- CREATIVE MUSEUM -

TOOLKIT
Strategies for Success

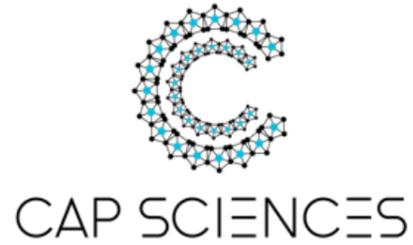# CONTENT

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*.

THE CREATIVE MUSEUM PROJECT PARTNERS

CAP SCIENCES

Regione Emilia-Romagna

ibc istituto per i beni artistici culturali e naturali

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MIST MUSEENE I SØR-TRØNDELAG

MUSEOMIX PEOPLE MAKE MUSEUMS !

STePS

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. INTRODUCTION

Jenny Siung, Head of Education
Chester Beatty Library Dublin

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.

. STRATEGIES FOR SUCCESS
### by Cécile Marsan, *Cap Sciences* and Don Undeen, *BoomHiFive*

Why is innovation difficult for museums? Why are museums often seen as 'conservative' while in truth their collections tell the story of a humanity that is diverse, dynamic, and ever-changing? Often it seems that museums lag behind both business and academia in their ability to adapt to new constituencies, take advantage of new opportunities, and embrace risk. We might ask, 'why can't a museum be more like a start-up?' Start-ups and their methodologies are often seen as the best model for innovation the 21st century has to offer; can museum organisations be more flexible, agile and entrepreneurial to re-invent themselves?

There are some good reasons why a museum cannot be like a start-up. Take for example, the notion of 'fail early, fail fast, fail forward'[5]. It is normal for an entrepreneur to have several unsuccessful initiatives before success. On the other hand, a museum leader cannot simply 'fail' several museums before getting it right. The requirement to preserve, protect, and present collections necessitates long-term thinking and risk aversion, which are not requirements for an entrepreneur. Museum decisions take longer, finances must be carefully planned, and the museum 'brand' must be protected.

However, within this context, top-down political institutions and bottom-up citizen initiatives currently encourage museum organisations to question and re-invent their relationship with artists, researchers, their communities and audiences. A new type of museum is evolving. Diane Dubray from 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.'[6]

This *Toolkit* offers a series of 15 inspiring tools that will help you to implement Strategies for Success in your museum.

5 Maxwell, J. (2012) *Failing Forward: Turning Mistakes into Stepping Stones for Success*
6 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
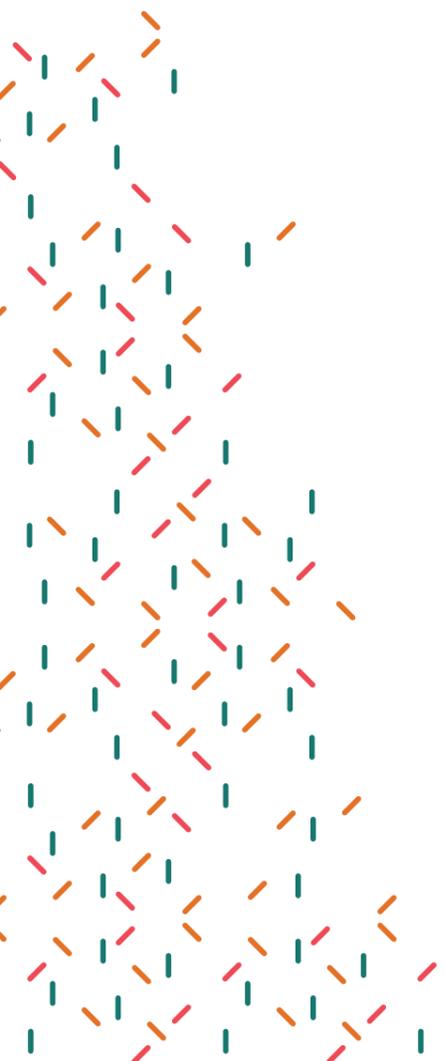
INDIVIDUAL TOOLS

Offer opportunities to job-shadow

Example: Bindweed Wednesday, The Finnish Labour Museum / Tampere, Finland

Goals
This tool will help you to:

- Provide regular job-shadowing opportunities for individuals across the museum
- Let people learn and take on different roles inside the museum
- Create a sense of understanding about different roles and job functions within the museum
- Give staff an opportunity to see how different parts of the museum function
- Bring together different departments and teams together
- Unite staff for a common purpose

Resources needed

Time | Money | Energy

Communication strategy:

- It is important to communicate about the system and how it works
- Make sure the benefits are clearly communicated
- Respect an individual's right not to participate and ensure participation is not obligatory
- Ensure that everybody in senior staff is involved

Outputs:

1. Organisational learning – staff understands how your organisation works, they understand each other more easily
2. Bring staff together
3. Realisation of own limits and appreciation of colleagues, when working on other existing and new tasks

Measures for success:

- Regular job satisfaction indicators
- Interviews of staff about their experience
- Motivation of staff to repeat it

Process/ To do:

1. Draw up a long list of job-shadowing opportunities
2. Let your co-workers have a say in which function they would like to try and when
3. Create a plan who takes on which role when
4. The colleagues who will shadow have to cancel their meetings and normal tasks for this one day
5. The colleagues who will train and mentor have to plan what to teach, what tasks to do together and how to organise everything
6. During the day, colleagues will train the person in their new tasks and share their everyday routines
7. At the end of the day, they have a more comprehensive understanding of the museum

Tips:

- Consider which roles are too specialist for Bindweed Wednesday, e.g. human resources or accounting might not be suitable for a job-shadowing scheme
- Consider which roles or job functions might be possible by close supervision i.e. as collections care
- Repeat this once in a while and let people learn from working in different parts of the museum organisation: for example, exhibition planning, cataloguing, administration, ticket office and museum education
- It is crucial that senior managers and director participate and set an example to the staff at the first available opportunity. When the director sits behind the ticket desk and learns day-to-day functions of the role, everybody understand that Bindweed Wednesday is an important thing to do

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Share information and ideas internally

Example: Thursdays Together, Cap Sciences / Bordeaux, France

Goals
This tool will help you to:

- Connect your employees with their colleagues
- Provide a platform where employees can talk and inform co-workers about their projects or ideas
- Create more transparency about what is happening or being planned in your institution
- Get feedback, new input and more involvement

Communication strategy:

- Add the event to your team calendar and send out reminder emails

Outputs:

1. Increased transparency by the team
2. More exchange within the team

Measures for success:

- Participation rate by individuals
- Positive feedback

Process/ To do:

1. Set up a weekly date (e.g. Thursdays at 9.00 a.m.)
2. Reserve a suitable meeting space with a projector
3. Coordinate who will present a relevant topic on specific dates
4. Send out email reminders or/and add it in your team calendar
5. The nominated team member has to prepare a short presentation

Resources needed

Time | Money | Energy

Tips:

- Create a platform for exchange where the participation is voluntarily
- Send out another email reminder in the morning of the event to your team

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Host a Maker-in-Residence programme

Example: How to bring an external maker to the museum and respond to the collections in a public forum using projection mapping, Chester Beatty Library / Dublin, Ireland

Maker-in-Residence, Krisjanis Rijnieks, Chester Beatty Library © Trustees of the Chester Beatty Library

Goals
This tool will help you to:

- Develop the first creative collaboration between a maker and a museum and respond to the collections using projection mapping
- Work with a Maker-in-Residence

Resources needed

Time   Money   Energy

Outputs:

1. First Maker-in-Residence in the institution
2. First projection mapping installation in the institution using digitised images
2. First co-curated projection mapping installation in the institution and region

Measures for success:

- Positive response from the curators and management
- Positive response from members of the public
- Local makers are aware of this residency and have referred to it with other local makers

Tips:

- Keep communication channels open via Twitter, Facebook, email and phone as this helps when faced with challenges such as sourcing equipment

Process/ To do:

1. Understand the requirements needed from the maker as well as the organisation
2. If the organisation does not understand the concept of projection mapping (as it is relatively new in the creative technology sector) look at solid examples to help convey and communicate your idea (e.g. share the example of a projection mapping project held at the Vatican in 2015 highlighting endangered species. Large-scale images of animals were projected on to St Peter's Basilica, Rome, to raise awareness to a mass audience)
3. Undertake careful planning. Check what is needed to ensure smooth running of the project
4. Identify who are your local partners that can lend to the success of this project. Can the local maker community help?
5. Find a space for your maker after working hours
6. Identify the materials needed for the residency and check their availability and cost
7. Check the availability and cost of 10 x 20k ASNI projectors in your country

Communication strategy:

- Email, face-to-face meetings, Skype, phone, clear communication
- Let local makers know this residency is coming to your institution and ask if they would like to collaborate
- Include information where possible e.g. website, Facebook, Twitter, etc.
- Thank partners before, during and after
- Film and document the event to share with wider networks

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Be persistent

Example: From idea to reality, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

Goals
This tool will help you to:

- Succeed in getting your creative idea for a project or programme implemented

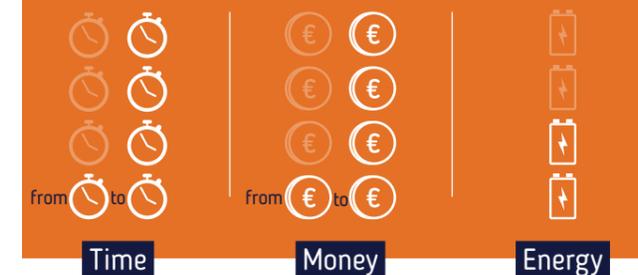### Communication strategy:

- Make an inspirational presentation

Outputs:

1. The idea becomes reality

Measures for success:

- Support from the superiors
- Final decision to implement the idea

Resources needed

from ⏱ to ⏱   from € to €

Time   Money   Energy

Tips:

- Know the vision, objectives and strategies of the museum
- Be patient – suddenly the right moment occurs to get the necessary support

Process/ To do:

1. Generate a new, creative idea for a project or programme
2. Get support from your colleagues
3. Test your idea on colleagues – how do they respond? Do they think this is a good idea as well? If not, forget the idea. If yes, go on
4. Check how your idea fits in with the visions, aims and strategies of the museum
5. Make a draft presentation of the idea. Think of the following: What is the aim? Who is the target group? How much time and money do you need? Do you have any external partners and stakeholders? Will it be possible to apply for money from a fund or elsewhere?
6. Present this draft to your colleagues for response and support – it is important that they get an ownership to the idea
7. Present the idea to your line manager. You already know them and how to best to convince them of new initiatives
8. Present your idea as a solution to a 'problem'
9. If you get a positive answer – well done, get going
10. If you get a negative answer in the first instance, work on the idea and make some changes. Work on your arguments and look for financial aid and external partners. Listen carefully to your line manager- what are they interested in and how will this fit in with your idea
11. Try again, together with colleagues, to present the idea for superiors. Use all your powers of persuasion
12. If your line manager is not the one making the final decision, allocate more work and time for your project
13. Accept that sometimes you just have to let go of an idea

TEAM TOOLS

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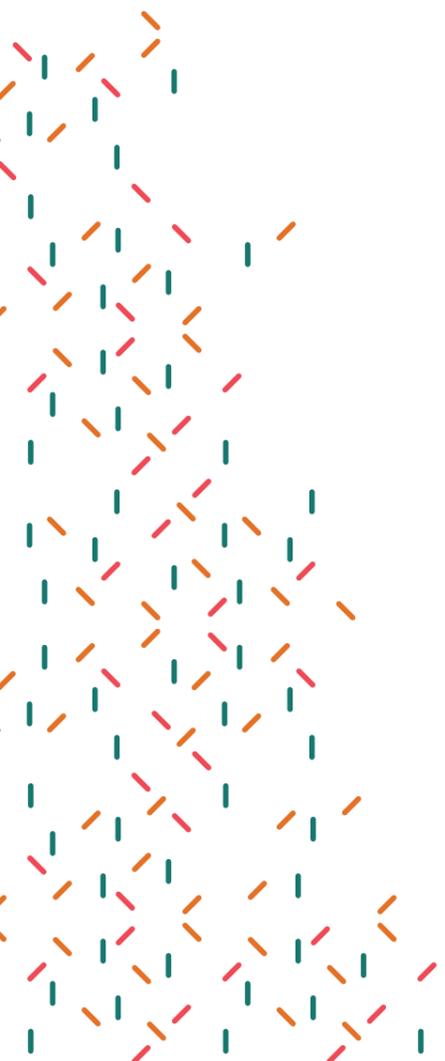
Set clear objectives

Example: Mind the gap – the making of an accessible museum, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

Sign language at Ringve Music Museum © Ringve Music Museum

Collaborate to succeed

Example: The Love Bus Tour, Spaces for Love project, / Finland

Resources needed

Time	Money	Energy

Love Bus Tour in the bus © Antti Yrjönen

Goals

This tool will help you to:

- Include visitors with special needs
- Close or narrow the cultural and linguistic gap
- Create a sense of relevance of different collections for different audiences
- Develop good facilitation skills within your team

Communication strategy:

- Identify your target group and inform them through their information channels
- You cannot be sure that they look at your website, but of course you need to have basic information available on your website (videos with subtitles, sign language)

Outputs:

1. A relevant and inclusive museum
2. New visitor groups
3. Knowledge and a positive attitude towards people with special needs

Measures for success:

- Satisfied visitors
- Increased access to collections

Tips:

- It is important to know the vision, objectives and strategies of the museum. Is accessibility for people with learning disabilities one of the objectives?
- Be patient – it takes time and energy

Resources needed

Time	Money	Energy
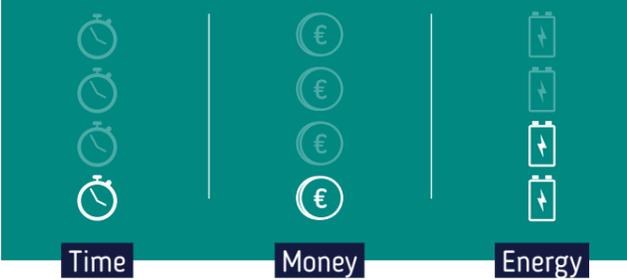
Process/ To do:

1. Identify the target group, e.g. a group of people with hearing impairment and sign language interpreters
2. Gather information and learn about the group, find out what needs to be done to facilitate the visit
3. Host the first meeting in the museum: present the method and knowledge about the target group to educators, the museum, take part in a guided tour, work on an outline script together
4. Continue to work with the script, e.g. share documents and exchange ideas
5. Set up the second meeting. Organise a presentation for sign language interpreters (if people with hearing impairment are the target group). Look at the script, look at the physical site – what needs to be considered?
6. Set up the third meeting. Try the guided tour/activity with sign language interpreter/companion
7. Fourth meeting. Try the guided tour/activity with sign language interpreter/companion and a test group
8. Market your new programme or activity

Goals

This tool will help you to:

- Bring visibility and new visitors to the partner museums
- Develop a new kind of operating model
- Broaden the services provided by the Museum Card
- Establish new kinds of partnerships and cooperation
- Bring new customers to the bus company
- Create positive media attention
- Help commoditise the service for future use
- Encourage social interaction between participants

Communication strategy:

- Integrate the communication in the communication of all partners (newsletter, social media, websites)
- Communicate with media (national and local newspapers, radio, etc.)

Outputs:

1. Positive media attention
2. Increased awareness and visibility for the museums
3. New model for operation
4. More services for Museum Card users
3. More customers for the buses
4. New visitors for museums

Measures for success:

- Staying on schedule and budget
- Customer satisfaction according to the feedback
- Positive response in the media
- Engagement via social media (e.g. increase in likes and shares, etc.)

Process/ To do:

1. Build mutual understanding and common goals
2. Ensure expectations and available resources of the project partners are matched
3. Find partners and encourage everyone to commit to the work
4. Assess the resources of the partners
5. Carry out a risk assessment
6. Set goals and communicate them with all the partners
7. Define responsibilities and carry them out
8. Plan and write a script for the event
9. Acquire necessary materials
10. Create an online platform for selling tickets for the event
11. Market the event
12. Collect feedback

Tips:

- Shared set of values will make cooperation easier. Discuss these right at the beginning

Recognise the mutual benefits of working with other sectors

Example: Côté Sciences – Reaching out to other communities, Cap Sciences / Bordeaux, France

Goals
This tool will help you to:

- Offer small workshops outside of your institution for families that are not considered your typical museum audience
- Diversify your audience and reach people with a different socio-demographic background
- Familiarise teenagers and children with science and scientific/industrial professions
- Let the audience discover new things, give them incentives
- Use play to bring the target audience closer to scientific culture
- Generate an interesting social mix within the audience, between different neighbourhoods, backgrounds, or families

Communication strategy:

- Distribute flyers, especially at places where you find your target groups (e.g. at schools and youth centres)
- A tip is to contact teachers relevant to your theme – the biology teacher when your theme is wildlife – and ask to advertise your event in their classes
- Use social media (Facebook)
- Contact the town hall or local council to publish your event on their website and in the city magazine
- Contact local papers to promote your event

Outputs:

1. Creation of a fun/entertaining event
2. A new audience offer based around professional and personal discovery
3. Creation of new connections between the visitors and the associations

Measures for success:

- Number of visitors
- Social mix of the participants (ask your audience where they come from, which neighbourhood or city)

Tips:
- Take pictures and publish them in a Facebook or Instagram album to create more engagement
- Encourage participants to share their own photos on social media
- Give yourself enough time. Some partners/associations get booked up quite far in advance (especially public institutions)

Process/ To do:

1. Identify a theme
2. Define the objectives, the target audience, the budget and the date
3. Create a timetable and implementation plan
4. Identify partners and associations that have common objectives or links with your theme and ask them to collaborate.
5. They will each present a workshop or a stand at the event alongside you. It is important both yours and their objectives are coherent
6. Design, print and distribute flyers
7. Organise meetings with the partners to discuss the programme and their propositions
8. Conceive your own stand(s), and plan how to decorate the space to create a certain atmosphere (e.g. music, background noises according to the theme)
9. Create a map of your space with all the workshops (an option would be to organise the workshops in a certain order or give the audience an incentive to visit every workshop, i.e. by collecting stamps at each workshop/stand they receive a small souvenir at the end)
10. The day of the event or the day before:
    a. Set up the stands with the partner associations at your event site
    b. Instruct your facilitators
11. After the event: dismantle all the stands, make a quick summary of the event, get feedback from your facilitators and the partner associations, collect lessons learnt

Resources needed

Time	Money	Energy
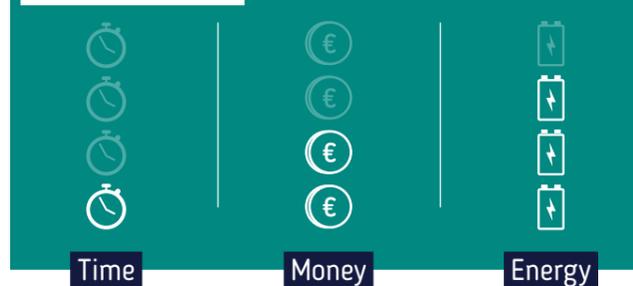
Working with limited resources

Example: When there is one team member, Chester Beatty Library / Dublin, Ireland

Chester Beatty's Creative Lab for Teens, projection mapping workshop with Maker-in-Residence © Trustees of the Chester Beatty Library

Goals
This tool will help you to:

- Introduce new programmes and innovation to your team on limited resources
- Find a way to bring this to fruition in the face of multiple challenges
- Learn from this experience for future reference
- Work with a Maker-in-Residence

Process/To do:

1. Understand the requirements needed from the maker as well as the organisation
2. Planning process – check what is needed to ensure smooth running of the project
3. Identify your local partners that can lend to the success of this project. Can the local maker community help?
4. Find a space for your maker after working hours
5. Identify the materials needed for this residency and check their availability and cost
6. Check the availability and cost of 10 x 20k ASNI projectors in your country
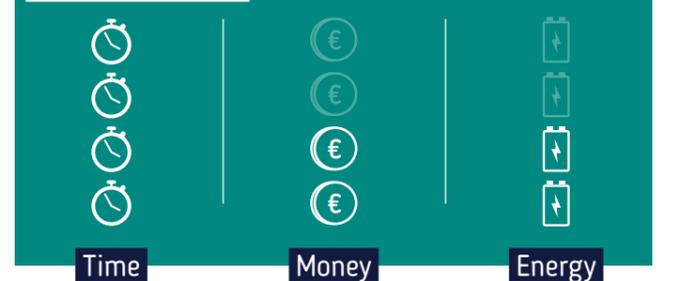7. Budgeting

Measures for success:

- First institution in your region to host projection mapping
- Use of your films and documentation by other organisations as an example of best practice
- Interest of the local maker community
- Citation of your project as good case study

Resources needed

Time	Money	Energy

Communication strategy:

- Email, face-to-face meetings, Skype, phone, clear communication
- Inform local makers of this residency and invite them to collaborate
- Include information where possible e.g. website, Facebook, Twitter, etc.
- Thank partners before, during and after
- Film and document the event to share with wider networks

Outputs:

1. Projection mapping installation in your institution
2. Maker-in-Residence in place in your institution
3. Connection and collaboration with local makers and arranged training in projection mapping
4. Film and documentation of the event to share with wider networks
5. Documentation of the process, available for the public

Tips:
- Keep communication channels open via Twitter, Facebook, email, phone, etc. as this helps when faced with challenges such as sourcing equipment
- Do not give up in the face of adversity – there are creative solutions. When these have been exhausted, think of alternative ways of how you can work with projection mapping, i.e. smaller scale rather than large scale

INSTITUTIONAL TOOLS

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Change your approach to data

Example: Open Your Data, Metropolitan Museum of Art / New York, USA

Goals

This tool will help you to:

- Demonstrate that your institution is dedicated to sharing cultural heritage information as widely and freely as possible
- Encourage and empower the wider creative economy to take advantage of the value of your shared cultural heritage
- Gain exposure to new ideas for engagement with your collection, without the expense and risk to your institution

Process/ To do:

1. Conduct a feasibility study to answer the following questions
   a. How much content does your institution 'own'?
   b. How much of your institution's collection is in the public domain?
   c. How much money do you currently make from the licensing of your public domain and/or 'owned' content?
   d. How much money are you spending on the enforcement of your current licensing regime?
   e. Are the cultural sensitivities associated with your content, or a real or implied commitment by your institution to prevent inappropriate reuse of content in your care?
   f. What is the state of your object data? Is it in a database format that is exportable, intelligible, and reusable?
   g. Are there existing data standards to much your object data can be mapped?
2. Develop a data map of current metadata and data structure of your selected object to an exportable, sharable, intelligible format. Ideally target existing data formats
3. Change your terms of use, Internet Protocol (IP) regime, and website functionality to support unencumbered use of your institution's digital media assets and metadata
4. Identify a hosting strategy for your data. This could be a dataset published on a variety of platforms, or a proper Application Programme Interface (API) that provides search, filtering, and faceting functionality
5. Develop a schedule for update of your shared data from your source data sets
6. Modify your written policies of your website to grant explicit permission to reuse your content for any purpose, including commercial use

Resources needed

Time | Money | Energy
from ⏱ to ⏱ | from € to € |

Communication strategy:

- Keep communication on the plan minimal until it is launched
- The launch of public dataset should be accompanied with a press release at minimum, and ideally some sort of celebratory hackathon-type event

Outputs:

1. Per-object identification of objects for which the images and data are available for re-use
2. A clear explanation on your website (i.e. 'terms of use') that identifies images and data are free for re-use, including commercial re-use
3. A link on each page of the object to download a data set for that object in a standard format
4. Features that permit downloading of multi-object datasets (images and metadata, e.g. from search pages)
5. A dataset of all open objects (images and metadata), available for download either from your institution's website, or via a third-party site (e.g. GitHub, archive.org, etc.)
6. An API that allows robust searching, faceting, and downloading capabilities for images and metadata
7. Events which celebrate and promote re-use of your content

Measures for success:

- The number of people accessing and downloading your data
- The amount of re-use of your data
- The number of projects where your images data appears
- The economic impact of re-use of your data by commercial enterprises
- The number and quality of new ideas flowing back into your organisation
- The number of additional online platforms presenting and redistributing your content

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Diversify your income streams

Example: Commercialise your skill set, Cap Sciences / Bordeaux, France

Goals

This tool will help you to:

- Develop and increase skills and creativity of your employees
- Offer museum-related skills and knowledge to external clients
- Provide professional development opportunities for museum staff: through external experiences, new challenges, and contact with other clients and sectors, the employees increase their and/or develop new skills, knowledge and creativity
- Recognise museum staff can often offer more added value in comparison to specialised agencies as they offer a unique set of skills and expertise that you do not find elsewhere
- Infusion of new knowledge
- Improve the image of your museum
- Self-generated revenues

Communication strategy:

- More important than a communication strategy is a strategy of trust. Base your commercial activities on image and references
- Build strong interpersonal relationships as they are very important for this
- Mention your services when talking to clients, partners, other institutions or people

Outputs:

1. A more diverse and increased skill set
2. Additional income
3. Valorisation of human capital (it creates value if a client pays for someone's expertise)

Process/ To do:

1. Identify your skills (as a team and as an institution) and identify what you have that others have not
2. Compare with the market
3. Start small with easy tasks and small services to grow a reputation
4. Embed the services in your DNA, mention it when communicating with clients, partners, other people or institutions

Measures for success:

- The turnover (20% of the revenues)
- The sector of the projects (for example, are the projects within strong industries?)

Resources needed

Time | Money | Energy

Tips:

- You need to be able to separate between commercial and cultural activities and have two different accountancy streams
- Have confidence
- Celebrate successful projects internally as a team

Invite external decision makers into your museum

Example: Invite a politician to visit your museum for a day, Finnish Museums Association / Helsinki, Finland

Goals
This tool will help you to:

. Connect with local and national politicians
. Keep contact with politicians that are important for your institution
. Educate politicians about the role of museums and the significance of museum work
. Make politicians advocates for museums

Process/ To do:

1. Identify the most interesting politicians from your perspective
2. Plan the visit, programme of the day, etc.
3. Invite the politician and agree on the date of the visit. Politicians are busy; invite them well in advance. If your first choice is unavailable, think of a second choice
4. During the visit, try to make the politician participate in actual museum work as much as possible (planning a future exhibition, cataloguing, etc.)
5. Share the event on social media
6. Stay in touch with the politician after the visit and maintain your relationship

Tips:
. Think about what kind of message you want to convey to the politician

Resources needed

Time   Money   Energy

Communication strategy:

. Website
. Social media (Facebook and Twitter)
. Press release

Outputs:

1. Relationships between museum staff and local decision makers
2. Better understanding of the contents and significance of museums and their work by local politicians
3. Promotion of the museum by local politicians
4. Positive media coverage

Measures for success:

. Feedback
. Media coverage
. Change of the politician's view on museums, e.g. more discussion of museum related issues in council meetings

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Use maker culture to engage museum staff with innovative processes

Example: How to collaborate with a Maker-in-Residence, Chester Beatty Library / Dublin, Ireland

Projection mapping installation, Chester Beatty Library. Maker-in-Residence programme, Chester Beatty Library as part of the Creative Museum project © Trustees of the Chester Beatty Library

Goals
This tool will help you to:

. Create access to the digital collections
. Co-curate a digital installation in a public space
. Encourage staff and visitors to view the collections in a different way
. Demonstrate to staff and visitors the possibilities of digital engagement

Communication strategy:

. Internal communication with Director, Head of Collections, Education Officer, Digital Curator
. Use the public newsletter to flag the residency for general public
. Document the residency and add to YouTube, etc.
. Continuous Twitter and Facebook communication throughout the residency (two weeks before and after) for digitally engaged audiences
. Communicate residency to museum partners and at conferences

Outputs:

1. Maker-in-Residency in your institution
2. Projection mapping installation held in your institution

Measures for success:

. Positive response by the curators and senior management
. Positive response by public
. First Maker-in-Residence in your region
. Repetition of the Maker-in-Residence

Process/ To do:

1. Identify the expectations of the maker and museum
2. Identify the required tools and materials of the maker and check availability in the museum or from a third source
3. Invite Head of Collections, Digital Curator, Director and other key members of staff to provide information for Maker-in-Residence, e.g. introduce the collections to the maker
4. Provide a space for the Maker-in-Residence to work in (access) during their time
5. Create a welcoming environment in your institution for the maker
6. Provide access for maker to approach key staff when queries relating to the collection arise
7. Plan the installation of the equipment, check health and safety issues, etc.

Resources needed

Time   Money   Energy

Tips:
. Keep communication channels open via Twitter, Facebook, email, phone etc. as this helps when faced with challenges such as sourcing equipment

Partner with a leading institution for a national celebration

Example: Refugee Week in association with Counterpoint Arts, The British Museum / London, UK

Goals
This tool will help you to:

- Work in partnership with an established partner
- Enable your museum to be part of a nationwide event: e.g. Refugee Week
- Share resources (money, time and staff)
- Harness the power of a nationwide media and social media activity
- Bring a new audience into your museum
- Invite new contributors into your museum
- Raise awareness of a particular cause
- Be part of a bigger movement
- Celebrate success within your institution
- Invite different interpretations of your collection
- Create a positive energy in and around your museum

Communication strategy:

- Ensure the event is promoted as widely as possible on the museum's website and the partner organisation's website
- Agree shared goals and messages for communicating the event including website, social media and press releases
- Share social media platforms and co-promote the event
- Share images of museum, artists and performers

Outputs:

1. Successful and professionally organised event
2. Increased visitors to your museum
3. A different profile of visitor to your museum
4. Use of shared social media platforms to promote the event
5. Establishment of your museum's role within a national event/celebration
6. Establishment of a major new partnership at institutional level

Process/ To do:

1. Allow a six-month lead time to plan the activity and the programme
2. Find community partner and nationwide activity which matches your museum's aims and ambitions
3. Agree budgets and responsibilities
4. Put in place a contract or memorandum of understanding
5. Notify senior management of planned activity
6. Organise staffing and security for the event including volunteers
7. Create a logistics checklist
8. Organise Audio Visual (AV)
9. Plan the programme
10. Plan marketing campaign
11. Write risk assessments
12. Invite any funders or stakeholders to the event e.g. Arts Council, Department of Culture Media and Sport
13. Closer to the event: a. Finalise staffing arrangements / b. Refreshments for volunteers and performers / c. Organise a staff briefing
14. Evaluate the event and collect feedback after the activity
15. Share any particular stories with senior management
16. Allow time for key personnel to debrief

Measures for success:

- Positive response by visitors, contributors (e.g. performers and NGOs) and senior management
- Positive press coverage of the event
- Number of visitors on the night
- Increased social media engagement
- Museum is viewed more positively by different audiences
- Event is repeated and is a fixed feature in the annual calendar of events
- Acknowledgment of the contribution of the event by senior management within the museum

Tips:

- Be realistic
- Manage expectations, it is very easy to say 'yes' but think about the implications in relation to staffing and resources
- Be clear about the shared goals of the event during the initial planning meetings
- Ensure staff are not spread too thinly and you have back up in case people call in sick on the day
- Ensure the partner is aware of their responsibilities during the event

Resources needed

Time	Money	Energy

Raise funds for development

Example: External money for development purposes, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

Goals
This tool will help you to:

- Get financial support from companies
- Generate extra income to develop your museum projects
- Identify companies willing to support your museum
- Ensure companies are aware of the potential return on their investment

Process/ To do:

1. Do your research. Look for stakeholders and companies which may have some common interests with your institution
2. Figure out how to create a win-win situation
3. Identify what your institution has to offer for the sponsor as (added) value for money. This could be free tickets, marketing to new groups, a good reputation, free use of space, visits behind the scenes, volunteering opportunities, etc.
4. Identify what you would like the company to contribute? Do you want a financial contribution, services or goods?
5. Produce a short presentation of your creative project and invite the chosen company to a meeting. The presentation could be a video or a traditional PowerPoint
6. Invite the company to your museum so that they can see what they are investing in
7. Dress in a way that fits with the dress code of the company
8. Present your idea succinctly: get to the point quickly without too much talking

Resources needed

Time	Money	Energy

Communication strategy:

- Create a convincing presentation
- Contact companies via emails or phone calls, preferably via word-of-mouth or personal recommendation rather than cold-calling

Outputs:

1. Financial support to accomplish a creative project
2. An agreement in place with a third party

Measures for success:

- An agreement in place with a third party
- Enough financial support to realize your project
- Successful implementation of the funded project attracts more visitors and a new target group

Tips:

- It is easier to ask for goods and services than cash
- Success depends on people – and how you succeed in your communication with the person you have a meeting with

Create a platform for sharing innovation within the museum

Example: 'I love cultural heritage' – a call for proposals for the valorisation of cultural heritage, Istituto per i beni artistici culturali e naturali (IBC) / Regione Emilia Romagna, Italy

Goals
This tool will help you to:

. Support the collaboration between museums and schools in developing and carrying out a joint project

. Foster the acquisition of transversal key competences as set out by the *Lifelong Learning Reference Framework: learning to learn* by pupils

. Develop social and civic competences

. Create a sense of initiative and entrepreneurship

. Encourage cultural awareness and expression

. Show the potential of heritage education in terms of raising and maintaining motivation, innovative cross curricular approaches, school and community links

Process/ To do:

1. Guarantee sufficient funds

2. Provide an online system for the submission of the applications

3. Launch the call for 'I love cultural heritage'. This call is addressed to museums and schools and invites them to submit project ideas for the valorisation of a site or an object belonging to the cultural heritage of the regional area

4. Nominate the jury for the evaluation of the applications

5. Ensure the online system is ready to receive submissions

6. Nominate the jury for the evaluation of the applications

7. Design training and support actions to support the funded projects. Examine and evaluate the applications

8. Carry out the projects during the following school year with the active participation of the young students

Measures for success:

. Participation of the students

. Emotional and intellectual involvement of the students

. Successful partnership between schools and museum

Resources needed

| Time	Money	Energy

Communication strategy:

. Circulate the call and promote the brand 'I love cultural heritage' with your institution

. Document all funded projects on your website

. The projects choose different media to document their work (video, audios, films, etc.) and this also becomes part of the communication strategy

Outputs:

1. Multidisciplinary, multicultural, and intergenerational collaboration among different partners

2. Peer education

3. Openness to new initiatives and future implementation

4. Use of new technologies

5. For the students: to be protagonists of the promotion of cultural heritage of their territory and develop their soft skills

6. For teachers and cultural operators: to exchange ideas and educational practices

7. For schools: to use museums and cultural heritage as active learning places

8. For cultural institutions: to strengthen the link with the local community and develop innovative communication with the collaboration of young students
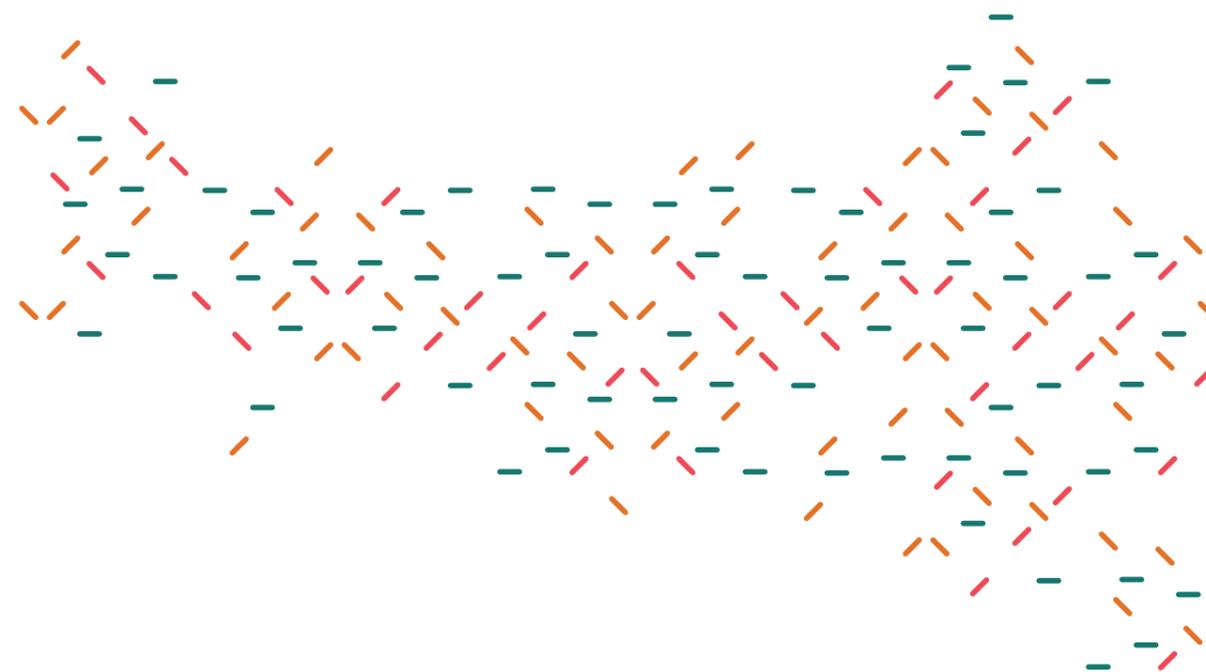
. WHAT NEXT?

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.

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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 The Finnish Labour Museum, Tampere, Finland www.werstas.fi/?lang=en

P. 13 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 14 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 15 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no

P. 18 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no

P. 19 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/

P. 20 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 21 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 24 Metropolitan Museum of Art, New York, USA
www.metmuseum.org/about-the-met/office-of-the-director/digital-department

P. 25 Cap Sciences, Bordeaux, France www.cap-sciences.net

P. 26 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/

P. 27 Chester Beatty Library, Dublin, Ireland www.cbl.ie

P. 28 The British Museum, London, UK http://refugeeweek.org.uk/refugee-week-at-the-british-museum/

P. 29 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no

P. 30 Istituto per i bene artistici culturali e naturali (IBC), Regione Emilia Romagna, Italy
www.ibc.regione.emilia-romagna.it