



Applying the co-creation approach for museum exhibition design: The case study of creating an exhibition for the university's cultural anthropology museum

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ABSTRACT

In the twenty-first century, museums must be friendly to audiences. In terms of being friendly, it means that museum exhibitions must be cultural interpreters with a welcoming atmosphere. This is one of the characteristics of being a transformative museum. A transformative museum also means that it should be flexible, creative, and innovative. It should involve audience opinions from the design stage. Hence, a co-creation design approach, which involves users in the design process, is key. This paper presents an empirical analysis of the implementation process of the co-creation design approach to designing an exhibition as an experimental project. This project aimed to develop an exhibition that enhances understanding of cultural diversity within the cultural institute environment, utilising a co-creation design approach, and to explore the effectiveness of applying co-creation in the design process. This project set up a display and asked people to express their opinions by writing on the post-it notes based on the labels' statements. Later, the opinions will be used to develop content for future exhibitions. The approach's implementation reflects sound output despite its flaws. The results from this project helped expand the content details, though fewer ideas were received than expected. After three months of implementing the co-creation approach to the exhibition design, this project discovered that communication of the project and space are two crucial primary factors to consider when using this design approach.

KEYWORDS

museum exhibition, exhibition design, co-creation design, transformative museum

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INTRODUCTION

A museum is generally always responsible for three primary duties: conservation, research and communication. These three duties are always the core duties of museums, although museums' roles have changed through time (Ginsburgh & Mairesse, 1997, p. 15). The museum roles have changed from a cultural legislator in the nineteenth century to a place that serves education with enjoyment in the twentieth century (Ross, 2004). Later in the twenty-first century, promoting sustainability, inclusivity, and diversity understanding is added to the museums' roles (ICOM, 2022). All the mentioned roles have been done alongside conservation, research and communication. Thus, it is a commitment of a museum that they must conserve, research and communicate no matter what roles are added to museums.

Meanwhile, Zeller (1989) stated that educational, aesthetic and social are three museum philosophies. The results of these duties are why a museum has an exhibition as a

communication tool to make people understand the message that museums need to convey or create a social impact. Plus, Kathleen McLean (1999) stated that museums would not be museums without exhibitions. This statement is believed to be consistently accurate since an exhibition is an essential museum element. The core responsibilities of a museum to society inevitably make an exhibition equal to a product and make museums play the role of a service business. Hence, it is essential that a museum exhibition should be designed well to be attractive, impressive and practical for every level of the audience as much as possible.

One of the shorfalls that creates a negative perception toward museums is that museums provide neither storytelling nor interactive participation in the exhibition (Kutalad, 2021). This deficit believably came from the underdeveloped of museology alongside design knowledge of curators or museum owners, in case it is a private one and the owner does not hold any curation and exhibition design knowledge. It seems to be undeniable that an exhibition with an amusing topic seems to be the first reason people visit a museum, as a museum exhibition serves people by creating impressive experiences (Curedale, 2013). Not having any of storytelling and interactives is the reason of perceiving museum as an obsolete unattractive place. Designing a museum exhibition can be challenging to make it serve the visitors' expectations of participation. It requires the knowledge of design as well as museology. Thus, the design process of an exhibition is something that museums should not neglect.

There are various approaches to designing an attractive exhibition these days such as human-centric approach, which primarily consider the needs of visitors, or narrative driven storytelling approach that focuses on embracing thematic and emotional connections to foster deeper understanding. The co-creation approach is one of the design approaches that have been adopted, as it allows a diverse group of people to participate in the design process. Previous literature (i.e. Kambil et al., 1999; Prahalad & Ramaswamy, 2004; Perks et al. 2012) defined the co-creation approach as a collaborative process of involving stakeholders at every level of a business or project in creating or improving a product and service and adding value to experience (Ertz, 2024). This design approach could be considered to contradict the original concept of museology due to the following explanation. In the period of original museology, around the 19th century, a museum was seen as a vehicle for exercising new forms of power. It was established as a refreshment space to get wisdom and recreation for mental and moral health (Bennett, 1995). These points initially framed museum characteristics as an elusive, high-class cultural space. Museums and curators monopolised decision-making on knowledge communication. It was a rare chance to see outsiders able to participate in designing a museum exhibition until there was an emergence of new museology in the late 90s. The new museology idea suggests that museums must transform themselves from being exclusive and rid themselves of the elitist image (Ross, 2004). Therefore, museums in the twenty-first century must learn to be more public-friendly by giving a welcoming vibe with ease and comfort atmosphere.

Additionally, the transformative museum concept is seen as a guide to applying museum elements to help museums become more accessible. The transformative museum concept was introduced around the early 2010s and has become the direction for museums in the twenty-first century to follow. The idea of Transformative Concept has been applied to many fields of studies, yet the concept famously derives from the education field as the learning theory (Mezirow, 1997). It concerns the process of how people primarily interpret their experiences to direct their future actions and the change of meaning structures. The learner's perspective, which comes from the learner's childhood experiences, is a key factor. The perspectives of youth are the target of transformation. Later, this perspective will operate

as a perceptual filter that rules how learners interpret their experiences (Mezirow, 1981; Dirkx, 1998). The similar key feature of the transformative concept despite different areas is changing an existing function and system or developing a new paradigm to provide better understanding and usage of that particular function for better benefits. With this point, when museology embraces this concept, it means museums start concern more experience that visitors will gain. Hence, the transformative museum concept means a flexible, creative and innovative museum. It is a museum that should apply its elements according to those three key characteristics, flexibility, creativity and innovation, by using a digital or non-digital approach to provide various benefits for visitors as well as gain benefits for itself (Kutalad, 2021).

Since an exhibition is the core element of a museum, it should provide visitors with visual and emotional engagement via effective communication methods for a meaningful experience (Bitgood, 2014). As mentioned above that museums in the 20th century seemed to be academic institutions with deluxe characteristics, their exhibitions were curated and designed by curators and may not have involved outsiders' opinions. An exhibition in a transformative museum in the 21st century should be open-minded to comments and critiques, inspirational, connecting objects with stories, allowing participation and building a learning experience. Thus, the co-creation approach echoes well the characteristics of the transformative museum as it involves outsiders and every level of stakeholders participating in an exhibition from the design process. The content will come not only from a curator but also from visitors' viewpoints. This design approach transforms the role of the museum from a knowledge disseminator to an interpreter, one who communicates intending to enhance understanding and inspiration. This approach also enhances the sense of ownership of the exhibition as it promotes participation from the beginning (Kutalad, 2021).

Therefore, this paper will present the empirical analysis of using a co-creation design approach for designing content for an exhibition about cultural diversity in the university's cultural research institute. After the basic information, which includes research backgrounds, aims, and research methodology, the paper will review the literature on the co-creation design approach and how it works in this research. The following section will discuss the initial results of using this approach in the project. The last section will reflect on applying this design approach, such as problems, pros and cons. This section will end with further suggestions.

'Transformative Museum Exhibition for Enhancing Cultural Diversity Understanding': Designing exhibition using co-creation design approach

Research Institute for Languages and Cultures of Asia (RILCA), Mahidol University, Thailand is the research institute that dedicates on conducting research on tribal languages and cultures and expand to cultural diversity and cultural communication. As doing field research in various venue, RILCA holds various collections of cultural objects, and some are displayed in the RILCA's Cultural Anthropology Museum and some are in the storage, never been displayed. Meanwhile, there are a few research groups in the institution that their research results and cultural knowledge gained from working with different group of people are interesting and can be developed to be an exhibition content yet have never been revealed. Having interesting objects and content that never been displayed or communicated is an opportunity loss in terms of expanding knowledge. Thus, creating a new exhibition had become the plan.

The 'Transformative Museum Exhibition for Enhancing Cultural Diversity Understanding' is part of the MU Cultural Quarter project, which will be mentioned below in the section. The plan to design this exhibition is to employ co-creation as a design approach to involve people in helping create the exhibition together, starting with students and staff, at least to see what they want to know if RILCA will have a new exhibition. This research project is an experimental project that aims for two objectives. One is to develop an experimental exhibition for RILCA's Museum of Cultural Anthropology that enhances understanding of cultural diversity using a co-creation design approach. The other is to explore the effectiveness of applying co-creation in the design process. The project's setting was the common area in front of the library of the Research Institute for Languages and Cultures of Asia (RILCA), Mahidol University in Thailand.

Research Institute of Languages and Cultures of Asia (RILCA), Mahidol University, is an organisation with a philosophy statement that says, "Languages and cultures are the heart of sustainable development". Therefore, supporting, promoting, and communicating cultures through research outcomes is the main task of RILCA. The research field of this institute is varied. RILCA conducts research that encompasses topics related to linguistics, cultural studies, cultural communication, museum studies and so on. Plus, these topics tend to focus on ethnography and anthropology. As a result, RILCA has the Museum of Cultural Anthropology that holds various material cultures from different ethnicities around Thailand. Possession of the collection of cultural objects from diverse tribes is obviously an excellent benefit for cultural learning for internal staff, students and visitors. One that would be considered a challenge is overabundant objects. Excessiveness of objects in a museum can create a situation of disposal, which can be a waste in terms of unseen objects, a risk of unethical issues and financial problems (National Museum Directors' Conference, 2003). In this case, it causes the waste of knowledge that might not yet be communicated, as well as unknown knowledge that might not yet be discovered. At the same time, not everyone in the institute knows about the story behind these objects.

Meanwhile, RILCA planned to set up the MU Cultural Quarter project to endorse cultural learning. RILCA's Cultural Anthropology Museum is one of the venues in the quarter. The MU Cultural Quarter project has been started with two motives. Many organisations have adopted the SDGs as their mission these days, and Mahidol University is one of those organisations. RILCA, as a research institute, possesses resources of cultural knowledge as well as produces cultural knowledge and sees the opportunity to facilitate the organisation to reach the SDGs. The plan was to create a cultural learning space and transform knowledge from cultural research assets to be visualised in the form of a museum exhibit. MU Cultural Quarter intends to be a space for people to come and learn about cultures in a fun way. Hopefully, it will create an understanding of cultural diversity, leading to empathy and peace. The Museum of Cultural Anthropology aims to be part of that.

The other motive is the concept of a transformative museum alongside the belief that a well-designed exhibition has great potential to create various benefits for a museum. The transformative museum concept is the concept for 21st-century museums to be better by focusing on transforming existing elements of museums, such as exhibitions, collections and service, to be beneficial. The benefits are not only for the financial benefit of the museum itself, but also for the visitors' experience. A transformative museum is a museum with the key characteristics of flexibility, creativity and innovation (Kutalad, 2021). With the transformative museum concept, bringing a co-creation approach to help develop the exhibition and manage the design using the Transformative Museum Exhibition Design Framework (TMEDM) developed by Kutalad (2021) is interesting. Since communication is

always one of the three main museum duties (Ginsburgh & Mairesse, 1997, p. 15), an exhibition is not only the core element of a museum but also the communication tool to make people understand the message that a museum needs to convey or create social impact. With this point plus the holistic aim to reach SDGs, this research project hoped to make use of existing objects and knowledge from the research results to develop content for an exhibition that enhances understanding of cultural diversity. Most of all, the project would like to develop the content based on stakeholders' experiences and questions about what they want to know more about the objects. Thus, a co-creation design approach has been brought to this project.

The overall contribution of this project is an exhibition as a channel to promote research outcomes from RILCA's researchers to show different aspects of multiculturalism. In terms of knowledge in museum exhibition design, this project contributes to comprehending how the co-creation design approach should be applied appropriately in the Thai museum context, focusing on university museum context. As the exhibition will be a part of the Cultural Learning Lab of MU Cultural Quarter project, this research project can be compared to an experiment in museum practice focusing on museum exhibition design.

For research methodology, this research employed both secondary and primary research methods. Figure 1 illustrates the research methodology in each phase of the research.

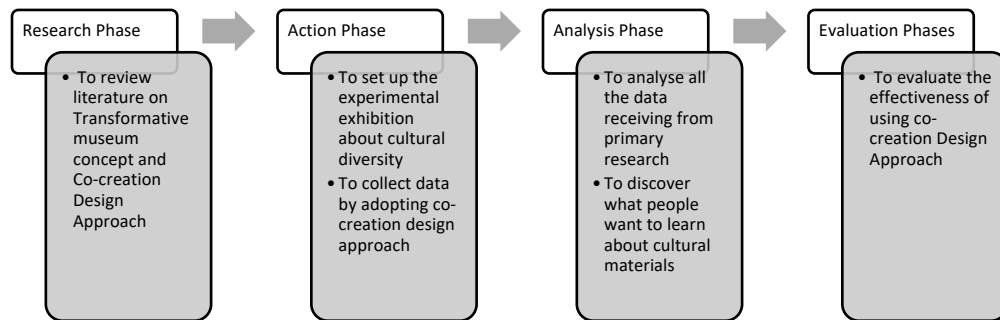


Figure 1. Research Methodology

The research methodology for this project was divided into four phases. The first was the research phase, which was the secondary research. The objective of this phase was to review related literature, which focused on the transformative museum concept and the co-creation design approach. The insights gained from the literature review would be ideal for the action phase, which involved primary research. The objective of the action phase was to collect data on what people want to learn about cultural materials by setting up an experimental exhibition on cultural diversity. This was the phase when the co-creation design approach was brought to the stage. The next phase was the analysis phase. The objective was to analyse all the data received from primary research using the Interpretation Design Strategy Model, which is part of the Transformative Museum Exhibition Design Management Framework (TMEDM). The last phase was an evaluation phase with the aim of evaluating the effectiveness of using the co-creation design approach.

Transformative museum

Transformative museum is a museum that can apply its elements flexibly, creatively and innovatively by using a digital or non-digital approach to provide various benefits for visitors as well as gain benefits for itself (Kutalad, 2021). This concept was brought to this project in the form of Transformative Museum Exhibition Design Management Framework (TMEDM). TMEDM (see Figure 2) is the framework that aims to help manage the exhibition design process to be inclusive and able to create a meaningful museum exhibition (Kutalad, 2021). The framework was developed by applying the design management theory (Best, 2006), museum exhibition design theory (Lord & Piacente, 2014) and the transformative museum concept (Danish Research Centre on Education and Advanced Media Materials, 2012). The framework aims to be an alternative guideline for helping amateur single curators to work and deal with the exhibition design process more effectively and enhance visitor engagement in the future.



Figure 2. Transformative Museum Exhibition Design Management Framework (Kutalad, 2021)

The framework suggests starting by defining the exhibition mission concerning what the theme should be. Next is planning the design process. What design approach to employ can be any that should facilitate the characteristics of transformative museum. Human-centred, co-creation and co-curation seem to be the match. The last process is implementing the chosen approach. Nonetheless, the whole design process must concern both visitor and exhibition aspects. The visitor aspects include visitor's experience, participation and emotion, and they must be concerned in every step of the design process. Whilst five exhibition aspects, including theme, interpretation, aesthetics, construction and space are regarded at different stages. As mentioned, a theme must be thought of since the mission-defining stage, interpretation, which is lacking in most Thai museums (Kutalad, 2021) is at the planning process and approach. The last three, which are space, construction and aesthetic, are points to concern at the implementation stage.

What is added to the framework is Interpretation Design Strategy Model (see Figure 3). This model was developed since interpretation is something that Thai museum might overlook according to Kutalad (2021), yet it is the key to help enhance visitor engagement. The model adopted the idea of Service Design principles alongside interpretation principles to frame the strategy. The principles from these two scopes of studies were combined because a museum should consider that an exhibition and the knowledge providing are the product and service of it. Thus, this model suggests the strategy step by step that helps a museum to be able design an interpretation for the exhibition to create the full journey experience.



Figure 3. Interpretation Design Strategy Model (Kutalad, 2021)

The TMEDM framework and Interpretation Design Strategy model are brought to this project in order to help as a means to manage the exhibition design process by using the co-creation design approach.

What is the co-creation design approach?

The co-creation design approach started being mentioned in the field of museology around 2010 by Nina Simon, who started the idea of the participatory museum, “a place where visitors can create, share, and connect with each other around content” (Simon, 2010, p. ii). The term co-creation design can be called in different ways, such as co-production or co-design, as these terms tend to be similar, and because co-creation design itself comes from co-production, which started around the early 2010s under the idea of service design. Co-production approach means making something happen together. Whilst service design is all about making delivered service useful, usable, efficient, effective and desirable by employing a people-centric approach (UK Design Council, 2015). A co-creation design is a plan or method for doing something, and it occurs when more than one person is involved in outlining a plan for doing something (McDougall, 2012). Meanwhile, Perks et al. (2012, as cited in Frow et al., 2015) defined co-creation as the joint creation of value by the organisation and its networks, such as customers, suppliers, distributors, and others. It is the behaviours and interactions between individuals and organisations. They believed that the outcome of co-creation is form of innovation since co-creation involves the joint creation of value by the firm and its network of various stakeholders such as customers, suppliers and distributors (Perks et al., 2012) Lastly, Anika Sanin (2020) stated in ‘Design Globant’ that co-creation refers to the practice of inviting the customers or final users of a product, service or experience into the design process, to produce outcomes that will be of value to them and, in turn, the business. Due to these definitions, co-creation, co-production and co-design are similar.

The co-creation approach creates opportunities for designers to push suppliers and consumers to show their design potential to go further than they think they can. Thus, co-creation means collaboratively developing a plan. McDougall also explained that co-creation happens when more than one person is involved in making something happen by bringing raw materials together and combining them. Co-creation encompasses the entire design and production process since a designer works out what to do, and a producer assembles the design and collaborates to generate a new thing. As a result, the co-creation design approach is equal to the co-production approach.

How it worked: Applying the co-creation design approach to the project

This project was planned to create an exhibition that enhances understanding of cultural diversity. Due to the limited space and not in a highly visible area of the building of RILCA's Cultural Anthropology Museum, the actual venue for the completed exhibition, the project was set up an experimental exhibition in the institute's common area in front of the library, which lasted for three months. This area was chosen as an experimental setting because it is located on the first floor near the library and the common space with benches where students and staff tend to walk by and spend their time during a short break from work. Plus, it is an area with a way to walk to the restroom. The experimental exhibition was fully available for everyone to see, thus students, staff and any visitors from outside RILCA who walked by that area could take a look and participate at any time.

The experimental exhibition theme was the diversity of everyday culture. The mission of this exhibition was to create an understanding that culture could be shared among different groups of people. The project has chosen everyday cultural topics such as food, music, and fashion. The criteria to choose objects were 1) from the research groups under RILCA and 2) from the storage of RILCA's Cultural Anthropology Museum. The selected objects were daily life objects such as spices, food containers, photos of food, musical instruments, and fashion accessories (See Figure 4 and 5). For spices, cardamom, bay leaf, and cinnamon were chosen. A specific look lime pot, porcelain bowl with a lid were displayed as food containers. Two Muslim hats were displayed as a cultural fashion item. Photos of dishes of the Chong ethnic group, an indigenous Mon-Khmer-speaking community primarily residing in eastern Thailand, were displayed for the food category. For a musical instrument in this display, this project chose finger cymbals or ching, a percussion instrument used in traditional Thai music. A back scratcher made from a coconut shell that makes it look like a monkey paw was also on display, since it is a daily object from an ethnic group. Since the exhibition intended to use a co-creation design approach, the exhibition introduction started with an inviting tone written label and asked people to help develop the content for the exhibition together, as seen in Figure 6.



Figure 4. The overall look of the exhibition as an experimental project

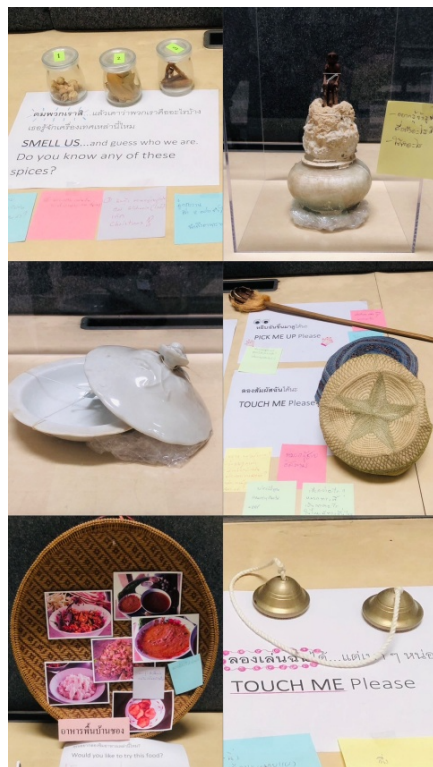


Figure 5. All the objects displayed on the exhibition



Figure 6. The exhibition introduction panel in both Thai and English

From the introduction, apart from descriptions of what this exhibition was about and its aim, the key questions asking audiences to co-design an entire exhibition were ‘What sort of information would you like to know?’ ‘Which object are you attracted to most and why?’ and ‘Have you ever had an experience with any of these objects? Please let us know!’. The introduction also stated no limit to giving opinions about the objects. Furthermore, the exhibition also allowed people to feel free to touch, smell, and pick up the objects. To answer these questions and give some opinions, the exhibition prepared the post-it notes with coloured pencils and pens for audiences to write their thoughts. The language tone used in this exhibition was kept clear and friendly. For example, the abovementioned objects were all displayed with labels that did not precisely narrate what they were. Instead, the exhibition had labels that asked questions and invited people to interact with multisensory experiences such as touching, smelling, wearing, playing and feeling free to take photos. Requesting audiences to be involved in designing the exhibition with these questions is the most straightforward activity to create a co-creation approach. This activity reflected the approach since it asked people to bring their own genuine experiences and curiosities that could potentially become the exhibition content.

The strategy of displaying the objects was that not every object was brought out to the display simultaneously. Initially, only three types of spices, Chong’s dishes photos, Muslim hats and Ching, were on the exhibit display. Three weeks later, the specific look lime pot, the porcelain bowl with a lid and the back scratcher were added to the display. The project planned to use this strategy to create dynamism in the exhibition since the co-creation design approach always adds something new during the design process. Since the exhibition was ready, the information about the project was sent through RILCA Line groups to invite staff and students to see and join the activity. Word of mouth is another method used to spread the information about this project.

RESULTS

After displaying this exhibition project for three months, twenty-nine answers were received as feedback. The answers could be divided into four types. One is a curiosity type, which means the audience shows their curiosity and asks questions back, such as ‘What is this object?’, ‘What is this called?’, ‘How does this work?’ or ‘How to use this object?’. For example, the audience wondered if there was any specific term for the Muslim hat. Another type is specific question types related to the objects. The audience showed their curiosity about the specific cultural context of the objects. For example, the audience wanted to know the usage context details about the lime pot, or the porcelain’s originality. The other one is the reflection type. This type is more about giving opinions and stories about their experiences with the objects, which some answers led to other questions and explanations of knowledge about the objects. This type of answer is a way to exchange knowledge with other audiences. With this answer type, the spices and Ching received the most feedback notes. Audiences tended to give notes about the spices as they knew what they were and remembered what food or occasions related to those spices after smelling them. Meanwhile, audiences gave informative feedback on the Ching, such as how to play it or their experiences with this musical instrument. The last one is a miscellaneous type. This type is more likely to be a random opinion, probably not really valid for the exhibition content. For example, there was a note left on the photo of Chong’s dishes that stated, ‘You eat in order to be alive, not being alive just for eating.’

After three months of the project, all these results were accumulated in groups based on the type of objects in the form of comments on post-it notes. These comments were kept for later use as a guide to research more deeply about that particular object for creating other exhibitions. For instance, a few months after finishing this research project, there was an opportunity to arrange an exhibition about cinnamon, which was one of the objects from the experimental exhibition. The results from this experimental project helped expand the content details of cinnamon as an ingredient in food from different cultures. The content in the exhibition about cinnamon included dishes from around the world—some familiar to Thai people and others they may not have encountered before—along with insights into how these dishes are consumed on different occasions. The selected dishes featuring cinnamon for this cinnamon exhibition were also connected to Thai dishes to broaden understanding of how cinnamon is used across different culinary cultures and to highlight cultural sharing through food. With this point, designing alongside an interpretation design strategy model (as seen in Figure 3), the content developed from the results of this research project could present the idea of cultural diversity.

Problems and suggested solutions

Özgecan Kalkan (2021) mentioned that the success of applying co-creation is not measured by strict metrics but by considering contributions. However, the amount of feedback seemed less than expected, although overall the feedback was helpful in further content development. The interaction with the exhibition was not as active as it should have been. During the project time, the answers and notes increased by only one or two answers per two weeks. There was no other addition to the exhibition for the whole month in the last month. With this flaw, some staff were asked if they had seen or joined the exhibition activity. The feedback was likely ‘No’ for significant reasons. Despite being informed about this experimental exhibition, the RILCA staff were occupied with their jobs and did not have time to join the activity. The other reason was that some of them thought it was an unfinished exhibition and may not have understood the idea of the co-creation design approach.

Apart from the first two reasons, the venue of the exhibition display is also a reason for not having much feedback. Even though the exhibition was set and exhibited in the common area in front of the library, not many people walked past that area, except those who had offices on the first floor in the area behind the common area. Most RILCA staff have their offices on the second and third floors, and they usually walk straight up via stairs or an elevator in the lobby to their offices. This reason reflects that the flow of the co-creation session is also a key, as it will directly impact participant interest and engagement (Sanin, 2020).

For these reasons, engaging venues and communication are important for a co-creation design approach. Sanin (2020) suggested that getting a sense of the space where the co-creation project will be conducted is essential since it helps plan the correct setup, understand the available resources, and facilitate activities easily. This project’s flaw is that the space and exhibition materials were poorly aligned. For this case, in order to get more attention, the lobby should be chosen as a space to set up the experimental exhibition, compared to the common area, since it is the area with high foot traffic. Yet, the lobby possessed challenges for setting up the exhibition because there was no furniture or equipment available to facilitate the experimental exhibition. Whilst the common area in front of the library, although less busy, was equipped with furniture that can be used effectively as display units.

The possible solution for this is communication in terms of promoting this project and providing information on the labels. Frequently informing people about the project is crucial. Regardless of the fact that the staff was busy, managing the audience was key. Sanin (2020) stated two types of participants for a co-creation design project. One is the quiet or disengaged type, and the other is the over-participator. Since the RILCA staff tends to be the first type, a gentle nudge in person directly when meeting and a text message every other week in the social media group are the strategies. The other factor to consider as a strategy is to create a comfortable and casual atmosphere in the exhibition area. Nina Simon (2010) suggested that encouraging the public to be comfortable using space for various reasons is the key to hosting participants. She introduced the Loud Hours strategy, which is focused primarily on encouraging visitors to feel at home since cultural institutions sometimes give a serious vibe. The strategy explicitly permits people to communicate at the volume that is natural for them and to talk more freely than they would at other times. This project definitely allowed people to talk or discuss among one another, yet this process was not seen. It was perhaps because the introduction label was not clear that audiences could discuss among themselves, not only writing down their opinions. At the same time, the tendency was that the audience came to see the display individually and just read. However, what could be noticed from the result was that the answers in the notes supported one another. For example, one wondered about the usage of the object. The other wrote a note to explain that. This is an indication of co-creation and transformative museum characteristics, as the action of responding to another person's comments creates further opinions. This action indicates the participation that took place in the experimental setting, which means audiences for this experimental exhibition felt comfortable joining the provided activity. This is an indication that this experimental exhibition gave the vibe of being a transformative museum.

According to the results, it seems apparent that applying the co-creation design approach to design an exhibition for RILCA's Museum of Anthropology could help generate initial ideas to create the content for the cultural objects. This research project also gained clearer insights into the audience, especially from RILCA's staff, and identified that the concept and process of co-creation design remain unclear to some participants. These points will be noted to ensure that if a co-creation design approach is needed to help create any other exhibition in the future, clear communication of purpose, how and what the exhibition needs the audience to do will be a must next time. Furthermore, the location for setting up the exhibition will be more carefully considered. Although it will be merely a prototype exhibition, it should be arranged in a more proper space, not just a common area. This is to prevent confused perceptions.

CONCLUSIONS

This paper presents the implementation of the co-creation design approach to designing an exhibition as an experimental project. This approach's implementation reflects sound output despite its flaws. After three months of implementing the co-creation design approach to the exhibition, this project identified two crucial factors to consider when using this design approach. Communication about the project, both for promoting it and for the exhibition's information, alongside choosing a space that encourages participation, are primary considerations when implementing the co-creation design approach since they both can impact and encourage participation in the project.

In conclusion, based on this project, the co-creation design approach is still an effective method to create a transformative museum exhibition design, as it gives ideas for developing the exhibition's content in the next step. The received ideas are not only for developing the content for the selected objects in this project, but also for other material cultures from RILCA's Cultural Anthropology Museum. Furthermore, this approach helps other researchers see what they can do to tell the story about the cultures they work with and what they are doing about them. In the future, it would be interesting to conduct further research on the effectiveness of the exhibition that is created with a co-creation approach.

DISCLOSURE STATEMENT

The author declares no conflict of interest.

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