- CREATIVE MUSEUM -

TOOLKIT

Spaces for Yes
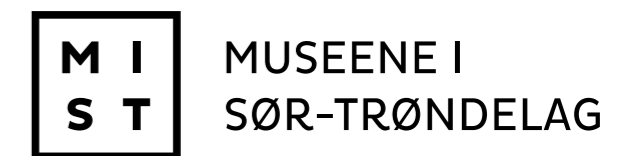
CONTENT

. CREDITS

With thanks to The Creative Museum project partners, our expert advisor Don Undeen and those organisations and institutions which kindly gave the time to provide contributions to the *Toolkit*.

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MIST MUSEENE I SØR-TRØNDELAG

MUSEOMIX PEOPLE MAKE MUSEUMS !

STePS

SUOMEN MUSEOLIITTO
FINLANDS MUSEIFÖRBUND
FINNISH MUSEUMS ASSOCIATION

. INTRODUCTION

Jenny Siung, Head of Education
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The Creative Museum project reflects the changing context of how we work, collaborate and see both the museum and external world as potential spaces for creativity.

This *Toolkit* shares these concepts and provides insight to the unique opportunity our project partners have developed through experimentation, prototyping and embedding new practices within their respective organisations and wider communities. This trend is not only confined to the museum space but beyond and is a familiar key ingredient in the start-up sector. As reflected in our first report *The Creative Museum – Analysis of selected best practices from Europe*, we look at creativity in a number of contexts and what it means. Creativity is: 'The ability to transcend traditional ideas, rules, patterns, and relationships to create new ideas; originality or imagination.'[1]

More importantly, creativity is not fixed, it is ever-evolving and changing and responds to the current environment, economic climate and trends in the science, technology, creative and industry sectors. Hence the project identified in its inception: 'The Creative Museum project is about opportunity; doing and making; experimenting and innovating; making connections; opening up museums; learning; concrete results and interpreting collections.'[2]

The tools are made up of both examples of public programmes   and internal initiatives which the different contributing organisations have elected to share with The Creative Museum project. They include professional advice which can be used by other museums. They should not be seen as case studies but rather as working examples with practical tips and hints. More information about some of the tools can be found in the public domain, primarily on the internet or social media. Where a link is available, a website reference is included in the Appendix. If more information is not available, users of the Toolkit can find out more about the organisation which the tool is about in the same place.

The *Toolkit* provides readers opportunities that may not always be obvious when researching the latest case studies of creative collaborations. It is hoped, like us, readers are inspired and encouraged to take that 'next step' in their own explorations of what it means to be a creative museum.

. WHAT IS A 'CREATIVE MUSEUM'?

Museums currently face two main challenges. Firstly, to become significant agents in the local economy as research centres, tourist destinations, places of employment and training. Secondly, to engage with more diverse audiences, emphasising their mission to serve society with socio-cultural and educational purposes. As some older models of interaction no longer work, museum staff need to step outside their comfort zone and seek innovative ways to collaborate with their communities.

By definition, the word innovation means to implement something new: an approach; a service; an idea or a way of working. However, the term as seen within a museum context is difficult to define, more difficult to implement, and yet is used freely as a mantra for management bringing about change. As Robert Stein wrote in 2016: 'Innovation is an elusive elixir. While innovation promises a cure for our ailments, finding it consistently is harder than it might seem. What does it take to instil confidence and experimentation among staff in the museum? How can the museum itself become a living laboratory of innovation?'[3] The Creative Museum project sees itself as a 'laboratory for innovation': it is a project which encourages discussion, reflection, brainstorming and experimentation amongst museum professionals, opening up museums and transforming them into more creative, participatory and lively environments.

Based on the continuous activities of the project, three themes have emerged which have become the main ingredients for the *Toolkit*. The themes are:

· Connecting to Communities
· [Creating] 'Spaces for Yes'
· Strategies for Success

Readers are provided with practical advice and tips from The Creative Museum project partners and examples from the field, from across Europe and the USA in the *Toolkit*.

. THE CREATIVE MUSEUM PROJECT

The Creative Museum project is a three-year Strategic Partnership running from 2014 to 2017 and is funded via Erasmus+, Key Action 2 (Cooperation for innovation and the exchange of good practices) – Vocational and Educational Training (VET). The Creative Museum project evolved out of LEM, the Learning Museum Network Project (2010-2013), which was funded by the Lifelong Learning Grundtvig; no less than six of the nine Creative Museum project partners participated in this project.

The project was created in response to the need to provide training for museum professionals and their partners to accommodate a perceived shift in the dynamic of museum public programmes, where museums find themselves working collaboratively outside the sector, creating a new language of participation and engagement.

Throughout the three years of The Creative Museum project, museum professionals have been encouraged to learn from each other: to test new ways of interacting with audiences, create partnerships, share practices and experiences, as well as disseminate the processes and outcomes.

The Creative Museum project has been designed as a space for prototyping, experimenting and documenting new ways of learning from organisations and individuals outside of the sector. It is about encouraging staff to take risks and to experiment to develop new ways of engaging with audiences; it is a space for projects where people have the right to make mistakes and to learn from the process.

The Creative Museum project has the ambition to help museum professionals to open the doors of their institutions and turn them into 'Spaces for Yes', where different worlds can come together.

1 Sunderland Bowe, J. and Siung, J. (2016)
The Creative Museum: Analysis of selected best practices from Europe,
http://creative-museum.net/wp-content/uploads/2016/06/analysis-of-best-practices.pdf
2 Ibid

3 Stein, R. (2016) *Museum Innovation: Risk, Experimentation and New Ideas in Museum-iD*,
http://www.museum-id.com/idea-detail.asp?id=379

. HOW TO USE THE TOOLKIT

Our three years of partnership and collective learning lead to this final document which marks the end of the Creative Museum project. Along our iterative process, from the *Analysis of Best Practices*, the *Recommendations* to the *Toolkit*, we focused our thinking on three key areas: 'Connecting to Communities', 'Spaces for Yes' and 'Strategies for Success'.

The Creative Museum *Toolkit* is the result of The Creative Museum project and presents a collection of innovative and creative museum practices which add value in the three key areas.

The *Toolkit* aims to be an inspiration for all museum professionals to inspire curiosity and implement creative and innovative practices in their institutions.

The thematic areas now form the basis of three separate mini toolkits which can be used together or separately depending on personal preference. Each mini toolkit has its own introduction and each is structured in the same way. The tools are divided into three areas: individual, team and institutional. The tools are achievable and scalable depending on where you are in your creative thinking process and how open your organisation is to introducing creative practices.

The development of the *Toolkit* has been co-created and co-produced by partners and expert advisors of The Creative Museum project. Each participant in the project has contributed their own valuable practices to the three core themes and provided instructions how to best implement them. The content of this publication has been developed as a direct result of team work and collective production both virtually and in-person at our partner meetings.

The tools are made up of both examples of public programmes and internal initiatives. They include professional advice which can be used by other museums. They should not be seen as case studies but rather as working examples with practical tips and hints. More information about some of the tools can be found in the public domain, primarily on the internet or social media. Where a link is available, a website reference is included in the Appendix. If more information is not available, users of the *Toolkit* can find out more about the organisation which the tool is about in the same place.

Toolkit Connecting to Communities
Connecting to communities means above all to cooperate. This, for museums, is a means of opening up; of developing new audiences; of generating other types of relationships with its audiences; of exploring other ideas and taking advantage of new perspectives. To cooperate is to become a museum platform, which, by definition, brings together different individuals joined by their shared interests and their functions.

Toolkit 'Spaces for Yes'
When re-considering the role of a museum in the larger creative economy, it is important to look for opportunities to demonstrate new values in a way that allows risk-taking and respects the institutional priorities and mission. This results in the creation of 'adjacent museum contexts'; often called 'labs', 'incubators' or 'makerspaces', those are parts of the museum where the expectations are different, the consequences of failure are minimised or reversed, and decisions can be made quickly. In these 'Spaces for Yes' we say 'yes' to new ideas, 'yes' to new relationships, and 'yes' to innovation for the group.

Toolkit Strategies for Success
Museums often look to re-invent their organisations by implementing more innovative methodologies and practices. New trends encourage museums to mix top-down political approaches with bottom-up citizen initiatives that lead to question and re-think their relationship to artists, to researchers, communities and audiences.

Diane Dubray of We Are Museums defines this new museum as 'open to all, ever changing place, in the service of humanity, where curators share, experiment, inspire and immerse the users into their past, present and future self-development.'[4]

4 Dubray, D. (2016) Interview in *Spokes 25*: December 2015 (Escite Newsletter), www.ecsite.eu/activities-and-services/news-and-publications/digital-spokes/issue-25#section=section-lookout&href=/feature/lookout/testbeds-innovation

EXPLANATION

A tool can be a project or an event – any initiative that has already been implemented in a museum and is recognised as valuable. It can easily be transferred or adapted by any other organisation. Therefore, a tool should be feasible, simple, clear, and practical. It is about practical advice, tips, and examples from the field. Within each thematic *Toolkit*, the selected tools have been organised into 3 categories that will enable the reader to implement them easily.

a. Individual

The tools on the individual level are feasible by a single person without a big budget or support of the institution behind them. It is about doing simple, small things or changes that can have a larger impact in the long run for you, your project, your team or your institution.

b. Team

For implementing some ideas or projects you need the help of a team behind you. The tools on this level require some team effort to realise your goal.

c. Institution

The tools in this section describe examples on an institutional level. They concern the mission and vision of an institution. They have to be decided on an institutional level and affect the whole institution.

. SPACES FOR YES
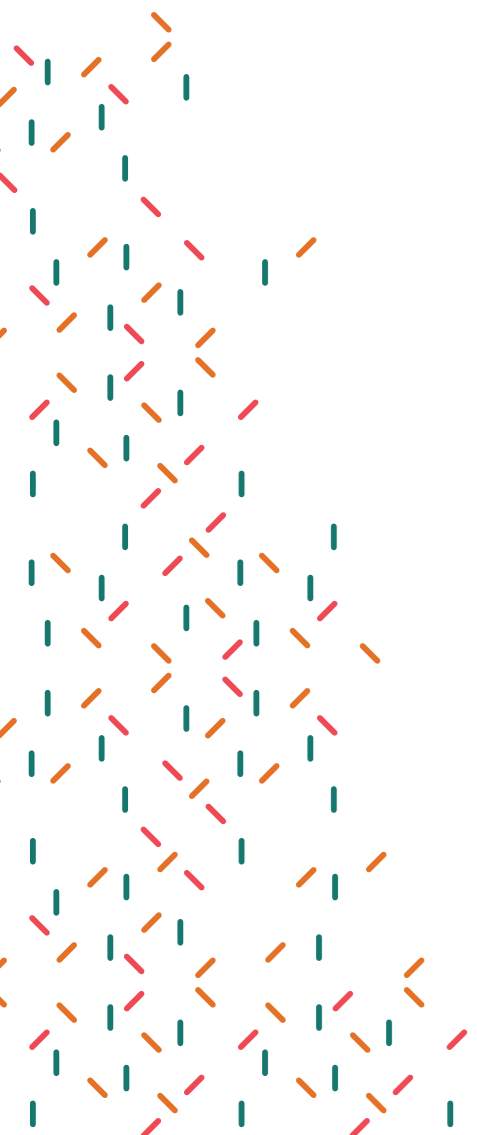### by Cécile Marsan, *Cap Sciences* and Don Undeen, *BoomHiFive*

In recent years the role of museums has undergone a radical shift from heritage repository to public service and social agent, emphasising their role in education and as a platform for dialogue, creativity and innovation.

Nowadays, museums are expected to be resilient organisations in the sense that they are supposed to have the ability to anticipate, respond and adapt to societal changes in order to survive and prosper.

However, while we cannot reinvent the museum as a lean, agile start-up, we can re-consider the role of the museum in the larger creative economy, and look for opportunities to demonstrate new value in a way that ameliorates risk and respects the institutional priorities and mission. We can do this by creating 'adjacent museum contexts', parts of the museum where the expectations are different, the consequences of failure are minimised or reversed, and decisions can be made quickly.

Museums that implement these practices sometimes call these spaces 'Labs', 'incubators' or 'makerspaces'. These terms imply a level of investment that can be intimidating for a many museums. We think it is possible to start small, develop informally, learn about your institution's unique value, and build a set of initiatives, programmes, and roles that best leverage and serve the creative economy. We call these new contexts 'Spaces for Yes', because in these spaces, it is easy to say 'yes' to new ideas, 'yes' to new relationships, and 'yes' to innovation.

This *Toolkit* offers a series of 18 inspiring tools that will help you to better understand what is a 'Space for Yes' and to be able to design and implement one in your museum.

INDIVIDUAL TOOLS

Prototype via micro-engagements

Example : Informal Maker-In-Residence, Metropolitan Museum of Art / New York, USA

Goals
This tool will help you to:

- Develop an informal maker residency without the overhead, the difficulty, time, and expenses of an official Maker-in-Residence programme
- Learn what types of assets and resources of your institution are most valued by your local creative economy
- Prototype ideas for future, more 'official' engagements with local creative
- Build relationships with your local creative communities
- See your collection in new ways
- Develop new ways of talking about the value of your institution, its collection and staff
- Avoid the bureaucracy and expense of official Maker-in-Residence programmes

Communication strategy:

- At the outset, you should identify makers who have their own social media channels and communication methods. Assume that the results of the project will be promoted primarily through the maker's own channels, in their own voice
- If you have institutional channels you can use, consider: Blog posts / Social media posts of project updates and images / Your museum's newsletters and member updates
- Consider other channels like maker-affiliated websites (Makezine.com, hackaday.com, thingiverse.com, etc.), third party museum community websites, tech websites (Techcrunch, Hyperallergic, Arstechnica, etc.)
- Voice: Consider avoiding the traditional institutional, authoritative voice when publicising the project / Emphasise, the experimental, unofficial nature of the project / Encourage questioning and discussion of the project's merits and weaknesses / Ensure that your maker feels valued and respected for their time and effort

Outputs:
1. A maker project
2. Documentation e.g. video, images, text and other media
3. Evaluation data

Measures for success:
- People want to do it again
- More people want to get involved in the next project
- Institutional buy-in for the next project
- Personal motivation to do again

Resources needed

Time   Money   Energy

Tips:
- Ask yourself: Can you be open about your involvement, or should you stay in the background? / What are the real cultural/institutional sensitivities that you need to be aware of?
- The key to this activity is relationships. You should be having fun and making friends through this project. If you are not, consider a different approach

Process/ To do:

1. Identify makers: Find your local creative communities. You may find them in: a. Makerspaces, hacker spaces, FabLabs, etc. / b. Independent galleries and artist communities / c. Creative and technology clubs at local high schools and universities / d. Community art centres / e. Music and art festivals / f. Maker Faires / g. Night clubs and concert venues
2. When determining which makers to approach, consider a. Do they have a track record of creative work within constraints? / b. Do they have a positive, active social media presence? Do they blog?
3. Introduce yourself. Go to where the makers are. Participate in their activities. Go outside your comfort zone and learn their language. Make friends
4. Invite them to your institution. When you have identified one or two makers that are receptive, invite them to visit your institution. Make them feel welcomed and special. If possible, give them a bit of a "backstage" peek. Find out what parts of the collection they are interested in. If you are, or have access to, a content expert, encourage them to ask lots of questions. The goal is to identify parts of your collection that resonate with their own creative practice. If appropriate, identify parts of the collection that involve cultural sensitivities, and explain them
5. Clarify constraints: As this is an "unofficial residency," your maker needs to work without any special access to the collection. They can work only with the same access to the collection as any other visitor. This should be seen as a constraint that encourages creativity, not an obstacle to it. Explain to the maker what the museum rules are regarding photography, video, use of technology in the museum spaces, etc.
6. Brainstorm ideas: What are the unique connections between the collection and the maker's own creative practice? How can those connections be explored, expanded, and unpacked? Push both your maker and yourself to pursue unconventional approaches and ideas. Make sure the idea has value to the maker first and foremost; do not push them into a 'museum-centric' project. This is about identifying the value of the museum to makers, and only secondarily the value of the maker to the museum
7. Work outside the institution: encourage your maker to work on the idea on their own, outside the institution's control. The maker can go wherever they want with the idea; make yourself available to answer questions
8. Celebrate the result: Whatever the end result of the maker's project, celebrate it as an honest reflection of a unique meeting between cultures across time and space. If you involved other museum staff or content experts in the conversation, show them the results with the understanding that this is one person's unique perspective on the collection, not a pedagogical tool for explaining the collection to your visitors
9. Promote and publicise. Depending on the results, you may decide to promote it on your institutions media channels. You may also decide to have the maker promote and publicise it via their own channels. You may need to make clear that the maker cannot describe the project as a "partnership" with your institutions, but rather a project 'inspired by' your institution
10. Evaluate. What worked? What did not? Did you handle the relationship well? Did everyone come out of it feeling more trusting of the others' communities and institutions? Did your institutional leaders notice the project, and what did they think? What did the broader creative community think of the project? Do more people want to do something similar?
11. Repeat: Based on the results, you may decide to repeat the activity, with: a. The same maker, or a different group of makers / b. A deeper dive into the same part of the collection, or a different part of the collection / c. New internal stakeholders (curators, conservators, educators, etc.) / d. More internal visibility, or official support / e. More special access to the collection

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Provide opportunities for dialogue

Example : Community advisory board, Craft Museum of Finland, Finnish Museums Association / Jyväskylä, Finland

Goals
This tool will help you to:

- Provide opportunities for face-to-face audience feedback on a regular basis
- Invite members of museum community and non-visitors to discuss and share ideas on the museum and crafts
- Discuss directly with your audience what they are looking for from the museum
- Recognise that wisdom lives outside the museum
- Acknowledge that museums exist for their audiences and their communities
- Encourage free-form discussions

Process/ To do:

1. Collect names and contact information of interested people during museum events
2. Use an electronic customer survey to invite people to participate in the board
3. Organise a catering for the meetings
4. Hold regular meetings (four times a year, for two-hours)
5. You can also organise community advisory board meetings targeted for special groups, such as museology students, guides and stakeholders
6. You can work locally, but also nationally, and invite representative participants for special groups (for example people with disabilities, schools, handicraft companies, tourism, etc.)
7. You can organise recollection sessions and collected memories. Memories are shared and recorded during small group discussions and later saved in the museums records

Communication strategy:

- Communicate the community advisory board meetings via the museum's normal event communication
- Ensure that the design of the initial recruitment is inclusive and challenges people's perceptions of the museum
- Ensure the museum has the board member´s contact information as well as some information on their special interests. Send the members regular newsletters and invitation to exhibition openings
- Remind them of the next meeting via email two weeks before the meeting
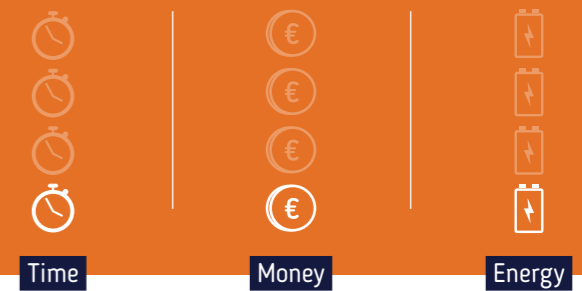
Measures for success:

- Members of the advisory board become spokespersons of the museum
- Helps the museum achieve its goals and mission

Outputs:

1. Dialogue between the museum and its audiences
2. Continuous feedback on the planned, visible or tried activities of the museum

Resources needed

Time   Money   Energy

Tips:

- Commit and engage your museum director. That way they learn directly from the audience and potential innovations can be accepted by them straight away
- Invite active advisory board members to museum staff field trips or think of another way to reward them. Be brave and step outside your comfort zone. You cannot always succeed, but sometimes you do
- Regular community advisory board meetings help to keep the activity going and varying the themes in the meetings has enlivened the discussions
- The community advisory board can be used to find out how you can reach your goals despite of lack of resources or how you can make more visible something you have already done
- The museum has to transform its own jargon to be understood because it cannot be expected that people from different fields will adopt the language used by the museum
- The core mission of the advisory board is to learn how the audience perceives the museum. That is the most important and worthwhile nurturing thing
- It is important to have non-visitors in the advisory board. Participants are allowed to disagree
- Maintaining a discussion is important and confidence is built gradually. For the participants, it is important that they are heard and that their contribution is meaningful. The museum should not come up with a finished matter
- It is important not to shoot down advisory board´s ideas saying 'we have already done this' or 'we do not have the resources for that'
- Recognise that the results or impact of the community advisory board are not immediate
- Members of the board do not have to commit themselves to participate in every meeting but they can attend the meetings whenever they feel the subject of the meeting is important for them. This does not necessarily promote commitment to the museum, but increases the motivation of participants to discuss and promote the subject of their own interest
- Acknowledge that different audiences bring different perspectives that have not come to mind. If participants become established members of the board, they may identify themselves too much with the museum's perspective and lose their own perspective. There is a dilemma about how to keep members engaged, but not too inside
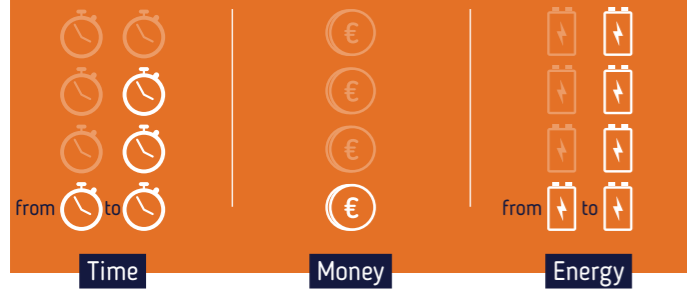
Use creative problem-solving skills

Example : It is all about an open attitude, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

Goals
This tool will help you to:

- Achieve positive response to your suggestions and creative ideas
- Encourage management to open up to creative ideas
- Develop personal strategies for creative problem-solving

Resources needed

Time   Money   Energy
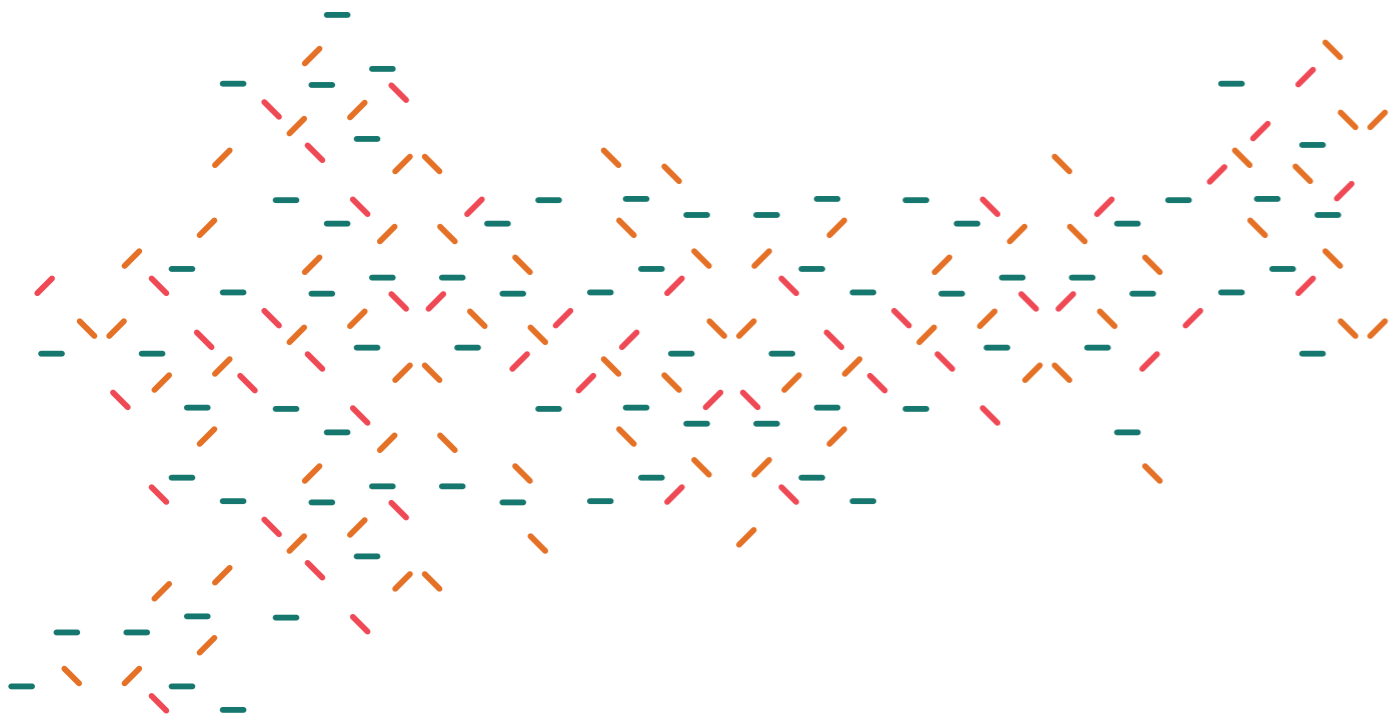
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Communication strategy:

- Power of persuasion

Outputs:

1. Development of a more creative museum
2. A test or pilot project

Measures for success:

- A positive response from your superior – is the first step to success

Process/ To do:

1. Identify where your creative idea can be an answer to the objectives of the museum
2. Find the necessary time to work with your idea (perhaps you need to use some spare time in working on it as well)
3. Find possible partners, stakeholders and money
4. Ask for permission in trying your idea in a small scale – as part of an event or as part of a school programme
5. Or try it out as part of an event for the staff or volunteers (in an informal setting, where you do not need any permission) – if your colleagues like the idea, this will take you one step ahead
6. Invite colleagues to discuss your idea, during a coffee or lunch break perhaps and ask for support. Perhaps management are inclined to listen more to some of your colleagues than to you?
7. Figure out who should present the creative idea for the superior and in which setting

Tips:

- Read carefully the vision, mission and objectives as well as strategy documents of the museum
- You need supporters

Diversify your services and facilities

Example : Improve your makerspace interior design, Cap Sciences / Bordeaux, France

Improve the design of your makerspace © Carole Urban

Goals
This tool will help you to:

- Improve the life of your makerspace
- Help people understand directly what this space and its machines inside are about
- Improve communication with potential users of the space
- Use signage and decoration effectively so that it communicates with the visitor directly
- Ensure that the space is functional but stylish

Communication strategy:

- No communication strategy needed, but you can use social media to get feedback or ideas from your community

Outputs:

1. A better organised and easy to identify makerspace
2. Makerspace is easier to use

Measures for success:

- Positive feedback from users who know nothing about makerspaces and what they can be used for
- More visitors use the makerspace

Tips:

- Think about your goals before building or opening your makerspace
- You can do it alone (if you know the place and have some expertise in mediation), but while alone you probably work faster, with feedback of other people you will get further

Process/ To do:

1. Ask yourself following questions:
   a. What is missing?
   b. What is unclear?
   c. What can be improved?
2. Identify the strong and weak points of your makerspace
3. Work on the weak points and find solutions for them
4. Get feedback from users
5. Realise your solutions and implement them

Resources needed

Time   Money   Energy

from to   from € to €   from to

✕ + 👤   ✕ + 👤

Embrace maker culture

Example : Bring makers into the museum, Chester Beatty Library / Dublin, Irland

Become an active member in a creative community

Example : Be a museomixer in a Museomix event, Museomix / France

Resources needed

Time   Money   Energy

Chester Beatty's Creative Lab for Teens, stop motion workshop with Paper Panther © Trustees of the Chester Beatty Library

Museomix meeting © Museomixouest

Goals

This tool will help you to:

- Introduce and mainstream the concept that makers can collaborate with museums and vice versa in the design and delivery of programmes
- Respond and create installations and possibly lead to co-curate exhibitions as well as specific projects

Communication strategy:

- Mutual respect and understanding with all involved
- Meet face-to-face where necessary, i.e. go out of the museum to meet key people both within and outside working hours
- Email, Facebook, Twitter, What's App, Eventbrite are useful tools

Outputs:

1. Week-long summer programmes of arts and technology-driven workshops
2. Introduction of electronic engineering (robot-making), animation and sound engineering workshops to the museum
3. Experimentation with untried techniques
4. Evaluation data
5. Documentation
6. Workshops featured in regular blog and newsletter
7. Social media strategy (Facebook and Twitter)

Measures for success:

- Positive response of the local maker community
- Official recognition, e.g. ICOM CECA Best Practice Award
- Local contacts throughout the maker community are now familiar with your programme and initiatives
- Submissions of articles on engagement of young people in museums at a number of conferences

Process/ To do:

1. Identify why you want to make contact with the local maker community and the advantages over existing museum connections
2. Find good examples of this elsewhere that you can refer to in your research
3. Design programmes with makers in mind e.g. maker-related themes for workshops for children, teens and adults
4. Invite local makers such as animators, electronic engineers and sound engineers to the museum to collaborate in the design of the summer programmes. If you do not have access to the technological equipment required for these workshops, the collaboration is paramount in the design and delivery of the programmes
5. Introduce new arts forms to the public programme which may seem 'irrelevant' to the collection in the museum, i.e. introduce a series of workshops including robot-making, animation and digital sound-making
6. Experiment with new ideas and how young people can learn through hands-on processes which take time and the use of technology which the museum may not have to-hand
7. Mainstream these ideas in public programmes

Tips:

- Keep things light and pleasant no matter what. If at first you do not succeed, there definitely is another way
- Be open to new ideas and test them out in programmes
- Feedback to the museum and makers
- Keep track of the progress for reports or any 'fact-driven' reports or grant applications illustrated with photographs
- Write about your experiences and disseminate

Goals

This tool will help you to:

- Experiment with new collaborative methods
- Experience on a practical level
- Animate collective intelligence and agile methods
- Meet partners and colleagues from different sectors outside of the museum

Communication strategy:

- Share your Museomix experience with your peers and colleagues

Outputs:

1. Professional development
2. Creation of a space to experiment outside of normal work/study practices
3. New professional contacts

Measures for success:

- Participants are inspired to organise a Museomix in their museum
- Participants want to create a 'Space for Yes' in their museum or with other museums

Process/ To do:

1. Contact the local Museomix community. Museomix is an open community of audiences and non-museums audiences who wish to act for the museums of tomorrow. It consists mainly of voluntary members
2. Contribute to the activity of Museomix
3. Apply to be a museomixer for a Museomix
4. Participate as a museomixer in a creative team during a Museomix
5. Analyse and share your experience with your colleagues
6. Transform your inspiration into action inside your museum

Resources needed

Time   Money   Energy

Tips:

- Follow the activity of the community Museomix online
- Interact after the event with the organisation

TEAM TOOLS
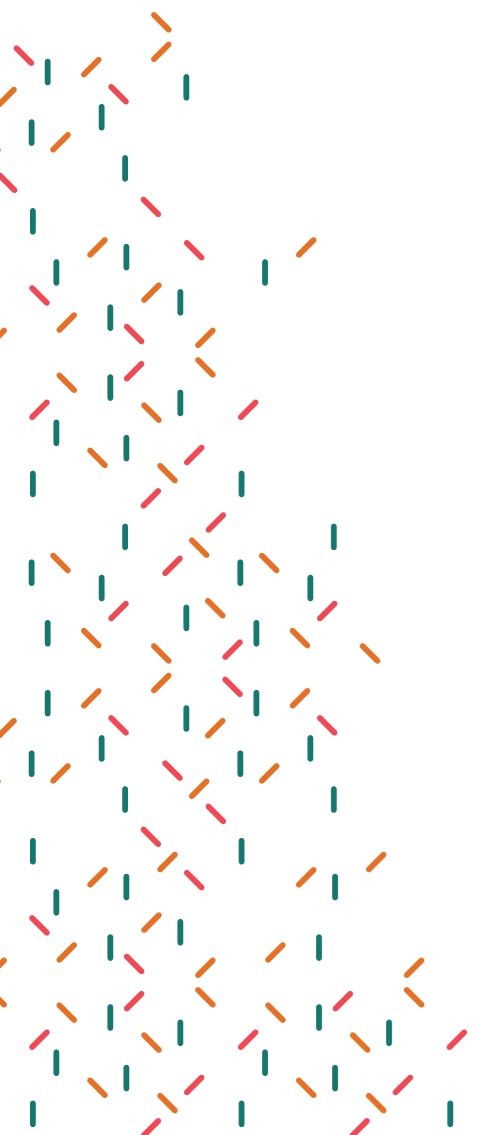
Be an inclusive museum

Example : Accessible learning and dissemination – 'a first aid kit', Norwegian Museum of Deaf History and Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

First Aid Kit © Helene Møllevik

Goals
This tool will help you to:

- Learn about equality – everybody has the right to participate
- Learn how to facilitate the museum's exhibitions and learning programmes to a variety of visitors with disabilities
- Learn how to receive and accommodate visitors with special needs to the museum
- Provide training for museum staff
- Develop a relevant and an inclusive museum
- Work in partnership with a museum that has expertise
- Create a tool that can be disseminated

Communication strategy:

- Internal information and invitations sent to everybody in the organisation
- Share your progresses in the museum via: social media, website, organisations working with people with disabilities
- Go out to meet people – be where they are

Outputs:

1. Exhibitions and activities, which take into account visitors with disabilities
2. New visitor groups to the museum
3. New skills for museum staff in working with visitors with disabilities
4. Contribution to social inclusion, health and wellbeing agenda
5. Volunteering opportunities

Measures for success:

- Museum staff are more visitor friendly
- Access embedded into museum programmes and exhibition planning
- More visitors with disabilities visit the museum
- Increase visitor satisfaction
- Museum develops a good reputation for best practice
- Improved quality of life for a lot of people

Process/ To do:

1. If you do not have the expertise within your team, identify partners/experts to help you
2. Plan the workshop
3. Develop materials and resources and put it in a physical or digital box (first aid kit)
4. Develop a one-day workshop and invite educators, guides, frontline personnel, exhibition designers, curators and others from the museum staff
5. Prepare introduction and lectures – invite experts to talk
6. Look for 'worst' practice, as well as 'best practice' together with the participants
7. All the participants get a physical or digital box (first aid kit) each to make them remember where to find information and practical tools

Resources needed

Time	Money	Energy
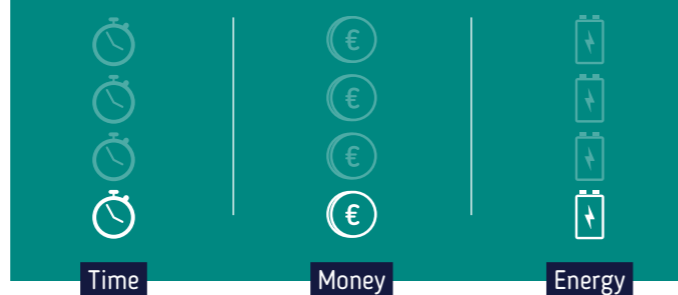
Tips:

- You need competence and knowledge about working with people with disabilities (in this case, this project is a result of many years of collaboration with people with hearing impairments and the development of the Museum of Deaf History and Culture)
- Experts are often people with special needs and some may be interested in volunteering

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Encourage experimentation

Example : 'The Trial Thousand' – an innovation fund for experimental museum projects, National Board of Antiquities / Finland

Goals
This tool will help you to:

- Offer a yearly small innovation fund
- Test/explore new ideas
- Create collaborations and new partnership models in the museums
- Implement more agile and low-cost, experimental projects
- Encourage museums to focus on the idea itself and test it in a short time-scale instead of prolonged planning
- Give the museum staff a license to spend time and energy on the project and an opportunity to test their ideas and put them into practice
- Demonstrate that experimental projects do not have to be something that has never been done before, as long as it is new at your museum

Communication strategy:

- Clearly communicate the goals of the fund
- Encourage risk-taking and problem solving by museum staff
- Ensure ideas and experiences (good and bad) are shared
- Use Facebook or other social media from the beginning of the process

Outputs:

1. New programmes and partnerships
2. New knowledge about the museum organisations
3. Recognition from the communities or other groups involved
4. New audiences to the museum

Measures for success:

- Empowerment of the staff after the project
- Recognition of the projects success (and failures)
- Colleagues learn from the experience and that learning is instilled in other projects

Process/ To do:

1. Decide what the goals of your project are. Keep it small
2. Plan and carry out the project with your team and visitors, makers, hackers or stakeholders
3. Pitch the project ideas with your team in workshops where you can
   a. Share ideas and experiences and encourage others
   b. Gather feedback; evaluate the project
4. Share the results with your colleagues

Resources needed

Time	Money	Energyt
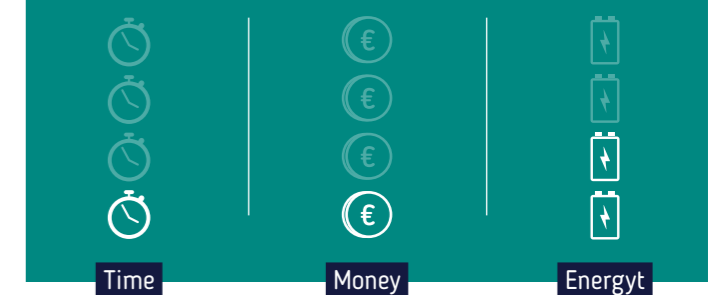
Tips:

- Step out of your comfort zone, participate in an innovation workshop and explore other fields and how they experiment
- Become creative
- What is needed is motivation and attitude
- It does not matter if the entire grant is spent in the end of the project. The results are more important

Listen to your team

Example : Set up an away day for your team, The British Museum / London, UK

Goals
This tool will help you to:

- Bring your team outside of the museum environment and meet in a different context
- Open your team to new experiences or opportunities
- Create a non-physical 'Space for Yes' within your team – where you are not concerned with the day-to-day difficulties of your job
- Create a positive environment for your team to give feedback
- Provide an opportunity to share any important information with your team
- Ensure your team feels that the museum is invested in them as individuals
- Allow your team to share their skills and expertise
- Allow yourself and your team to learn skills and expertise from others
- Empower your team within your organisation
- Build team-spirit
- Have fun with your team
- Listen to your team in an environment where you are not distracted by everyday business
- Celebrate team success
- Address any issues of concern within your team

Communication strategy:

- Notify your team in advance of the date
- Be clear about the arrangements of the day including travel arrangements, food and timings
- Let your team know if you want them to prepare or think about anything in advance

Outputs:

1. Feedback
2. New ideas
3. Agreed action points
4. Agreed team goals and purpose

Measures for success:

- Improved communication within the team
- The team operates more effectively
- New processes, strategy, goals are enacted (if this is part of the planned outcome day)

Process/ To do:

1. Plan enough in advance for your team to clear their diaries and attend
2. Decide what the outcome or the outputs of the day will be and communicate that to your team
3. Ensure that senior management are aware of your plans
4. Encourage management to participate but decide what it appropriate for the team in order to encourage your team to feel comfortable. You might want to limit management participation to drinks at the end of the day
5. Plan the day according to your team's needs – there is no point organising a physical activity if that does not suit your team
6. Allocate budget to fund the activity – from lunch and refreshments, to exhibition entry or budget to participate in an activity (if you decide that you want to participate in an organised activity)
7. Create a check-list of anything you need to remember on the day
8. Book a suitable venue and organise refreshments
9. Make sure you have all the materials your need to on the day

Resources needed

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⏱	€	🔋
⏱	€	🔋
⏱	€	🔋
Time	Money	Energy
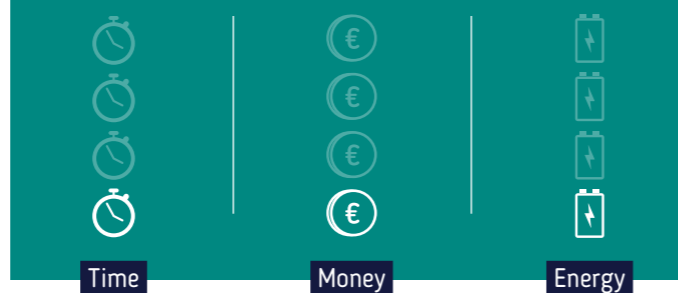
Tips:

- Whether you manage a team of volunteers, full or part-time staff or freelancers, take your team off-site and spend time with them and create a 'Space for Yes'
- Ask your team what they would like to do with their day and get them to contribute to the programme
- Act on any feedback generated as quickly as possible after the day
- Continue to celebrate team success and achievement with a message board which everyone can see

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Diversify your services and facilities

Example : 127° Open Lab, Cap Sciences / Bordeaux, France

Open Lab © Noémie Lemaire

Resources needed

⏱	€	🔋
⏱	€	🔋
⏱	€	🔋
⏱	€	🔋
Time	Money	Energy

Goals
This tool will help you to:

- Set up a weekly date to open your makerspace for free
- Unite and strengthen the maker community
- Provide a platform for exchange and networking
- Allow new people to get to know the space, the machines, the projects and the community, and at the same time inviting active members to use the space for free and develop or increase skills
- Promote and increase the number of memberships for the makerspace
- Focus on creating connections and facilitating exchange within a community
- Fulfil the Massachusetts Institute of Technology (MIT) makerspace charter[5]

Communication strategy:

- Disseminate the information on your website and social media
- Email your members
- Use networks like meet-up, an application where you find a programme of what is happening in a city. This allows you to reach a broader audience
- Make it clear that the event is for free, avoid words that can create fear or use too much jargon (e.g. 'hacking')

Outputs:

1. New members
2. New networks
3. Increase skills in your community

Measures for success:

- Number of repeat visitors
- Number of new participants
- Time people spend engaging with each other – more talk less work
- People are reluctant at the end of the evening

Process/ To do:

1. Create a monthly programme and circulate it via your website and email list. You can also programme open labs with specific themes
2. Recruit a facilitator or mediator where necessary. Invite experts or speakers
3. Update the registration (how many new/regular visitors are coming), but bear in mind that the sign-up sheet is often not very reliable (often people who did not register are coming and the other way around)
4. Prepare the makerspace
5. During the Open Lab
   a. Create a convivial atmosphere and take some time for greetings, food and drinks
   b. Visit and explain the makerspace
   c. Present projects
   d. Open use of the makerspace, animate exchange
6. After the Open Lab, clean up with the guests
7. Add to the event by inviting an expert, a company, or speaker from an industry to talk about a project, technique, method, material or product

Tips:

- Limit the numbers. A maximum of 30 people can register for the Open Lab
- Create a convivial atmosphere, not only by offering drinks and snacks, but also by offering them to bring their own snacks or music
- Do not be too strict with your programme, be open for changes or new topics
- Ask for feedback
- Do not hesitate to participate yourself and help out

5 https://project-manus.mit.edu/mits-makerspaces

#11 Create a meetup.com group

Example : Museum Lab Meetup Group, Metropolitan Museum of Art / New York, USA
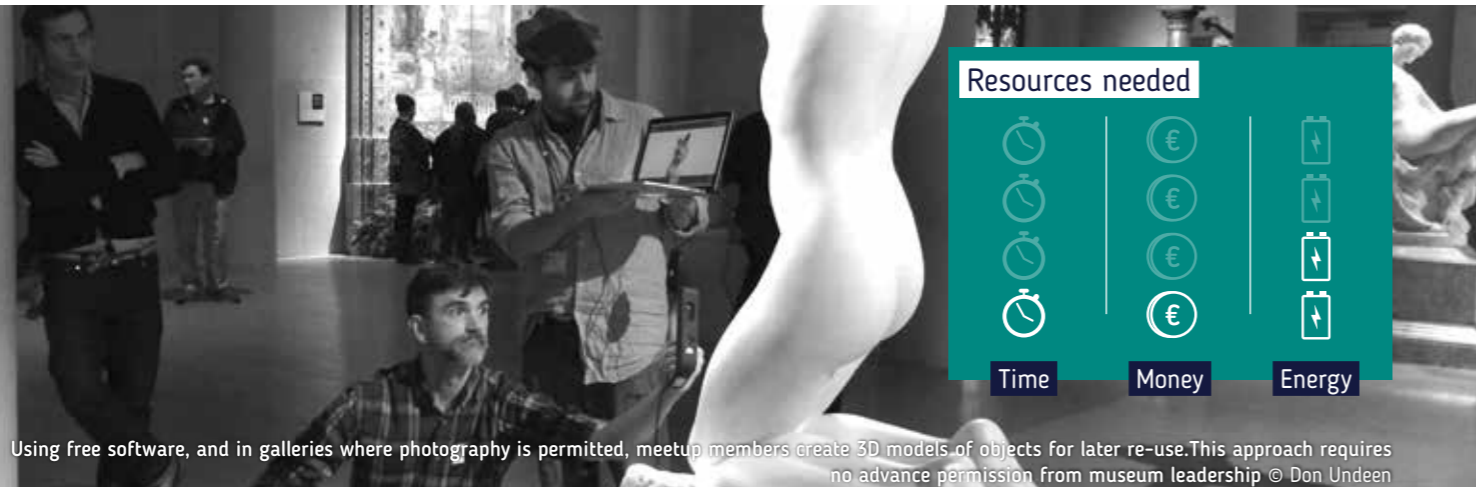
Using free software, and in galleries where photography is permitted, meetup members create 3D models of objects for later re-use. This approach requires no advance permission from museum leadership © Don Undeen

Resources needed

Time — Money — Energy

Goals

This tool will help you to:

- Use an established online tool (in this case Meetup.com) to create a new community
- Connect with communities that are interested in creative and experimental use of your collection
- Give outsiders a creative stake in your institution, and a sense that their voices are heard
- Maintain those relationships and scale the interaction models you develop

Communication strategy:

- Meetup.com provides tools for communication with your group members and promoting the group to other meetup.com users
- Attending other meet-ups is an important method of making connections and promoting your own group
- Meet-up events can easily be cross-posted to your personal and professional social media channels, as well as your institutions media channels
- Meetup.com also provides a platform for storing and sharing images from your events

Outputs:

1. A series of meetup events
2. A membership list
3. Media created at each meetup
4. Results of projects generated at the meetup group
5. A social media profile for the group

Measures for success:

- Monthly meetups that average 15-20 people can be considered highly successful
- A good mix of regular and new members
- 1 or 2 continuous projects that are maintained by members, at any given time, coming to completion roughly every 3 months
- A membership that takes on leadership roles and serve as ambassadors for the group

Process/ To do:

1. Identify how much approval you have/need from your institution. This will affect how you name, promote, and present your group
2. Identify what your current 'Space for Yes' is and what you can offer your meet-up members
3. Join other meetup groups for creative and technical people. Attend some of those meetups to see how they operate, who attends them, and develop relationships
4. Come up with a name for your group
5. Set up a meetup group on Meetup.com
6. Pick a date (soon) for the first meeting
7. Pick a location where your group can meet in the museum. If you have to meet outside the museum, include a museum visit in your first meeting
8. Promote your first meeting heavily at other meetup groups
9. At the first meeting, ask your attendees: 'What do you want from this group, and from your institution?' Take notes on a whiteboard or flipchart
10. On another whiteboard/notepad, ask your members to introduce themselves, and to list their interests/skills
11. On another whiteboard/notepad, list everything in your museum's 'Space for Yes', i.e. everything your institution has to offer members
12. On a fourth pad, encourage your members to brainstorm intersections between their skills/interests and your 'Space for Yes'. These intersections are the seeds of ideas for types of activities you can programme in future meet-ups
13. At this first meet-up, set a date for your next meet-up, where you will engage in one of the activities you generated
14. At the next meet-up, do the activity, and repeat the brainstorming activity so new members have an opportunity to participate
15. After a few of these meet-ups, identify the most active members and encourage them to take a leadership role in the group

Tips:

- Be aware of the expectations of the audience: meetings can be as formal as presentations and panels, or as informal as drinks in a bar, workshops, or museum visits
- Decide how much of your time you are willing to put in outside of work hours? Most of your meetings will be the evenings
- Encourage your members to bring food and drinks to share with the group

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#12 Upskill your team

Example : Explore multiple training skills for your team; embrace creativity and embed it at the core of the public programme, Chester Beatty Library / Dublin, Ireland

Freelance facilitator team at training workshop on generic learning outcomes © Trustees of the Chester Beatty Library

Goals

This tool will help you to:

- How to work collectively as a team using creative skills
- Utilise frameworks to develop learning programmes for audiences
- Generic learning outcomes (GLOs)

Communication strategy:

- Mutual respect and understanding with all involved
- Meet face-to-face where necessary, i.e. assign hours to meet the needs of facilitators who may only be available at weekends for training
- Email, Facebook, Twitter, What's App, Eventbrite are useful tools

Outputs:

1. Regular in-house training for facilitators and staff
2. Collection and analysis of feedback
3. Feedback for future training sessions

Measures for success:

- Positive feedback from participants and facilitators
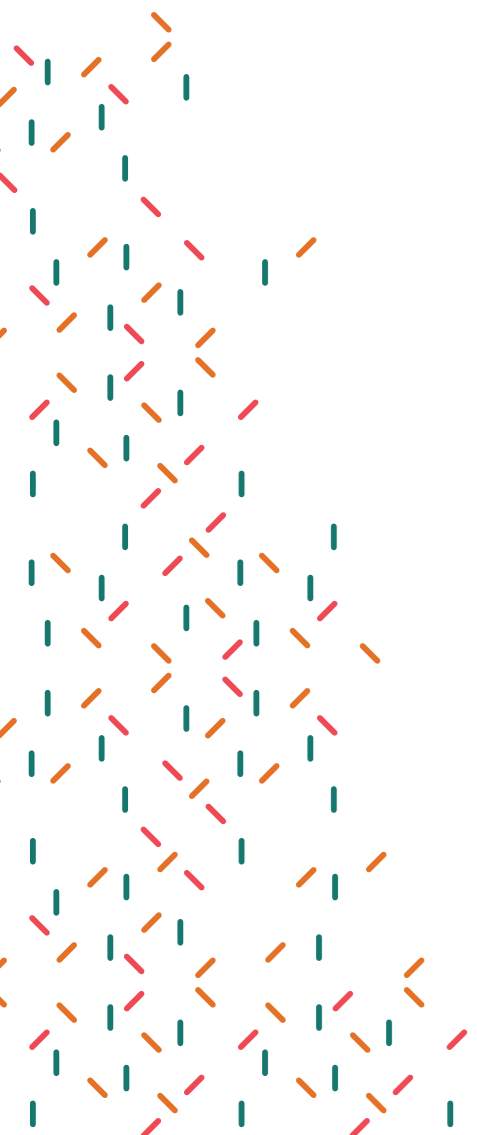- High quality and creative workshops on offer for children, teens and adults

Tips:

- Explore alternative topics of interest for discussion and maintain contact with the group
- Ask yourself following questions:
  What do you need to know when working with audiences such as children, teens and adults? / What interests them? / Can you bring creative collaborations with local makers and your young people? / What will they respond to positively? / How do you bring teams together in one space and share the same experience in a fun, invigorating way?

Process/ To do:

1. Bring your team on board and maintain this creative collaborative programme for young people while working with the collections, makers, and facilitators/coordinators and still maintain a sense of fun, creativity, innovation and collaboration
2. Ensure that everyone understands what the key goal of the programme is
3. Keep track of everything and do not get lost in the day-to-day administrative side of this e.g. manage staff, team, facilitators, child protection, police vetting of facilitators, health and safety, etc.
4. Maintain contact with the team, ask them for regular feedback after workshops and have regular input such as meetings where possible

Resources needed

Time — Money — Energy

INSTITUTIONAL TOOLS
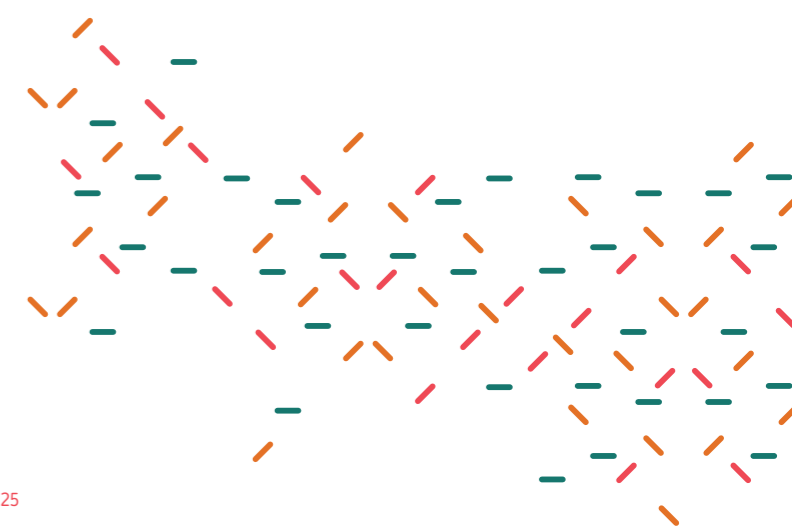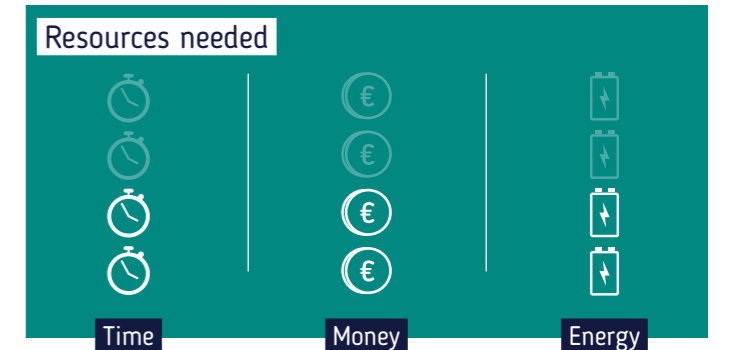
#13 Create a free access area

Example : Trigger Makerspace, Trondheim Science Centre / Trondheim, Norway

Resources needed

Time	Money	Energy

Trigger Makerspace © Trondheim Science Centre

Goals
This tool will help you to:

- Use an unused space in the museum and turn it into a makerspace
- Create a space for creative people
- Create a classroom for the future
- Use innovative technology
- Offer a versatile space with 'a low threshold' (easy to take part in) but also a sustainable space for long-term activities
- Open up the space for many different kinds of visitors: schools, teachers, companies, families, birthday-party celebrations for children; drop-in visitors during the weekends and holidays, students – and of course maker communities
- Transform the visitors from consumers to creative people through a combination of art, science and technology

Communication strategy:

- Website
- Facebook events
- Social media
- Networks: maker communities, companies, national network of educators
- 'Word of mouth' and personal recommendations

Outputs:

1. New events as part of the public programme
2. Holiday programmes for children
3. Participation in a national programme for gifted and talented children around science and maths
4. New school programmes

Measures for success:

- Repeat visitors
- A good reputation
- Being part of the strategy for science- learning in school
- Get the maker communities involved in the activities
- When tools have signs of wear and tear – it means they have been well-used

Process/ To do:

1. Study and visit other makerspaces implemented in museums
2. Contact the local maker network and learn peer-to-peer
3. Cooperate with the local maker community
4. Plan the space thoroughly
5. Organise a presentation or launch event of the makerspace for politicians, media or the local university
6. Learn how to use the tools effectively
7. Work together with local education providers to be a part of their educational strategy for science and technology
8. Plan and implement activities

Tips:

- Do not get too hung up on attracting lots of people and different communities at first. Start with small groups/ friends, set it up and get going
- Do not buy too many tools or equipment in the beginning. Invest in the basics and then let the community decide what is needed
- Get sponsorship from companies selling tools and laser cutters
- Network with companies, maker communities and the local university and science centres
- Understand makerspace is a combination of traditional tools (carpenter's tools for traditional crafts) and digital tools (3D printer, laser cutters, soldering irons, digital embroidery equipment)
- When you enter the space, make sure you can visually see all the tools. The idea is that if you see the tools, you will better understand which tool is the best to use in a certain situation

#14 Share your collections online

Example : Organise a Wikipedia event (aka edit-a-thon) in your museum, The Museum of Contemporary Art Kiasma / Helsinki, Finland

Goals
This tool will help you to:

- Bring information about the expertise of your museum to a large audience through Wikipedia
- Engage audiences in a meaningful way
- Learn about Wikipedia and openness
- Enhance collaboration between amateurs and professionals

Resources needed

Time	Money	Energyt
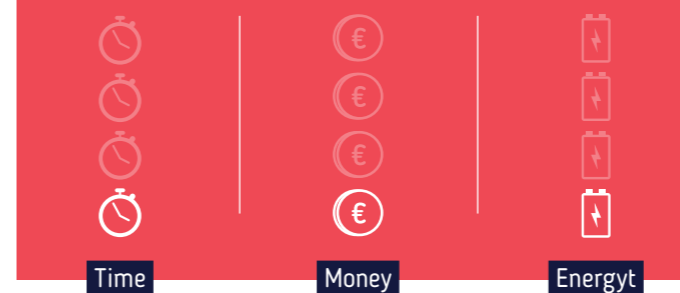
Communication strategy:

- Use your social media channels, blog, etc.
- Use the networks of the participating Wikipedians and/or local Wikimedia chapter
- Invite active amateurs from your area of expertise
- Choose a clear theme that will motivate people to participate (Gender equality is always topical in Wikipedia where influential women are underrepresented – e.g. why not start with an International Women's Day event?)
- As Wikipedia events require commitment for several hours it is not always easy to find participants. Do not rely on just informing, use your networks and collect pre-registrations
- Remember internal marketing; invite colleagues from your own museum and other institutions
- Learning Wikipedia skills is a key motivation to many participants, maybe you want to highlight this aspect in your event and communication

Outputs:

1. New Wikipedia articles
2. Empowerment of related communities
3. Participants learn about museum´s area of expertise and Wikipedia skills
4. Connect museum professionals and Wikipedians

Measures for success:

- Number of articles created/edited
- Number of images released
- Number of images added to articles
- Page views of the articles created/edited
- Number of participants in the event (including staff members)
- Change in participants' skills and knowledge (can be found out through a before/after survey)
- Reach of blog posts/social media updates about the event and/ or its results
- Positive media coverage

Process/ To do:

1. Organise an event where museum professionals, Wikipedians and interested audience members meet to bring information on chosen topics to Wikipedia
2. Contact your local Wikimedia chapter/user group to collaborate on the event and find experienced Wikipedians to help beginners
3. Ask local Wikipedians to teach Wikipedia skills and help beginners as they edit their first articles
4. Look at subjects that are relevant or topical to your museum – which of them are poorly or not at all covered in Wikipedia? Make a wish list of articles to be added or edited. Create a Wikipedia project page to share information about the plans and document what has been done
5. Ask curators and experts from your own museum to join the event and ask the present information about the topics, lead a group around an exhibition or show something interesting behind the scenes. The goal is to offer context for the project, and create a memorable experience for the participants
6. Ask staff members to join the event to learn Wikipedia skills and add information about topics they know well
7. Market the event to relevant audiences and stakeholders
8. Organise pre-registration to make sure you have participants
9. Offer food/drinks/small gifts to participants and especially to volunteering Wikipedians
10. Reserve enough time for the event – at least 4 hours. It will take some time to get started and collect the information you need
11. If you have a library, databases or other information resources, help participants use them
12. Highlight the articles produced in the event on your website and/or other possible platforms

Tips:

- Release images linked to your topics on Wikimedia Commons. These can be added to Wikipedia articles during the event
- Learn more about GLAMwiki activities and about how to organise a Wikipedia event: outreach.wikimedia.org/wiki/GLAM or en.wikipedia.org/wiki/Wikipedia:Meetup/ArtAndFeminism/Resources

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Open the doors of your museum

Example : '*Anything goes*' – an exhibition designed by children, National Museum Warsaw / Warsaw, Poland

Goals
This tool will help you to:

- Engage a young audience with your museum
- Involve children in the preparation, curatorial aspects as well as host a group of temporary exhibitions
- Introduce participatory practices in the museum
- Introduce new and demanding ways of working creatively with the audience among the staff

Resources needed

Time	Money	Energy

Communication strategy:

- The first communication effort is that of recruiting the children
- Proper internal communication with the museum staff involved
- Communication with the media: press releases written and conferences organised by the children
- Publication of a full report in English

Outputs:

1. A diary of each of the groups to document the process of their work
2. Film documenting the process
3. Exhibition made up of six different spaces with six different themes
4. Exhibition labels written by the children
5. An audio guide
6. A film: children responsible for script, costumes, actors, choreography
7. Interactive installations
8. Development of a marketing concept: press conference, media
9. A book illustrating the project published in English

Measures for success:

- Turnout of participants/constant participation of children
- Widening of museum's audience to include children and their parents
- Engagement of children's parents
- Changing of thought and working patterns of the museum staff who had to engage in new and creative tasks
- Visitor numbers to the exhibition
- Positive media coverage
- Positive feedback from evaluation

Process/ To do:

1. Get the agreement/support of the senior management
2. Secure sufficient funds
3. Involve all the staff (curators, conservators, keepers of storerooms, etc.) and gain their support
4. Identify tutors for the young curatorial teams
5. Advertise the project to gain a sufficient number of children participants
6. Plan an evaluation strategy for the project
7. Divide a group of children, aged 6–14 years, into six curatorial teams
8. Over a period of six months the participants visit the warehouses, archives and collection of the museum, and work on the exhibition
9. Each team of junior-curators prepares script-based narratives and selects almost 300 works to be displayed. They also provided ideas for multimedia presentations and exhibition design, design educational leaflets, record audio guides, prepare captions and select which works to use for promotional material
10. The exhibition, divided into six individual spaces features work from each of the collection of the museum collections
11. Evaluate the project at all levels and with all parties involved:
    a. The organisers of the project (museum management)
    b. 'Young curators', i.e. children participating in the project
    c. Parents of the children
    d. Tutors working with young curators
    e. Employees of the museum
    f. Visitors of the exhibition

Tips:

- This project advocated the importance of young people's direct involvement with art, within their own perimeters. In advance, ensure the commitment of all staff, including senior management

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Prototype an incubator at your museum

Example : Innovation Residency, Cap Sciences / Bordeaux, France

Innovation Residency © Carole Urban

Goals
This tool will help you to:

- Position your institution in the start-up sector
- Work with entrepreneurs
- Reach a new audience
- Help the target group to turn an idea into a concept
- Provide a platform for testing and experimentation
- Provide opportunities for participants to support and help each other
- Encourage cooperation and collaboration

Resources needed

Time	Money	Energy

Outputs:

1. Ideas become concepts
2. Participants enter in a business incubator or launch their business with a company, cooperative or alone
3. New memberships and connections for the makerspace
4. Increase in the profile of your institution as more embedded in the regional (business) activities

Process/ To do:

1. Assign someone that is capable of advising and guiding start-ups
2. Write a call for applications and circulate it three months before the opening date of the residency
3. Get funds of your city or region
4. Review submissions and choose candidates
5. Ensure you have a meeting space or room available and access to a makerspace
6. During the residency:
   a. Introduce the makerspace and its tools
   b. Introduce the business model canvas
   c. Mentor and assist the candidates working on their business model and creating prototype
   d. Hold internal and external presentations about the progress of the residency

Communication strategy:

- Send out a call for applications via email, on the website of your institution and Twitter
- Contact local universities, institutions that work with start-ups, business incubators (the innovation residency is especially interesting for people who got rejected from traditional incubators)
- During the programme, use social media and your website to update about the progress of the projects

Measures for success:

- Results of the satisfaction survey, filled out by the participants after the programme
- The number of projects entering into a business incubator or launching their business themselves

Tips:

- You need a makerspace and a space for meetings
- You need a person capable of advising and guiding start-ups
- Integrate a moment of meeting and conviviality (e.g. an apéritif)

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Put makers at the core of your activities

Example : *Museums and Makers Inspiring Each Other: Re-imagining Museums for Makers,* **Chester Beatty Library** / Dublin, Irland

Museums and Makers Inspiring Each Other: Re-imagining Museums for Makers workshop. Participants exploring co-creation in the galleries, facilitated by the Creative Museum project © Trustees of the Chester Beatty Library

Goals
This tool will help you to:

- Identify a local maker community; find out what they do; explore how local museums can collaborate with this maker community
- Participate in local maker events to understand what they do, co-curate/collaborate and start an initiative

Communication strategy:

- Put a call out your local museum and maker networks
- Advertise the event in the museum's newsletter
- Advertise it on Facebook, Twitter and other social media
- Link in with local museum networks e.g. Irish Museum's Association
- Document the event on film and disseminate on You Tube

Outputs:

1. New *Museum and Makers* group
2. Regular meetings with this group
3. Maker-in-Residence programme held in your museum

Measures for success:

- Change in attitude by staff towards projection mapping as an interpretative response to the collections
- 'Museum and Makers' group meet regularly

Process/ To do:

1. Identify the best people to contact in both the museum and maker communities
2. Organise a 2 day workshops for museums and makers
3. Invite local museum and maker practitioners to see how they can collaborate and inspire makers to respond and work with museums and their collections
4. Document this, the results are really insightful (e.g. that there is still a hesitancy to see the museum as 'their' space)

Resources needed

⏱ | € | 🔋
Time | Money | Energy
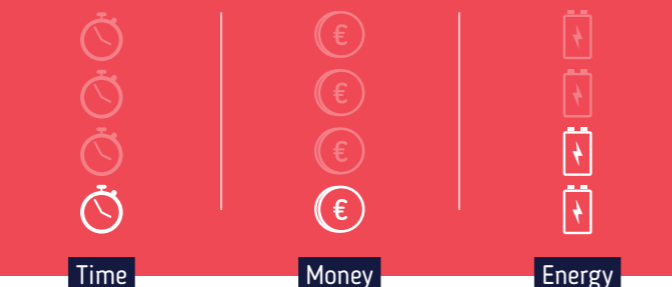
Tips:

- Once contacts have been established with the intended community, make sure to maintain this in the best way you can
- That may mean attending hacker events, festivals, fairs etc., as well as continue to collaborate in other events
- Include the maker community in blog posts, shared and circulated which is very helpful as well as set-up a *Museum and Makers* group

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Remix the museum

**Example :** **Organise a cultural hackathon, Museomix** / France

Musée archéologique Arles Antique © Xavier Delaporte

Goals
This tool will help you to:

- Experiment with working with collaborative methods
- Meet new potential partners and creative people
- Work with a creative community, gather different profiles, mind-sets and skills
- Open your museum for new experiences
- Generate new educational tools and programmes based on the multidisciplinary skills of the participants

Resources needed

⏱ | € | 🔋
Time | Money | Energy
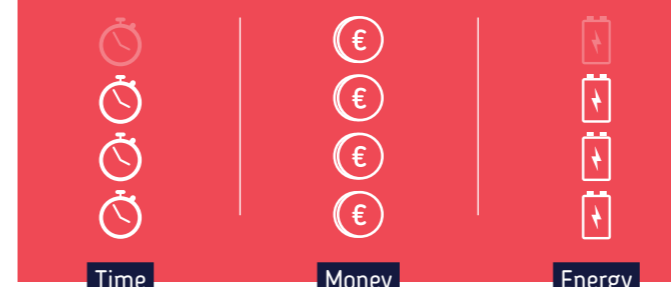
Communication strategy:

- Use the communication channels of your museum
- Experiment with new channels to reach new audiences
- Let the audience communicate its experience
- Collaborate with the Museomix community

Outputs:

1. New ideas
2. New contacts
3. New projects implemented
4. New social and interpersonal experiences
5. A better, more creative and innovative image of the museum

Mesure du succès :

- The implementation of new collaborative methods in your museum
- New programmes in your museum
- Number of participants

Process/ To do:

1. Meet the local Museomix community or build one with your audience, local partners, students, neighbours, digital businesses, creative industries, social network partners, and/or researchers
2. Collect ideas, desires, skills and availabilities of the first group
3. Explore all opportunities for your museum, do not limit yourself
4. Define clear objectives and share them with the community (museum staff, Museomix community)
5. Assign sufficient resources: money, time, skills, spaces, technical solutions
6. Write an application to take part in the next Museomix event
7. Organise the event in association with the partners: design the spaces, communicate on the event, engage your audiences and your staff etc.
8. Disseminate the call for candidates to find museomixers (participants)
9. Select museomixers and create multidisciplinary groups according to their profile (designers, web developers, museum professionals, etc.)
10. Check your technical solutions
11. During the Museomix event: open up, experiment, share and enjoy
12. Share what you build with the Museomix community

Tips:

- During a hackathon/the Museomix event, the museum becomes a laboratory. The museomixer steps into the shoes of a researcher: A good researcher explores, experiments, accepts failure, learns, applies knowledge and keeps an open-mind
- If there is no local Museomix community, create one

. WHAT NEXT?

Jo-Anne Sunderland Bowe, Director, *Heritec*

The third and final year of The Creative Museum project sees the initiative come to an end. Nevertheless the activities generated by the project will continue through the contacts and networks generated at individual and institutional levels. This is evidence of the impact and reach that participation has had on the individual partners.

The project has created three tangible outputs:

· *Analysis of selected best practices from Europe*
· *Recommendations: Building a creative museum*
· *Toolkit* for building a creative museum (subdivided into three Toolkits).

The methodology in the creation of these outputs has been an evolutionary process. Each project-related activity; the partnership meetings; public events; Museomix training and the Maker-in-Residence programme has directly informed our thinking. Each output has evolved throughout these activities and can be viewed either individually or as a whole.

The Creative Museum project has disseminated ideas and practices across museums and their communities. At each stage of the project, the public conferences and workshops have in turn influenced the subsequent stages, by helping us frame our thinking and develop meaningful collaborations. These events have had their own flavour and particular successes for the host location. Two good examples include the Maker-in-Residence and Museomix training programmes which have enabled participants to develop new skills and to share with their peers and institutions.

The influence of the project activities has permeated through at individual, team and institutional level for the partners and their associated communities. Where partners have hosted various programme activities, the influence of The Creative Museum project has been felt. An analogy might be a seed (the project) being planted in the ground (local project-related activities). Over the past three years, some of these seeds have germinated and grown into new partnerships and activities. The wider reach of the project is more difficult to determine, due to the nature of a ripple effect, yet it has gained a reputation beyond the countries of the partner organisations.

There have been many notable unexpected outcomes of the project. For example, following the dissemination event in Bologna in 2015, Museomix Italy was born, with Italian museums successfully hosting Museomix activities in 2016 and 2017. As a direct outcome of the project's training activities, museums in Dublin, Finland and Norway have forged strong relationships with their local maker communities as well as collaborative partnerships.
The Chester Beatty Library documented the project through a series of videos. These short films have been used to share some of the activities of the project and in the process has won the Library an ICOM CECA Award for Best Practice. Social media, such as Facebook and Twitter, has engaged a truly international audience in the project.

The Creative Museum project has enabled its partner organisations to see communities in new ways: to establish new modes of working, and to learn from each other and other organisations through the project's activities.

This *Toolkit* is not the end of the project but rather signifies a new beginning. By bringing together knowledge and expertise gained through participation and collaboration, it is a tool for the project partners to share their experiences, and the practices of The Creative Museum project, with the wider museum community.

. THE CREATIVE MUSEUM PROJECT PARTNERS

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. APPENDIX
List of web references

Websites for either the organisations or the projects cited in this *Toolkit*. Each web reference below is listed with the coordinating page number of the tool it relates to.

P. 12 Metropolitan Museum of Art, New York, USA
www.metmuseum.org/blogs/digital-underground/posts/2013/introducing-the-media-lab

P. 13 Craft Museum of Finland, Jyväskylä, Finland craftmuseum.fi/

P. 14 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no

P. 15 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 16 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 17 Museomix, France www.museomix.org/en

P. 20 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no

P. 21 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/

P. 22 The British Museum, London, UK www.britishmuseum.org

P. 23 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 24 Metropolitan Museum of Art, New York, USA
www.metmuseum.org/blogs/digital-underground/posts/2013/introducing-the-media-lab

P. 25 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 28 Trondheim Science Centre, Trondheim, Norway www.vitensenteret.com

P. 29 The Museum of Contemporary Art Kiasma, Helsinki, Finland www.kiasma.fi/en

P. 30 National Museum Warsaw, Warsaw, Poland www.mnw.art.pl

P. 31 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 32 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 33 Museomix, France www.museomix.org/en