpen en jongeren versterken. Reclame maken om bekendheid te verspreiden. Toeristen van de 'Maasresidence' erbij betrekken. Verbinding met inwoners versterken. Verbinding leggen met horeca Wijngaard (brasserie). Inwoners meer in contact brengen met ondernemers in de Hospitality.

Wensen

Meer (digitaal) promotiemateriaal creëren en gebruiken. Het onlinemuseum ontwikkelen en voor verschillende doeleinden gebruiken (o.a. het aantrekken van bezoekers). Verdere PR-marketing en verbinding door media te ontwikkelen en te gebruiken. Verhogen van het aantal bezoekers (25 00 bezoekers), o.a. door meer aanbod. Betere samenwerken met kerk – combi-ticket (geen aparte) en met het cultuurhuis (in de toekomst). De grote wens is om een 'poreus' (sterke relatie binnen – buiten) museum te creëren.

Thorn Museum: the depot / Photo: Author

Nederlands Steendrukmuseum: display of lithography stones/ Photo: Author

Workshop Nederlands Steendrukmuseum (28 10 2022)

Deelnemers: Nederlands Steendrukmuseum: 10 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Julie Vriends.

De Locatie als drager

OV verbinding aanwezig.

Kansen

De bereikbarheid via OV is beperkt: een bushalte zou dichterbij moeten zijn. Het wordt aanbevolen om parkeerplekken voor auto's en bussen te creëren [deze moeten nu buiten de stad geparkeerd worden] en groepsvervoer te bevorderen.

Wensen

Parkeergelegenheid goed aangeven.

Het Gebouw als drager

Karakteristiek gebouw, originaliteit; Foyer aanwezig (maar niet goed zichtbaar); minpunt: ruimtes vormen niet een geheel, te weinig ruimte en te klein; Atelier staat los van het museum.

Kansen

De ruimte binnen het museum zou anders ingericht moeten worden, om het museum beter te laten functioneren, gebruik makend van de hele benedenverdieping. Dit zou moeten inhouden: De balie en de winkel naar de ingang verplaatsen; De foyer goed zichtbaar maken; grotere expo ruimte creëren; leeshoekje en zithoekje (met dranken automaat?)

aanbieden; Een 'museum café creëren; Lockers invoeren.
De entree zou meer zichtbaar moeten zijn en een zuil bij de ingang zou de richting moeten aanwijzen. Kleurroutes kunnen gebruikt worden om de bezoekers te leiden. In de entree zou ook een introductie voor groep bezoekers moeten worden gegeven.

Wensen
Eventueel kan een andere locatie/*gebouw* in het centrum van Valkenswaard worden gezocht.

De Tentoonstelling als drager
De tentoonstelling is bedoeld om de schoonheid van de lithografieën te tonen. Tijdelijke /vaste exposities worden georganiseerd. Om de geschiedenis, de werking en de producten van het lithografisch proces uit te leggen wordt het hele drukproces getoond. Workshops en rondleidingen worden georganiseerd (en activiteiten voor kinderen).

Kansen
De medewerkers zouden meer willen bijdragen aan de planning van expo's. Een draaiende drukpers zou vaker getoond moeten worden bij school bezoeken, eventueel in een aparte ruimte. Drukdemonstraties zouden elke dag moeten worden gegeven. Het zou voordelig zijn om meer 'drukkers' op te leiden en dus de werking van meer machines te kunnen tonen. Het hele proces van drukken, dat boeiend is voor bezoekers, dient vaker te worden tentoongesteld. Meer materiaal uit het depot dient zichtbaar te worden gemaakt. Ev. kan het materiaal op een film worden zetten, om het zo beschikbaar te maken. Kansen zijn ook audio toeren bevorderen en interactieve mogelijkheden creëren.

Wensen
In de toekomst kunnen historische en nieuwe, boeiende films worden gedraaid. Mensen die interesse hebben voor historie (het verleden) zouden daardoor worden aangetrokken. Ieder jaar een bekende kunstenaar uitnodigen om populaire en goedkope prenten te maken.

De Voorzieningen als drager
De genoemde huidige dragers zijn: Toilet; Rondleidingen; Workshops; Drukdemonstraties – en *drukmachines.*

Kansen
Er wordt aanbevolen om in de winkel tweedehands boeken over grafische vakken aan te bieden. Een introductiefilm dient te worden gemaakt. Gratis parkeren bij museum zou meer bezoekers trekken.

Wensen
Het museum kan aantrekkelijker worden gemaakt voor visueel of anderszins gehandicapten. Een wens is om de historie terug te brengen. Koffie/thee in museumruimte kunnen (gratis?) worden aangeboden. Beschrijving en uitleg van vaste expositie zal in meerdere talen worden aangeboden: op papier en/of audio Uitbreidingen van de vrijwilligers groep is gewenst en ook de vergroting van hun technische kennis. *De vrijwilligers zouden meer informatie vanuit het bestuur willen krijgen.*

De Toegankelijkheidsdragers
Het museum is vooral gericht op Nederland en Nederlanders. Door reclameborden voor tentoonstellingen worden mensen uitgenodigd.

Kansen
Toegankelijkheid is gerelateerd aan verschillende elementen, die verbeterd kunnen worden: Bekendheid; Laagdrempeligheid; Toegankelijkheid voor rolstoelen (nu is het wegdek slecht); Publiciteit door boorden in meerdere talen; Automatische deuropening; Verwijzing naar museum op straat plaatsen.

Wensen
Twee wensen zijn: (*Fysiek*) de weg naar het museum voor de rolstoel verbeteren en een hellingbaan (rechts) laten aanleggen en (*via diverse middelen*) meer zicht op jeugd krijgen en voor de jeugd het museum aantrekkelijk maken.

De Zichtbaarheidsdragers

De zichtbaarheid in nu toevertrouwd aan: Museum jaarkaart, FB, Linked-in, Website.

Kansen

De zichtbaarheid van het museum kan worden verbeterd door: Meer exposities buiten de deur en ook internationaal te organiseren; Digitale en fysieke informatie op kunstopleidingen te verspreiden; Onderwijsinstellingen actief mee te laten doen; YouTube filmpjes te maken en via website daarnaar te verwijzen.

Wensen

Informatie kan via verschillende bronnen worden verspreiden: VVV; Oproep Brabant; Artikelen in bladen; Matrixborden; Bewegwijzering aanpassen; Meer verwijzingen met loopafstand naar het museum in het dorp.

Het Verhaal als drager

De demonstraties van het drukproces zijn de dragers van het verhaal, samen met het mooie eindproduct.

Kansen

Meer kansen voor het verspreiden van de narratief (geschiedenis, techniek en kunst van de lithografie) liggen in: Meer kunstenaars en onderwijs binnenhalen; Kinderen van verschillende scholen enthousiasmeren voor steendruk (via Klokhuis); Verhaal lithografie meer naar scholen (ook lage scholen) brengen voor leraren en leerlingen tekenen; Meer workshops geven, ook aan scholen; Meer interactie met bezoekers; Nieuwsgierigheid prikkelen en *meer* activiteiten aanbieden; Atelier optimaal benutten; Aandacht geven bij inburgering cursus.

Wensen

De wens is om contacten met opleidingen uit te breiden (b.v. Lucas).

De Collectie als drager

De collectie bestaat uit museale stukken, privéverzamelingen, door gastkunstenaars gemaakte werkstukken. Hedendaagse kunst wordt een kans gegeven. In feiten niet alle bezittingen van het museum worden tentoongesteld. Ook de gereconstrueerde en gerepareerde machines vormen een belangrijk deel van de collectie.

Kansen

De kansen die de collectie biedt zijn: Kennis verwerken door reconstructie/reparatie/gebruik van machines en materialen opnieuw te implementeren; Bekende kunstenaars motiveren om lithografieën te maken en/of te exposeren in het museum; Publiciteit maken via e.g. een podcast.

Wensen

De vrijwilligers wensen dat het mogelijk wordt om in de 'schatkamer' (*depot*) te kijken en meer *voorwerpen tentoonstellen*. Meer werkende drukpersen tonen.

De Wetenschap- en Onderzoeksdragers

Wetenschappelijk onderzoek wordt gedaan omtrent: Materialen en technieken, Natuurkunde, Chemie, Omgeving, Kunstgeschiedenis, Cultureel erfgoed. De studie van de verschillende aspecten van de lithografie is bedoeld om het vak in het leven te houden. Verder kan de moderne druktechniek profiteren van de kennis van de in het verleden gebruikte lithografie.

Kansen

Onderzoek kan gedaan worden om: Nieuwe materialen te ontwikkelen en te implementeren; Techniek te optimaliseren; Historie en kwaliteit van vroeger te belichten; Specifieke eigenschappen van steendruk *te doorgronden* (met het doel: verbetering van het drukproces en meer stabiliteit te bereiken). Een ca. 5 jaar studie/dissertatie over de geschiedenis van de lithografie in Nederland zou door o.a. ASML kunnen worden gefinancierd. Kennis zou moeten worden ontwikkeld

over conservering van papier in musea en depots (e.g. klimaatbeheersing, lucht en licht). De kennis zou vervolgens naar de vrijwilligers overgebracht moeten worden.

Wensen
De vrijwilligers wensen dat studies worden gedaan op verschillende fronten: Microlithografie uitdragen en belichten; Bezoek stroomlijnen (routing); Creëren, openstellen en kenbaar maken van een hub voor wetenschappers; Digitalisatie van publicaties in het bezit van het museum op de site plaatsen (evt. een sponsor zoeken).

De Zorgen (missie) dragers

De inspanningen van onze voorgangers blijven vastleggen en verzorgen. Lithografie zichtbaar maken als onderdeel van de druktechniek en verder als kunst- en reclamevorm.

Kansen
De kansen van het museum en zijn missie liggen in: De volgende generaties deelgenoot maken van onze kennis; Kunstonderwijs betrekken; De voordelen van de steendruk t.o.v. andere grafische technieken tonen; Jongeren enthousiast maken, en daardoor het ambacht behouden.

Wensen
Meer werken met scholen op een interactieve manier.

De Maatschappij dragers

Maatschappelijke herkenning: Ministerie (subsidie); Netwerken van alle betrokkenen.

Kansen
Kansen worden gezien in: Vrijwilligers moeten nog meer aan anderen vertellen over museum; Het museum dient zich meer op kinderen te richten; Uitbreiding entreekaarten museum (b.v. vriendenloterij); Aansprekende expo's maken en daardoor meer bezoekers trekken.

Wensen
Bezoek aan scholen en activiteiten met schoolkinderen uitvoeren (e.g. tekenen)

De Verbinding dragers

De dragers van de verbindingen zijn nu de relatie met onderwijsinstellingen, andere musea, en de maatschappelijke inbedding.

Kansen
Volgens de vrijwilligers liggen de kansen omrent verbinding in: Meer samenwerken met andere musea; Een gemeenschappelijke kennisbank opzetten, door uitwisseling van kennis; Kunstopleidingen interesseren in het gebruik van lithografie; Meer relatie met de stad Valkenswaard; Buitenlandse toeristen aantrekken door o.a. een gereduceerd tarief of gratis; Meer jeugd het museum in (d.m.v. reclame, scholen, folders..*digitale middelen, site*).

Wensen
De wens voor de toekomst is het netwerk van contacten uit te breiden. Dat houdt ook in dat kunstenaars van naam aangetrokken kunnen worden. Op nationaal niveau: contacten met Horeca, VVV, Jeugdherberg, Camping, Bibliotheek, Cultureel centrum en Gemeentehuis dienen te worden gezocht of versterkt. Op internationaal niveau: een kennisbank kan worden opgericht.

Nederlands Steendrukmuseum: exhibition / Photo: Author

Museum Paul Tetar van Elven: hall / Photo: Author

Workshop Museum Tetar van Elven (7 11 2022)

Deelnemers: Museum Tetar van Elven: 10 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Pat Ballantyne.

De Locatie als drager

Het huis van Tetar van Elven is museum geworden en daardoor ligt de locatie vast. Het museum ligt gunstig in de binnenstad, bij station en rondvaart.

Kansen

Een looproute kan met de VVV worden gecreëerd (bv. v.a. Markt)

Wensen

Om mensen aan te trekken, zou het volgende gunstig zijn: Een aanlegplaats voor watertaxi en sloepen creëren; Korting geven bij parkeergarage i.v.m. bezoek aan museum; De winkel groter maken en *visueel* aantrekkelijker.

Gebouw dragers

Het gebouw zelf – als monument en huis van verzamelaar P. Tetar van Elven - is zeker essentieel: gebouw en collectie vormen het legaat van het museum. Het gebouw bindt de vrijwilligers en het bestuur: de samenhorigheid is fijn en hartverwarmend.

Kansen

Het gebouw is zeer belangrijk, de kansen voor de conservering liggen in het lid worden van Monumentenwacht (controleert gebouw 1x per jaar)[37]. Over onderhoud en oplossing van problemen: de buitenkant laten verven en de rioleringsproblemen en HVA oplossen. De tuin zou heringericht moeten worden.

37 Het museum is al lid van Monumentenwacht.

Wensen
Aandacht dient te worden geschonken aan: Extra verdieping op de paarse kamer, Beter onderhoud tuin, Tuin gebruiken.

Het aanstellen van een Bouwmeester (in het bestuur) zou garantie zijn, ook voor meer en regelmatig onderhoud.

Tentoonstellingen dragers
De opstelling is goed, binnen de beperkingen. De suite is gebleven zoals het eruit zag in de tijd van Paul Tetar van Elven. De paarse kamer zonder zonlicht is prima om tekeningen tentoon te stellen. Bakker Korf voor wisselende tentoonstellingen. Educatie/workshops worden op zolder gedaan.

Kansen
Een looproute door kamers (door de salon) creëren om de bezoeker beter te kunnen leiden. De indeling van de zolder zou aangepast kunnen worden, om de ruimte beter te benutten.

Wensen
Het volgende is gewenst: Tentoonstellingen kunnen worden georganiseerd in relatie met P. Tetar, Delft, en de 19de eeuw; Het museum en de tentoonstellingen blijven promoten; Ruimte boven de paarse kamer creeren en als depot gebruiken i.p.v. ruimte zolder; Eventueel slaapkamer maken op zolderruimte.

Voorzieningen dragers
De vrijwilligers zijn het eens over: Hellingbaan bij voordeur en paarse kamer; Touw naar de zolder toe; Garderobe; Toilet x 2; Museumwinkel; Waterstofzuiger; Extra leuningen van trap naar eerste verdieping.

Kansen
De kansen voor het museum in de toekomst liggen in: Winkel beter inrichten; Opruimen garderobe; Dranger op deur medewerkers kamer; Papieren handdoekjes beschikbaar maken.

Voor het bezoek: Betere looproutes door de kamers heen (met name door de salon), Audiotour beschikbaar maken, Teksten in de kamers niet enkel in het Nederlands maar ook in het Engels, Plexiglas met tekst i.p.v. staanders.
Sommige vrijwilligers willen geen koffiehoek in het museum: de reden is dat er al veel Cafés in Delft aanwezig zijn en dat de belasting voor de vrijwilligers te zwaar zou worden.

Wensen
De wensen zijn gericht op het museum en het functioneren daarvan (op verschillende niveaus): Staanders vervangen met elektronische informatie waar de tekst in verschillende talen en *over verschillende onderwerpen* kan worden gekregen; Portofoons of intercom gebruiken; Kluisjes maken (ook voor rugzakken; Eigen kast/ruimte voor kleding van de medewerkers; Handvatten in het toilet (voor gehandicapten); Voor de veiligheid: camerasysteem om controle te houden voor wanneer er geen vrijwilliger aanwezig is in een ruimte en vluchtroutes creëren.

Toegankelijkheid dragers
Openingstijden bekend via sociale media Bewegwijzering in de stad Een Pilot draait nu voor inclusiviteit: blinden, mensen met gehoor storingen en Alzheimer. Museumkaart, Delftpas, Rotterdampas.

Kansen
De kansen liggen in het gebruik van digitale middelen – internet: Digitale registratie van collectie via website; Audiotour (dan moet er op zolder ook goede wifi zijn); Video die getoond wordt (beelden bovenverdiepingen); Museum virtueel toegankelijk maken; 'Onbeperkt Tetar museumkaart'.

Wensen
Beveiliging van collectie en mensen (bezoekers vrijwilligers) moet beter worden gemaakt. Augmented Reality (AR) kan voor veel doeleinde worden gebruikt.

Zichtbaarheid dragers
Het museum ligt in het centrum, maar niet op de looproute van toeristen en dus bordjes in de stad, de vlag voor het museum en de website zijn zeker goede middelen om de zichtbaarheid te vergroten. Verder zijn sociale media zoals Instagram, Facebook, LinkedIn veel gebruikt, maar ook folders verspreid door de stad (hotels en musea). Tuktuk Delft. Samenwerking met bijv. *Visit Delft*, *UitAgenda Delft* is ook van groot belang. Museumboot in de zomer

Kansen
Voor de toekomst zou het museum samenwerkingen moeten starten met rondvaartboot en fluisterboten Delft. Dit vinden alle vrijwilligers zeer belangrijk. Posters bij bushokjes zijn ook welkom.

Wensen
De publiciteit zou bevorderd kunnen worden door bv.: Posters door de stad (eventueel ook in restaurants (op toiletten)); Media in omgeving van Delft gebruiken.

Verhaal dragers
De negentiende-eeuwse interieur en collectie, die unieke zijn voor de negentiende eeuw. Geschiedenis van Delft. Persoon Paul Tetar van Elven en zijn pand. Relatie met TU polytechnische school.

Kansen
Audio- en videotour (ook voor mensen die niet naar de boven verdiepingen kunnen lopen) dienen te worden gemaakt (die moeten geen inbreuk op de huidige beleving van het museum vormen). Een video over verhaal en huis (originele staat) kan op TV, iPad of laptop worden getoond.

Wensen
De vrijwilligers vragen vooral om zoveel mogelijk authentiek te blijven en een breed publiek te bereiken. Ze willen financiële middelen daarvoor werven. Verdere wensen zijn: Inpandige Google Streetview; Holografische presentatie Paul Tetar van Elven; Uitleg van het huis op tekening.

Collectie dragers
Interieur van een 19de-eeuws kunstenaar; Plafonds (*stucco werk*); Collectie van tekeningen; Kopieën van grote meesters; Verzamelingen (vooral porselein).

Kansen
Tentoonstellingen maar ook afwisselende presentaties van voorwerpen kunnen worden georganiseerd, ook met de voorwerpen in het depot: Tentoonstellingen gewijd aan Tetar, Delft, 19de eeuw; Samenwerking met andere culturele instellingen op gebied van porselein en aardewerk; Wisselen van de kopieëncollectie (en inventariseren van het depot); Kopieën terug in de hal plaatsen*zoals voor 2021*; Uitbreiding *aanbod* van informatie.

Wensen
De wensen voor de toekomst houden in de conservering en inventarisering maak ook een beter gebruik van de huidige collectie: Meer aandacht voor Academie – tekeningen van Paul; Kostuumcollectie 19de eeuw; Behoud en beheer collectie en inventariseren; Conservering.

Wetenschap en Onderzoek dragers
Archief van het museum en gemeentearchief

Kansen
Meer onderzoek moet worden gedaan naar de collectie: dit is een belangrijk punt voor de vrijwilligers. Er kunnen mensen bij betrokken worden om onderzoek uit te voeren (studenten, gast conservatoren) en artikelen te publiceren (tijdschrift, website). Het onderzoek zou moeten resulteren in informatie voor de vrijwilligers. De hand-out voor nieuwe vrijwilligers zouden dankzij het onderzoek, kunnen worden verbeterd.

Wensen
Digitalisatie is gewenst, het is belangrijk om een plan te maken. Het doel is om toegankelijkheid te garanderen. Dit is essentieel voor de vrijwilligers. Verder is gewenst: historie van gebouw onderzoeken en visueel maken (eventueel met TU Delft) Maquette, hand-out voor vrijwilligers te maken

Zorgtaak dragers
Behoud van collectie; Behoud, beheer en toegankelijk maken van de collectie; Uitvoeren testament Paul Tetar van Elven; Vrijwilligers dragen verhaal en presentatie.

Kansen
Restauratie van werk om het vervolgens tentoon te stellen is een taak van het museum.

Wensen
De vrijwilligers wensen dat: Meer geld beschikbaar is voor groot onderhoud van het gebouw. Het museum onafhankelijk blijft. Het museum samenwerkt met andere culturele instanties.

Maatschappij dragers
Het museum is nu een eyeopener voor Delftenaren en ook interessant voor toeristen. Relatie met TU is belangrijk. De maatschappelijke waarde is cultuurhistorisch.

Kansen
De vrijwilligers zouden flexibiliteit moeten tonen. Het museum is cultureel erfgoed en van nationaal belang en heeft een educatieve taak die moet worden uitgevoerd. Een breder publiek dient te worden aangetrokken, ook door nieuwe en moderne promotie middelen.

Wensen
Voor de maatschappij kan het museum een plaats zijn voor evenementen (muziek, bruidsfoto's) en waar programma's voor scholen worden uitgevoerd. De naambekendheid van het museum is belangrijk. Subsidies beschikbaar.

Verbindingen dragers
Museumkaart: andere musea in Delft, erfgoedinstellingen, staatsarchief.

Kansen
Kleinschalige samenwerking met lokale instellingen zijn mogelijk, samenwerkingen met scholen en ook andere musea buiten Delft.

Wensen
Verbinding betekent meer publiciteit aan het museum geven, bv. door Spoor (NS), Kampioen en ANWB. Structurele sponsors zijn gewenst en dienen te worden gezocht.

Museum Paul Tetar van Elven: depot / Photo: Author

Volksbuurtmuseum: a reconstructed historic bedroom / Photo: Author

Workshop Volksbuurtmuseum Utrecht (21 11 2022)

Deelnemers: Lithografiemuseum: 10 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Bart Ankersmit.

De Locatie als drager

De locatie is centraal, er is een fysieke verwijzing naar wijk C. Ook het historisch gebouw past bij het verhaal (voetstappen van leerlingen – het was een school).

Kansen

Verplichte inburgering voor Utrechters. Terras aan museum maken. Aansluiting centraal museum, kerken. Combi ticket. Boorden bij ingang – straten.

Wensen

Kleinschaligheid is de charme ven het museum. Wat als het groter zou worden? De buurtfunctie is inherent aan de locatie en kan worden uitgebreid. De ruimte is klein voor activiteiten met groepen.

Het Gebouw als drager

Het historisch gebouw past goed bij narratief en het museum moet in ieder geval in wijk C blijven. De entree en toegangsdeur zijn karakteristiek. De steeg is de kern van het verhaal.

Kansen
Een herindeling van de ruimte, zou voordelig zijn, en vooral de trap meer zichtbaar en bereikbaar maken. Potentiële verbeteringen zijn: centrale schakelkast installeren en beter isolatie en klimaat voor kwetsbare voorwerpen.

Wensen
De aanpassingen aan het huis zouden verschillende aspecten moeten inhouden: luiken, licht, brede, luie trap, ruimte, routing, een overdekte patio, meer (schone) toiletten. Depot: toegefelijkheid, met betere standaarden. Duurzaam. Circulair gebouw (door de activiteiten in de 'sportschool' wordt energie opgewekt).

De Tentoonstelling als drager
Belangrijke elementen zijn: de stad, de maquette, de geurkast, intro film, het huisje, de voorwerpen.

Kansen
Veel zelf doen en meer herkenbaarheid bereiken. De tegenstelling weergeven in de voorwerpen en in begrippen van vroeger en van onze tijd (bv. wassen, schoenen maken etc.) .

Wensen
Het museum dient laagdrempelig te zijn en met name een 'Doe museum'. Link naar andere tijden moet worden versterkt (armoede).

De Voorzieningen als drager
Kleedjes op de tafels zijn belangrijk voor de sfeer, het invalidentoilet is essentieel.

Kansen
Betere koffiemachines voor groepen, Terrasje, Audiotour - video's, Baby verschoonruimte, Luie trap, Kapstokken, Centrale schakelkast.

Wensen
Afwasmachine aanschaffen en conciërge regelen.

De Toegankelijkheidsdragers
Museum bekent in wijk. Helaas nog niet algemeen bekend in Utrechtà meer naamsbekendheid en reclame bv in bioscoop/ filmtheaters zouden de toegankelijkheid bevorderen. Airco *is belangrijk voor bezoeker*.

Kansen
Teksten speciaal voor jongeren en meertalig (Arabisch) zouden de toegankelijkheid bevorderen. Verder adverteren via Tiiktok, Instagram, FB, website. Stagiaire aanschaffen. Kwetsbare groepen: onderzoek naar mogelijke bezoekersgroepen en aanpassingen doen. Arrangementen met o.a., filmhuizen, buurtcafés, hotels. Spectaculaire openingen van exposities.

Wensen
Museum als buurthuis voor jongeren, elke verdieping een kamer toegankelijk voor iedereen; Allochtonen meer betrekken als vrijwilligers en door exposities.

De Zichtbaarheidsdragers
Educatie, kinderen, museumnacht. Expats, museumjaarkaart. (Sociale) media en krant.

Kansen
De gevel gebruiken! Meedoen met feestdagen ook op Damplein. Online zichtbaarheid vergroten (hoe?). Aangepast tarief voor studenten aanbieden.

Wensen
Website gebruiken ter ondersteuning van exposities en voor achtergrondinformatie.

Het Verhaal als drager

Verhaal en collectie (voorwerpen, maquettes) vormen een eenheid. De steeg, het huisje, het gebouw zelf wekken een gevoel van nostalgie en interesse. Rondleidingen, filmpjes en verhalen van van Wijk C - dagelijks leven (interviews bewoners) – gebruiken, ook om oorzaak en gevolg te tonen (educatie voor kids). Bestuur en directie en vrijwilligers dragen het verhaal. Tentoonstellingen kunnen het verhaal duidelijker maken.

Kansen

Aan maquettes werken. Innovatieve en interactieve activiteiten bedenken. Participatie van buurtbewoners bij het organiseren van evenementen – en hun, hedendaagse verhalen gebruiken om de relatie vroeger en nu uit te leggen (rode draad in verhaal museum). Meer kennis over de herkomst van de collectie zou nuttig zijn, om het verhaal beter te ondersteunen.

Wensen

Een 'sportschool' organiseren met jaren twintig fysieke activiteiten (waarbij ook circulaire energie opwekken). Daarnaast metaverse gebruiken. Volksbuurt wandelboekjes en lezingen aanbieden, en ook schrijvers uitnodigen. Samenwerkingen internationale musea. Entree mag beter (toegankelijkheid). Koffiehoek, lunch, leestafel krant, ruime entree. Kenniscentrum over volksbuurten in Nederland. Dependances in andere steden eventueel digitaal.

De Collectie als drager

Het materiaal van de mensen uit de wijk biedt ondersteuning aan het verhaal van de vrijwilligers. verder: Wandelingen in wijk; Tapijten, lampenkapjes, kopjes; Oude en gebruikte voorwerpen; De steeg, het huisje. Belangrijk is de beleving: voelen, luisteren, zien – het leven in een arme wijk. Maquette helpt daarbij.

Kansen

Meer uit depot exposeren; wisselen. Een digitale collectie van verhalen opbouwen. Werken aan waardestelling en selectie van objecten, en aan betere klimaatsomstandigheden.
Gebruik de collectie voor een heden-verleden vertaalslag. Voorleesmiddag organiseren en werken aan een laagdrempelig vorm van educatie, door een verhaal vertellen. Zonder vroeger geen nu. Steeg weg, i.v.m. ruimte?

Wensen

Breder verhaal van wijk C: de kunst van het overleven, ploeteren. Een armoede verhaal, vroeger maar ook nu. Meer lezingen organiseren. Samenwerking met kunstenaars, bewoners bij vormen collectie. VBM op locatie, emotionele waarde.

Doorgaan naar jaren 80, en de dag van nu erbij betrekken. Upgrade depot (betere plek vinden i.v.m. zware voorwerpen). Dynamiseren. Digitale ontsluiting, voor een nieuwe generatie.

De Wetenschap- en Onderzoekdragers

Orale historie: categoriseren en verzameling van gegevens - goede methode.

Kansen

Documenteren; expertise voor ondersteuning onderzoek; museum biedt kansen voor onderzoek; plekken afstudeeronderzoek; kennis om collectie uit te breiden (bedrijfsleven en haven).

Wensen

Raad van advies is nodig. Vakdeskundigen in een netwerk verzamelen; samenwerking.

De Zorgen (missie) dragers

Verhaal vertellen; rapworkshps i.s.m. jeugd; samenwerking met archief; educatie: scholen, , universiteit; ontvangen bewoners van verpleeghuis.

Kansen

Verhalen over museum door verzamelingen in huizen vertellen; info naar/van mensen die spullen inbrengen; meer activiteiten van het museum aanbieden en teksten en audio in meerdere talen; kwetsbare objecten naar andere depots brengen; museum voor kwetsbare groepen (lichamelijke beperkingen etc.) uitnodigend maken.

Wensen

Meer 'museumnacht' activiteiten en vooral het museum als buurthuis presenteren. Daarom de bezoekers wat ze kunnen laten betalen en aandacht voor daklozen en armen hebben.

De Maatschappij dragers

Historisch benul, kennis; Verhaal van armoede; Bewustwording jeugd (belangrijk).

Kansen

Overdracht van historie, ook door samenwerking met andere musea en culturele instellingen.

Wensen

Toekomstige volksbuurten ontwikkeling. Link leggen met koloniale en christelijke geschiedenis. Nieuwe wijkbewoners welkom heten en uitleggen over de buurt.

De Verbinding dragers

Verbindingen: met stad, Toeristenbureau/VVV, Archief, MBO, jongeren, scholen, wijk, verzorgingshuizen. De sfeer en de kneuterigheid dragen bij de verbinding.

Kansen

Verbinding zoeken met wijkbureaus en buurthuizen, en Utrechtse bedrijven als sponsoren, Jacobikerk. Gebruik sociale media.
Arrangementen kunnen worden gemaakt m.b.t. Weeshuis Culemborg; Vrijwilligers in klederdracht; Broodjes bakken; Interactie met de kerk (hoe ging een preek in 1950? hel en verdoemenis); Bibliotheken.

Wensen

Eigenheid en sfeer houden, maar innovatief zijn. Netwerk met buurtmusea in Nederland (provincies) en internationaal ontwikkelen. Gebruik de kerk voor tijdelijke expositie en het klooster als depot. Armen en daklozen betrekken.

Volksbuurtmuseum: display of iterant professions / Photo: Author

Museum Lambert van Meerten: entrance / Photo: Author

Workshop Museum Lambert van Meerten (09 12 2022)

Deelnemers: 9 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Julie Vrindts.

De Locatie als drager

Centraal gelegen.

Kansen

Opnemen in wandeltocht.

Wensen

-

Het Gebouw als drager

Geschiedenis: wat stond op het perceel van het huis van Lambert voor zijn tijd. **Collectie in pand geïncorporeerd. Het huis zelf maakt deel uit van het Delftse infrastructuur**. **Uniek** gebouw.

Kansen

Onderbenutte patio -> schaduwrijk op warme dagen.
Kelder en zolder gebruiken. Logische routing b.t.t. kassa, entree en garderobe. Opstellen van tuin (beslissen voor wie).
Herkenbare voorgevel als bouwplaat maken.

Wensen

Openhaarden (maar milieu?). **Verduurzamen**. Van Meerten in het Kwartet en/ of Monopolie van Delft. Toegankelijk voor mensen met fysieke beperkingen (**van achterzijde**?). Goede balans tussen museumhuis en wat wordt verhuurd.

De Tentoonstelling als drager

Foedralen, vitrines, huis zelf. In de kamer van Dina (of in de tuin) wordt thee/ koffie geserveerd: ideale gelegenheid om met bezoekers in groepen om te gaan. Audiotour, vaste route, elk vertrek eigen verhaal. Opstelling, n.a.v. foto's van huis toen Lambert nog leefde, geeft een impressie. Huis *wil bereidheid tot* ontmoeting en warmte uitstralen bv. bordduurraam. Meubels aanraken.

Kansen

Andere voorwerpen in vitrines, tijdelijk: aan het huis gerelateerde onderwerpen. Muziek. Geur. Haard aan het 'nep' branden. Alternatieve audio-route door het huis: 'Volg Dina route'.

Wensen

Zie ook voorzieningen (andere routing van kassa en garderobe). Meer interactie. Muziek maken à la van Meerten.

De Voorzieningen als drager

De genoemde huidige dragers zijn: De vrijwilliger + worden door bezoekers erg gewaardeerd; Minpunt (voor 1 groep vrijwilligers): Museumpresentatie, collectie, historisch huis; Pluspunt: Tuin, audiotour, leuk en nuttig, routing kan duidelijker.

Kansen

Aanbod kaartjes uit Dina's kamer: duidelijker. Toetjes van de Verse Bakker of zelf koekjes bakken. Bezoekers route = ontvangst, kassa, garderobe. Doen we dat al? Koffie/ thee schenken (moment, kosten, koekjes bij de koffie). 'Vermeer'- kamer beter exploiteren: mogelijkheid Instagram of fotoplek. Galerij openen voor tijdelijke exposities en meer voorwerpen verzamelen. Video's maken.

Wensen

Hoekjes meer stijlvol, 19de eeuws, Delft. Tuin: lunchplek voor buurtbewoners (poort open?). Meer informatie over objecten: namen op plaquettes, makers van foedralen. Toilet voorzieningen voor passanten. Thuis-gerelateerde tijdelijke exposities bijv. in samenwerking met musea: schilderijen zoals Lambert van Meerten kan hebben bezeten.

De Toegankelijkheidsdragers

Audiotour in het Nederlands en Engels. voorzieningen voor personen met visuele beperkingen. Je mag alles aanraken en betasten.

Kansen

meer digitale informatie en opera 2023 opnemen etc.. Kleine concerten periodiek organiseren. (NB. Lambert speelde hoorn). PR. Toegang met museumkaart. CJP en andere jongerenkortingen. Delftpas etc. Combiticket met Tetar (plattengrond met beiden panden erop).

Wensen

Toegankelijk voor personen met mobiele beperkingen. Rondleidingen door bijv. Het Gilde/VVV etc. (kleine groepen niet laten botsen met individuele bezoekers). Audiotour in het Duits en Frans en Spaans. Dit huis op de gemeentelijke wegwijzers.

De Zichtbaarheidsdragers

Stoepbord. Hendrick de Keyser heeft website; bordje bij de deur. Vrienden loterij, Kruidvat, AH, Onze eigen tuin – abonnees. Opvallende gevel. Hendrick de Keyser socials en nieuwsbrief. Binnenstebuiten (TV programma) . De Delft- artikel en Delft op zondag. NRC-bijlage via de vrijwilligers en Hendrick de Keyser medewerkers.

Kansen

QR-code op de gevel. Bord op balustrade met openingstijden. Gevelplaat met info. Gemeentelijke wegwijzers. AD-Delftseditie. In-de-buut.nl (maar regionaal).

Wensen
Museumkaart kanalen. Reisgidsen (ook online). Publiciteit op Schiphol ('Amsterdam in too big... go and visit Delft'). 2023: Vermeer tentoonstelling Rijks Amsterdam: Leidse Vermeerkamer promoten (ook Vermeer centrum).

Het Verhaal als drager
Video, audiotour en museumpresentatie.

Kansen
Verband leggen met graf op Jaffa. Verband met de Polytechnische school. Het verhaal van Dina: - rol in totstandkoming van het huis? - Jongste kind – na faillissement? etc. Waarom is Dina zo vaak verhuisd? Het verhaal van de Delftse industrieën. Bezoekers uitnodigen het verhaal af te maken en inzamelen. Veel meer verband met plekken in Delft die ook met het verhaal te maken hebben. Van vanuit meerdere perspectieven vertellen. Iets met Augmented Reality in het huis.

Wensen
Verhaal van Broer Volkert? Historisch onderzoek gezelschap Musis. Verhalen van de bouwelementen. Van Meerten wandeling: excursie naar plekken die van belang zijn.

De Collectie als drager
Labels sterkpunt van collectie. Collectie onderdeel huis (vice versa). Oude foto's van huis hepen het verhaal te vertellen. Museumhuis van Meerten is onderdeel van totaal collectie van de totale collectie van Hendrick de Keyser museum huizen. Inrichting en objecten museumpresentatie.

Kansen
Inrichting huis permanent op periodiek herwaarderen. Verzameling boven vervangen, meer passend maken bij het verhaal van het huis. Nu geen herhaalbezoek door ontbreken van wisseltentoonstellingen. Le Compte, Schouren en Couvee (geschiedenis) onderdeel van TU Delft/ Polytechnische school. Oude foto's laten zien op de plek waar nu de verzamelingen zijn. Persoonlijke items van Lambert en Dina (bijvoorbeeld portret van Le Compte in werkelijkheid een reproductie).

Wensen
Narratief van het eclecticisme meer beleefbaar te maken. Slaapkamer van Dina of Lambert tonen, of van dienstenbode en keuken. Collectie meer toegankelijk maken voor (teken- en architectuur) studenten. Verhaal bouwstijlen meer zichtbaar en voelbaar maken. Puzzeltocht van maken.

De Wetenschap- en Onderzoekdragers
Afdeling onderzoek. Lezingen. **Onderzoek naar het huis van van Meerten.** Marktonderzoek t.a.v. bezoekers en publiciteit.

Kansen
Herkomst van bouwelementen en fragmenten. Restauratie pand en interieur. Restauratie proces aan vrijwilligers laten zien. De coördinator zou a.d.h.v. steekwoorden op internet kunnen zoeken over wat er bekend is/ gepubliceerd wordt over Lambert. Publieksbereik onderzoek.

Wensen
Welke muziek klonk in het huis ten tijde van van Meerten (en welke kleding, gewoontes, hygiëne)?

De Zorgen (missie) dragers
Vertellen 500 jaar nationale woongeschiedenis, ook om kans om meer uit te diepen. Onderdeel van de collectie en zorg voor. Verhaal van Lambert en Dina in de audiotour.

Kansen
Op zoek gaan naar haakjes en links die er zijn tussen Delft en van Meerten. Idee: een Van Meerten-wandeling. Huis voor alle Delftenaren. Met Prinsenhof iedere zondag van de maand gratis à alleen voor Delftenaren. Le Compte-prijs (Delfia) hier uitreiken Studenten TU Delft: onderdeel introductie activiteiten, ruimtes beschikbaar stellen t.b.v. lessen, overleggen. Verhaal van Lambert en Dina verder vertellen, mag nog meer een link met Delft krijgen.

Wensen

Vrije toegang op verjaardagen van Lambert en Dina. Dit huis meenemen in de Van Maken Route: Delftse ondernemers

De Maatschappij dragers

Vriendenloterij. Open monumentendagen**.** Studenten korting. Delftspas voor mensen met kleine beurs. Iedereen is welkom. Alle vrijwilligers zijn welkom, ook met beperkingen, andere nationaliteiten.

Kansen

Wat zijn de doelen vanuit de politiek? en hoe sluit je aan op die wensen? Ook handig is m.b.t. subsidies. (Diversiteit/ inclusie). Echtparen die 50 jaar gehuwd zijn o.a. door de burgemeester/ Inburgering uitreiking diploma's in ons huis. Rol van dit huis in Delft is nog niet helemaal uitgekristalliseerd. Meer benoemen: erfgoed is van iedereen; bij ons mag je alles aanraken; we zijn al duurzaam. Huizen voor de eeuwigheid.

Wensen

Participatie. Kijken naar UN Sustainable Development Goals.

De Verbinding dragers

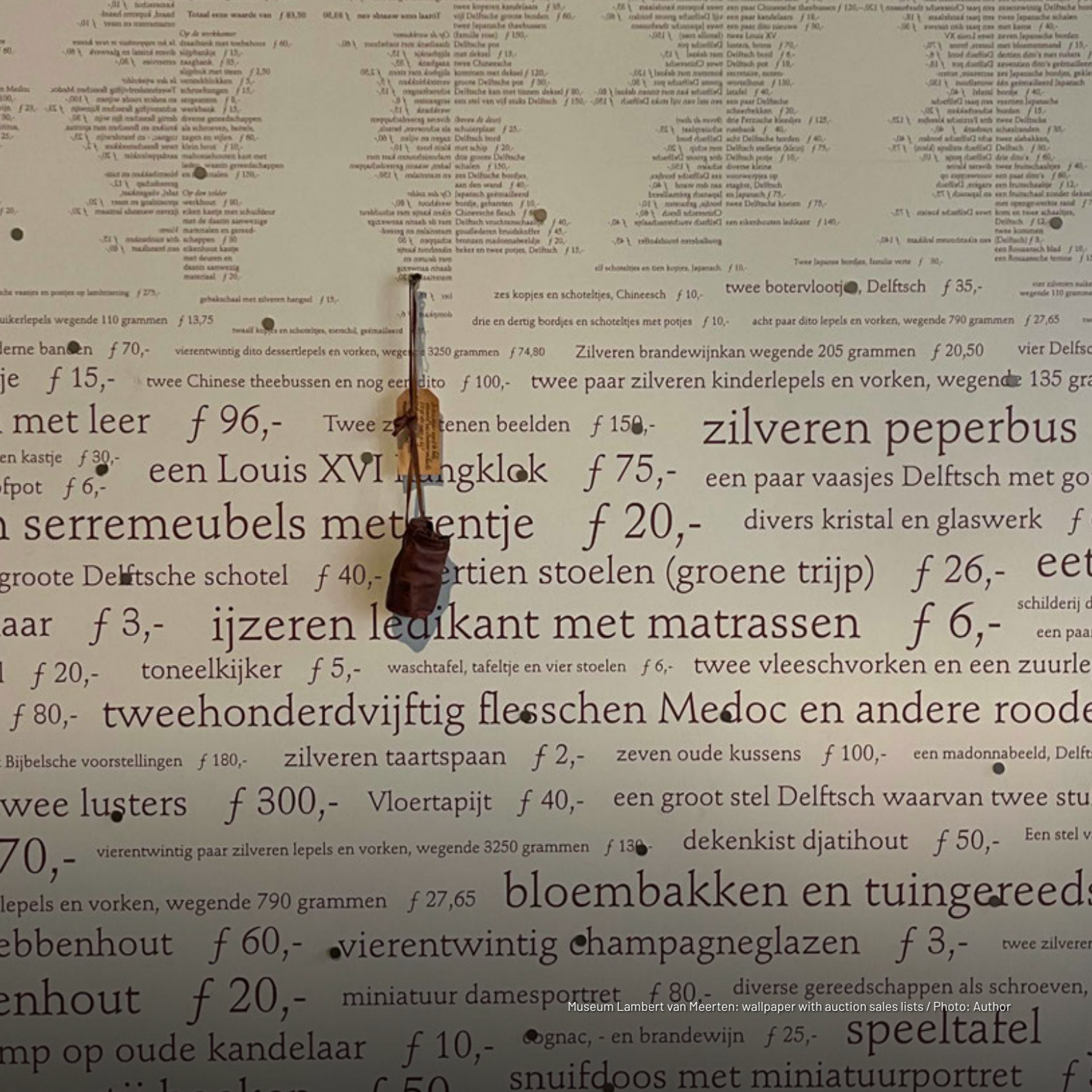
Opera Delcanto, vak vocaal ensemble. Tetar van Elven. Fundatie van Renswoude- onderdeel HDK. Cultuurbarbaren, Delft Fringe, lichtjesavond.

Kansen

Wegwijzer. Delft Marketing. Delft studentenstad. TU. Van Meerten en Bouwkunde studenten. Vermeer jaar: Leidse kamer, Vermeerkamer, stijlkamer, 17de eeuw. Oude kerk. Rondvaarten: Ivo van Meerten opgenomen in een verhaal van een gids. Kinderen speurtocht, kleurplaat: uitbreiding of vervolg. Jaffa begraafplaats. GR-code daar, naar het huis? Burendag, gluren bij de buren. Openmonumentendag.

Wensen

Open tuindag. Plattengrond van Delft met aangegeven waar de andere huizen van Hendrick de Keyzer liggen. Aansluiten bij museum kaart. Andere kleine concertpodia zoals Rietveld theater. Krashna musica, Codart Rotterdam. Iets culinairs/ verbindends? Evt. ook als fondsenwerving. Bij de gelegenheid iets met historische kostuums?



Museum Lambert van Meerten: wallpaper with auction sales lists / Photo: Author

Luther Musem: church hall/ Photo: Author

Workshop Luther Museum (14 12 2022)

Deelnemers: Luther Museum; 6 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke.

De Locatie als drager

Een van de mooiste buurten van Amsterdam. Historisch gebouw. Authenticiteit, rustige, niet te toeristische massa-locatie. Omringd door gerelateerde gebouwen (Sarphatihuis).

Kansen

Onderdeel van lichtfestival, met Luther op gebouw geprojecteerd.

Wensen

Lezing van collectie beheerster en vaker lezingen. Museum meer promoten.

Het Gebouw als drager

Posters in stad zichtbaar. Locatie is problematisch/ zichtbaarheid (andere groep niet eens). Toegankelijkheid is gedoe.

Kansen

Band met historie Amsterdam plus bewoners. In samenwerking met museum Geelvinck, meer muziekinstrumenten (laten horen; *Luther speelt* l**uit).** Beperkt (andere groep niet eens). Tocht bestrijding.

Wensen
Reconstructie deel Shortstay (*hotel*) tot keuken (bv.) Dagelijks leven. Meer werkruimte (toilet op gang *tonen*).

De Tentoonstelling als drager
Vaste opstelling: Luther, Amsterdam en ouden van dagen.

Kansen
Connectie met immigranten versterken. Meer onderdeel worden van een grotere instelling, zoals Luther Museum Duitsland.

Wensen
Meer over bewoners. Deskundigheid van de vrijwilligers bevorderen.

De Voorzieningen als drager
3 kassa's (niet nodig).

Kansen
Educatie scholen (geen middelbare). Luxe koffie erbij. Educatieve functie: waarden en normen van Luther.

Wensen
Lekkere Lutherse koeken verkopen (of ambachtelijk bakken). Koekjes bakken traditioneel en opbrengsten voor een goed doel

De Toegankelijkheidsdragers

Kansen
Uitnodigen ex-medewerkers voor recente geschiedenis Uitnodigen buurtbewoners. Via notaris bootje worden mensen (in de avond + catering) uitgenodigd om naar het Luther Museum te komen met uitleg over Luther Wittenberg.

Wensen
–

De Zichtbaarheidsdragers
Kansen
Link met Soop (Stichting Ontmoeting Ouderen Plantagebeurt).

Wensen
–

Het Verhaal als drager
Originele meubelstukken, collectie Luther, verhaallijn oorspronkelijke bewoners tot heden. De opvang van sociale zorg sinds 19de eeuw.

Kansen
Oorspronkelijke krantenartikelen uit ca. 1900. Onderdeel maken van museumronde. Meer interactie, multimedia. WC van regenten en regentessen toegankelijk maken.

Wensen
Film van vroeger laten zien (rond 1900). Meer info over Luther en zijn tijd. Meet (gerelateerde?) activiteiten organiseren.

De Collectie als drager
Vooral vaste opstelling.

Kansen
Stadsarchief collectie. Samenwerking ten behoeve van continuïteit museum op langere termijn.

Wensen
Meer teksten bij schilderijen/ objecten. Teksten corrigeren. Lichtspotjes op schilderijen.

De Wetenschap- en Onderzoekdragers
Kerstlezing met traditionele kerstboom uit de tijd van Lurther.

Kansen
Luther en de muziek (luit). Meer 'leven' in museum, geluid, licht effecten. Meer lezingen van Inge Veustink (*collectie onderzoeker*). Connectie Luther en rest va de wereld.

Wensen
Meer materiaal uit het stadsarchief. Bibliotheek toegankelijk maken. Connectie met Calvijn.

De Zorgen (missie) dragers
Historische ruimte bewoners openstellen. Roerend cultureel erfgoed bewaren en zichtbaar maken. Evenementen organiseren.

Kansen
Met feestdagen het gevoel van gevoel van saamhorigheid' versterken. Lokale krantengebruiken voor reclame. Tradities organiseren.

Wensen
Warmte kamer/ studie/ vertoef kamer. Alle 100 jarigen uitnodigen en feest. Familieleden uit bewoners op een dag uitnodigen.

De Maatschappij dragers
Informeren over Luther en plaatsen religie in m maatschappij en in het bijzonder Amsterdam. *Film. Audiotoer (N -D – E)*

Kansen
Koekjes verkopen die ambachtelijk gemaakt zijn en boord decoratie die verkocht kunnen worden en bedoeld zijn voor de armen zorg. Sociale en maatschappelijke functie weer in eer herstellen, zoals Wittenberg was door donatie te geven voor armen en warmte kamer dag organiseren voor publiek. Educatie scholen (geen middelbare). Luxere koffie erbij. Educatieve functie – waarden en normen van Luther.

Wensen
Lekkere 'Lutherse koeken' verkopen of ambachtelijke bakkerij. Bakken traditioneel. Opbrengst naar goed doel.

De Verbinding dragers
Oorsprong van dennenboom – kerstboom met voedingswaren ophangen, in kerkzaal. Kerkzaal moet mensen verbinden.

Kansen
Tickets gerelateerde musea. Link Hermitage.
Bewoners uitnodigen.

Wensen
Ambachtelijke koekje en broodversieringen die je kan verkopen of aan arme mensen doneren. Infodag buurtbewoners.
Meer verbinding met vrijwilligers onderling door activiteiten te organiseren.

Streeksmseum Vredegoed: reconstructed historic grocer's store / Photo: Author

Workshop Museum Vredegoed (27 01 2023)

Deelnemers: 18 vrijwilligers; TU Delft: Silvia Naldini, Nicholas Clarke en Julie Vriends.

De Locatie als drager

Voldoende parkeergelegenheid. Midden in doelgebied.

Kansen

Geschiedenis locatie in beeld: Exposities; Themadagen; Bewoners betrekken; Museum, natuur, cultuurhistorie en geschiedenis.

Wensen

Aantrekkelijke entree. Duidelijkheid t.a.v. beschikbare ruimte. Lange termijnvisie: Doelstelling museum; Gewicht van beleid t.a.v. verzamelingen; Beschikbare ruimte; Minder ad hoc beleid, maar nog meer lange termijn.

Het Gebouw als drager

De boerderij; Parkeerplaats; Terras; Rustpunt; Boerderij erf/dieren; Buiten wc.

Kansen

Schuur (gebouw naast boerderij) restaureren en bij museum betrekken.

Wensen

Verzorgder erf, even netjes als museum. Restauratie schuur om eenheid woonhuis-schuur te accentueren – prachtige expositieruimte. Oudhollandse kinderspelen (ideeën genoeg).

De Tentoonstelling als drager

Museumcollectie (achter de deuren): Turf/ veen onderdeel museum; Keuken (oude); Winkeltje; Natuur en landschap: wandelingen en natuurbeleving.

Kansen

Audiotour in museum. Bezoekerscentrum i.s.m. Natuurmonumenten en SBB Staatsbosbeheer. Gebruik maken van omgeving (niet iedereen).

Wensen

Buitenmuseum werktuin en entree versieren. Trappenlift en rolstoel toegankelijk voor tijdelijke expositieruimte Nog meer publiciteit. Verbeteren van overzichtelijkheid. Eenheid creëren. Alles staat vol: selecteren!

De Voorzieningen als drager

Parkeren. WC buiten. Terras en zitgelegenheid.

Kansen

Samenwerking met SBB Staatsbosbeheer, Natuurmonumenten en IVN (instituut voor natuureducatie) voor een centraal ontvangstcentrum.

Wensen

Ruimte voor groepen aan natuurgebied. Parasols vervangen. Zonne zijde, bewegwijzering.

De Toegankelijkheidsdragers

Parkeren, centrale ligging in gebied. Maar gebrek aan openbaar vervoer. Charme is boerderij in werking

Kansen

Totale erf opfrissen, netjes maken, grasmaaien. Eventueel tweede ingang terrein.

Wensen

Ingang moet beter (voordeur). Betere digitalisering van de collectie. Bord groot 'OPEN'. Verbetering ingang/ entree van gebouwen. Uitbreiding openingstijden (1 groep is tegen).

De Zichtbaarheidsdragers

Entree aan de weg.

Kansen

Digitaliseren collectie via website. Flyer elke jaar met programma voor komende jaar. Flyers voor rondleidingen. Flyers rondbrengen.

Wensen

Vrienden van het museum uit Tienhoven en Maarsen digitaal 2-wekelijks een object laten zien met omschrijving Plattegrond van het museum plus erf voor overzicht en info over buitenmuseum (ook klompenpaden en wandeling).

Het Verhaal als drager

Leven mensen van dorp 1 eeuw geleden: Werken; Soc. samenhang; Exposities in relatie met directe omgeving; Geschiedenis; Natuur; Boerenleven; Veen; Rijkdom en armoede.

Kansen

Verzorgingshuis voor bejaarden vaker laten komen. Cursus ecologie en IVN-gidsencursus.

Wensen

Meer rondleidingen; Overzichtelijker met exposities (niet alle deelnemers eens), veel ligt opgehoopt; Verbeteren basis collectie; Beperken van verzamelingen die niet bij het hart van het museum horen (Sommige: niet te veel beperken). Inburgerings cursus.

De Collectie als drager
Winkeltje en postkantoor OK. Verder saai. Te statisch. Uitbreiding (niet alle deelnemers eens)/ rond thema. Lammetjes dag. Geschiedenis - verbinden met buiten.

Kansen
Verhaal audiotour van alle rondleiders waaronder Piet (opnemen en zo vastleggen). Collectie gebruiken, uitzetten voor activiteiten met bezoekers, themadagen. Puzzeltocht voor kinderen/ volwassenen. Uitbreiden en aanbieden.

Wensen
Meer voor kinderen en bezoekers actiever te laten zijn in museum. Er staat veel te veel, seizoenen wisselen.

De Wetenschap- en Onderzoekdragers
Historie gebied en veenontginning. Archeologische vondsten

Kansen
Museum in het gebied laten zien bv het zoddenpad (audiotour). Historisch materiaal o.a. foto's documenteren en bestuderen/ toegankelijk maken. Centrale ligging in gebied van het museum cultuurhistorisch natuur etc. combineren

Wensen
Geschiedenis is belangrijk!

De Zorgen (missie) dragers
Rustpunt, voorziening voor toerende fietsers. Start voor wandelingen. Verleden laten herleven, niet verloren, in beelden en verhalen en landschap. Beleving voor groepen, bejaarden en mensen met beperking

Kansen
Digitaal archief, zichtbaar maken en koppelen met museum. Samenwerking natuurorganisaties uitbreiden. Afwasmachine (vooral tijdens feestjes). Groepen leerlingen binnenhalen. Natuuractiviteiten op en rond erf.

Wensen
Meer vrijwilligers, vooral jongeren. Uitbreiding binnenruimte. Uitbreiding historisch perspectief (1960). Jongeren historie laten beleven. Open dag bv. als afsluiting van een rommelmarkt met spullen van mensen uit het dorp.

De Maatschappij dragers
Beeld van eeuwen geleden geëxposeerd. Baggeren van laagveen met groepen leerlingen. Activiteiten waar historisch materiaal wordt ingezet: Rijtuigen; Hooischudder e.d.; Historische trekker. Expositieruimte bieden voor lokale exposanten.

Kansen
Sociale functie voor omgeving.

Wensen
Traplift om hooizolder/ tijdelijke expositieruimte te ontsluiten (wel subsidie?). Versterken van de basis collectie en 'vreemde verzamelingen' afhouden (selectiecommissie). 'Doe' activiteiten. Schilderlessen en wol vervilten. Uitbreiden netwerk van tijdelijke tentoonstellingen, om meer inhoud te geven. Aantrekkelijkere exposanten.

De Verbinding dragers
Klompen pad/ zoddenpad brengen mensen naar museum (niet alle deelnemers eens). Meer aandacht van gemeente gewenst. Rustpunt trekt mensen. Jet en Jan, Kunst Centraal.

Kansen
Vechtsnoer een uniek museaal en cultureel. Samenwerkingsverband, 'museum zonder muren' (niet alle deelnemers eens). Activiteiten voor Tienhovenaren.

Wensen
Teambuildings locatie voor bedrijven. Bewoners, bedrijven, instanties betrekken met activiteiten. Meer betrekken: IVN; Natuurmonumenten; Staatsbosbeheer; LEU (Landschap Erfgoed Utrecht). Ruimten rond museum tot een aantrekkelijke eenheid maken.

Streetksmuseum: reconstructed historic post office / Photo: Author

Colophon

Small Museums Change | Volunteers for Social Engagement

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