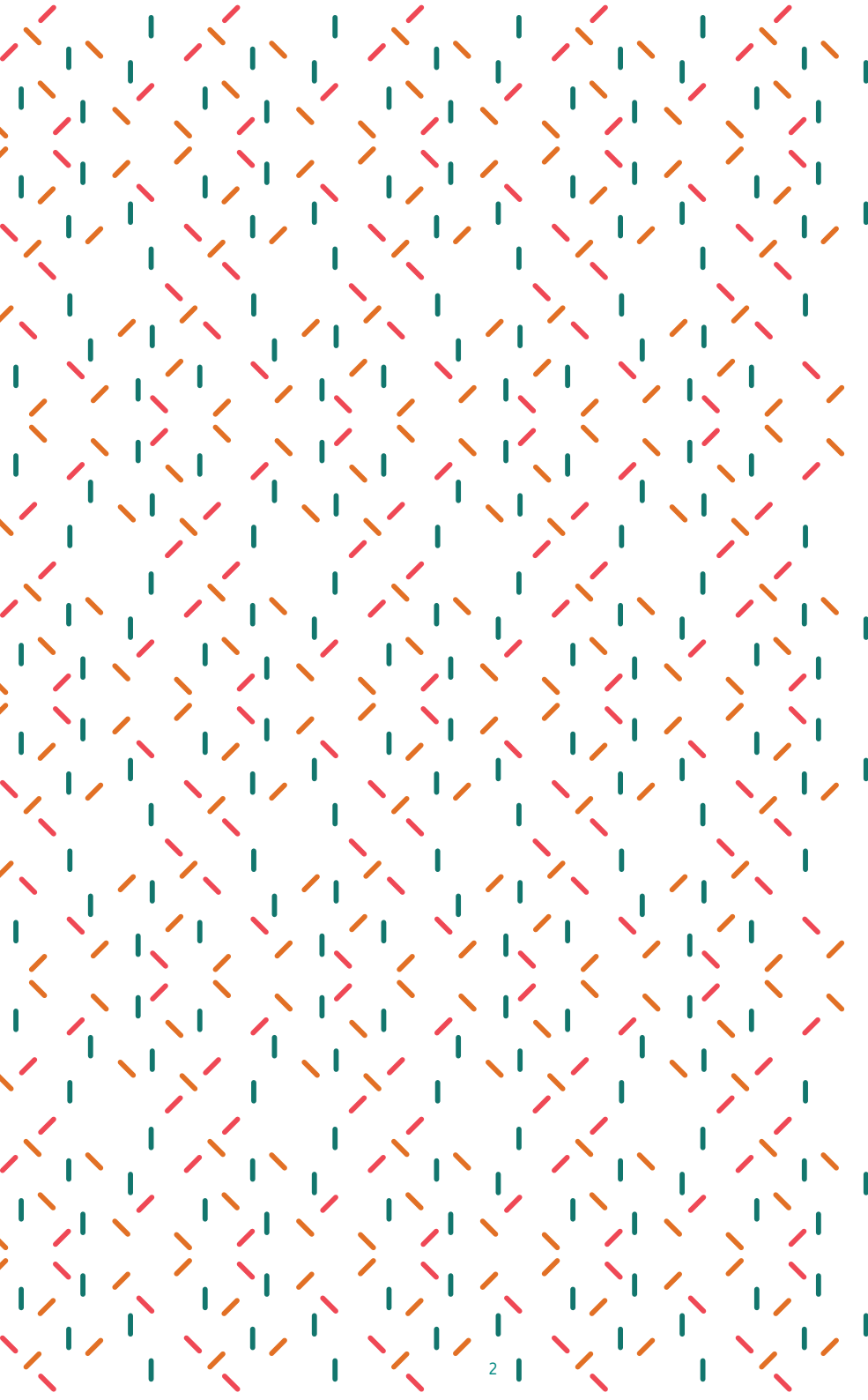




– THE CREATIVE MUSEUM –

Analysis of selected best practices
from Europe



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. CREDITS

Written by Jo-Anne Sunderland Bowe, Heritec Limited

Edited by Jenny Siung, Chester Beatty Library

Coordination by Cecile Marsan, Cap Sciences

Graphic design by Lou Graphisme

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Executive Summary

The Creative Museum project is about opening museums to meet people, to speak with each other and become inspired by the collections in an innovative way.

The project has been designed as a space for prototyping, experimenting and documenting new ways of collaboration between people with different backgrounds, between organisations from different sectors, developing new ways of engagement with audiences and new ways of learning from each other.

The Creative Museum project is experimentation in itself; it is a space for projects where people have the space to make mistakes.

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

The best way to make a museum come alive is to use it!

. THE CREATIVE MUSEUM:

ANALYSIS OF SELECTED BEST PRACTICES FROM EUROPE

- INTRODUCTION

The Creative Museum 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 shift in museum learning 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 will be encouraged to learn from each other; test new ways of interacting with audiences; create partnerships; share practices and experiences, as well as disseminate the processes and outcomes.

- BACKGROUND TO THE CREATIVE MUSEUM PROJECT

The Creative Museum project seeks to explore and inform the connections between our cultural organisations and their communities by capitalising on the emergence of new and democratising digital technologies and innovative practices. Seeking to extend the language of engagement through the medium of accessible, customisable, and personal experiences, the project sees museums as dynamic learning environments in which staff and visitors can use accessible tools to explore and reason about collections in new and creative ways. “Museums have graduated from the mere display and presentation of collections to the creation of experiences that respond to their visitors’ evolving needs and expectations” (Roussou et al 2015)¹.

¹ Roussou, H et. al (2015)

In 2016, engaging audiences in the museum is all about personalisation, this could be about experiences within the museum or how visitors construct meanings from the collections. It represents an ideological shift from “welcoming all vs welcoming each”², where visitors are seen as individuals not just part of different socio-demographic groups such as families, young adults and school children. Museums have developed new languages to define their visitors, using new terms to define them, they might be ‘urban, open-minded, active adults’ for example. Museums are opening their doors and diversifying their audiences, inviting their visitors to respond in their own way to collections, and to do these things they need to find different tools to achieve this. One of the ways of doing this is via digital technology.

Digital technologies pervade modern life and the computing power at the fingertips of the average consumer today vastly outweighs the power of supercomputers from the 1960s. The potential for this technology to affect delivery of information and entertainment has never been more significant. More buzzwords of recent times in museum practice are digital engagement and digital storytelling, but as Jasper Visser informed us in 2012 “there is no such thing as digital storytelling. There’s only storytelling in the digital age”.³

Many museums have long been proactive in the search for a role for digital concepts within their walls, from information kiosks, to animated panels, to sound-and-light augmentations of exhibition spaces, to engineered simulations of large-scale phenomena.

However, the production of these experiences has tended to be somewhat costly and the result of complex supplier relationships with professional software companies. With the increasing miniaturisation and attendant cost-saving of customisable technology there is now a groundswell community of inventors who have at their disposal a tremendous potential for digital expressivity.

Equally important has been the effect of the economic downturn across Europe. The Creative Museum project recognises the impact of this downturn and the loss of employment has inspired both individuals and communities to empower themselves to co-create, engage, set-up their own local initiatives,

² Dilenschneider (2015)

³ Visser, J (2012)

to develop and showcase a variety of skill sets and aims to harness this creativity, provide a platform to share best practice and encourage initiative taking entrepreneurship within the cultural sector.

This project explores the potential and value of personal impact on a small-scale and seeks to connect the Maker Community, digital industries and academia with museums and museum practitioners to break down barriers, open the doors of the museum and explore new ways of interpreting collections.

- WHAT DO WE MEAN BY ‘CREATIVE’, THE ‘CREATIVE MUSEUM’ AND ‘CREATIVITY’?

There are many definitions of creativity and what it means to be creative. If you ask a room of museum professionals the question, “are you creative?” some will shake their head vigorously thinking that ‘creativity’ and ‘being creative’ is about the able to make and produce. They might think of ‘creative professionals’ such as artists or musicians. However, many will nod and agree, thinking of all the ways that they are required to ‘be creative’ in their jobs, with budgets, programming, collections, relationships, and so on.

A quick online search produced this definition of creativity: “The ability to transcend traditional ideas, rules, patterns, and relationships to create new ideas; originality or imagination.”⁴

Within the museum sector, professionals, primarily those engaged with learning and audience engagement but also in collections management, are required to think ‘creatively’ on a day-to-day basis and to look outside the sector for inspiration, collaboration, partnership and for funding.

In a ‘Creative Museum’ the visitor the visitor engages with the collection, the building, and the people to make or create something. The Creative Museum project is about opportunity; doing and making; experimenting and innovating; making connections; opening up museums; learning; concrete results and interpreting collections.

⁴ Definition: www.dictionary.reference.com

. SUMMARY

OF THE ANALYSIS OF BEST (OR GOOD) PRACTICES

The case studies included have been collected by each partner and provide a snapshot of activity across Europe, from the partner countries – Croatia, Finland, France, Ireland, Italy, the Netherlands, Norway and the UK. Throughout the project's duration we will collect further case studies and examples from our networks from across Europe and worldwide. This analysis is a springboard for discussion within the project partnership team, to share via our dissemination networks (the museum, creative, digital and Maker communities), to enable us to assess current attitudes, pinpoint types of projects and activities. It is designed to be create a flavour of the current state of play from selected countries and we acknowledge that the examples are by no means exhaustive, that there is a tremendous amount of fantastic work being carried out by museums within Europe and further afield. The Creative Museum project encourages feedback and participation from the museum, digital and Maker communities through social media (Facebook, Twitter, blogs and video diaries) and our dissemination activities, such as conferences and seminars.

For the purposes of the Creative Museum project, we recognise all types of museum, gallery, science centre, heritage and archaeological site within the project.

We created a framework for the case studies, asking contributors to define their project within the following categories:

Type 1 Workshop / project / one-off event:

Workshop, short project or one-off event where visitors come and make / create something or engage with the collection facilitated by a member of museum staff, educator or specialist such as a Maker or an artist.

Type 2 Dedicated spaces:

Spaces within a museum dedicated to creativity where visitors can participate in creative processes. These can include spaces with specialist facilities and technology such as FabLabs (Fabrication Labs), MediaLabs, Living Labs or Digital Spaces. These are often seen as places for free experimentation.

Type 3 Co-curated exhibitions, partnerships and collaborations:

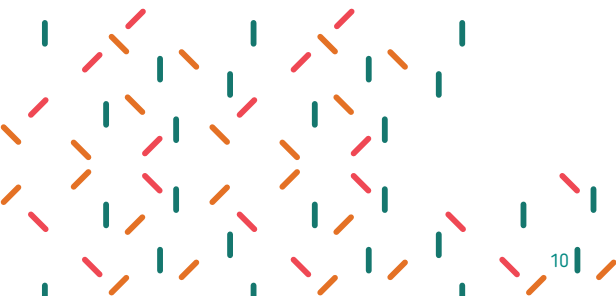
Visitors engage with the museum over a period of time, work collaboratively with museum staff (for example on an interpretation project); co-curated exhibition, display, dedicated piece of technology. Often the museum works with an external partner to enable this collaboration.

Type 4 Re: mixing the museum:

Visitors to the museum 'remix' the museum by taking over spaces in the museum, reinterpreting collections by working as active agents in the process with curators and museum staff.

Type 5 "Permission-free"

Visitors "do their own thing" and respond to the collection without the involvement of the institution.



Summary of case studies

Here is a summary of the case studies included in in this analysis by type:

Type 1 Workshop / project

Cap Sciences France	Project Poppy Day
Cap Sciences France	Project Virtual Reality Night
Chester Beatty Library Ireland	Project Chester Beatty's Creative Lab for Teens
Gallen-Kellala Museum Finland	Project Hackathon
Hat Works Museum of Hatting UK	Project title Making headway: Bringing Hatting Home
Language Museum / Taalmuseum Netherlands	Project Mobile Application Development
MAMBo (Museum of Modern Art, Bologna) / Museo d'Arte Moderna du Bologna Italy	Project Via Marsala 1-53
Metropolitan Museum of Art New York - USA	Project NYC Museum MediaLab Meetup - 3D Workshop Series
Museums of Lappeenranta Finland	Project Memory Workshop
Norwegian Centre for traditional music and dance in cooperation with Museums of South-Trøndelag Norway	Project Exhibition and Research Project (Dance)

Type 2 Dedicated spaces

The British Museum UK	Project Innovation Lab, Samsung Digital Discovery Centre (SDDC)
Cap Sciences France	Project 127°
Gallery Miroslav Kraljević (G-MK) / Radiona.org Croatia	Project 3 month residency / lab
Norwegian Oslo Science Centre / Museum of Science and Technology (Oslo Vitensenter / Norsk Teknisk Museum) Norway	Project Teknoteket Makerspace

Type 3 Co-curated exhibitions, pop-up museums, collaborations with visitors and interpretation of collections

Cap Sciences France	Exhibition T-Rex
Ecomuseums Italy	Project AgriCulture
Helsinki City Museum (HCM) Finland	Exhibition #flashback
National Museum of Deaf History and Culture/Museums of South-Trøndelag Norway	Project ARK4
Museum / institution: Østfold Museum / Halden historical collections (Østfoldmuseene / Halden historiske samlinger) Norway	Exhibition Halden 350 / "We, the privileged"
Printing and art print making museum (Museo della Stampa e della Arte) Italy	Exhibition The Technical Museum

Museum Rotterdam Netherlands	Exhibition Real Rotterdammers – Wat are we making/doing now? (Echte Rotterdammers – Wat maken we nou?)
Museums of South-Trøndelag (MiST) / Sverresborg Norway	Collaboration Tractor and Engine Club
Technical Museum (Tehnicki Muzej) / Radiona.org Croatia	Collaboration Exhibition and workshops series with Radiona.org
Tower of London UK	Programme Nightcrawlers
Zaffiria Centre (Centro Zaffiria) Italy	Project Digital engagement project “Nove in Storia”

Type 4 Re:mixing the museum

Derby Silk Mill UK	Project Re: Make the Museum
Museomix France	Project Museomix
Museum of Technology Finland	Project The Museum as a Neighbourhood Living Room
TRACES / Espace des Sciences Pierre-Gilles de Gennes / ESPCI Paristech – PSL University France	Project La science: une histoire d’humour

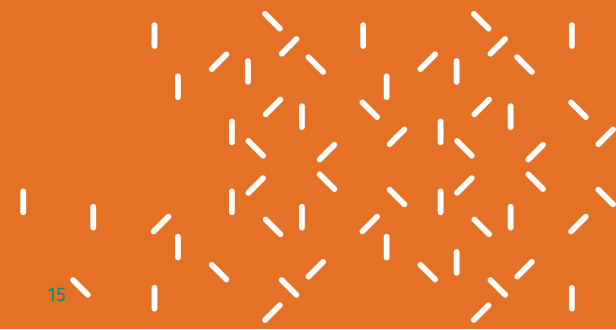
Type 5 “Permission-free”

Metropolitan Museum of Art (and others) USA	Project Museum Hack
Rijksmuseum Amsterdam Netherlands	Project Rijksstudio Award
Palazzo Madama Italy	Project “Born into Art”
Various institutions in Paris France	Project SMV / un Soir un Musée un Verre (an evening, a museum, a glass)

The purpose of these categories is an attempt to define different 'types' of visitor participation and to assess the balance between the museum's input and visitors' activities. These types have been created to try and place each case study within a perimeter that can easily be referred to. In *the Participatory Museum* (2010), Nina Simon also refers to 4 categories (contributory, collaborative, co-created, and hosted) and lays out a framework for participation. Within the Creative Museum project we do not imply that one level or type is better than the other. We recognise that each organisation is different, and that there are different types of project and various levels of participation.

Contributors were also asked to select a particular category for their case study from categories including: Maker-in-residence; Maker Faire/Fare; Maker Spaces; FabLabs; HackerSpaces; hackathons; MediaLabs; digital engagement; software design and application development; craft and design projects; pop-up museums / exhibitions; interpretative techniques / interpretation; health and well-being. We also invited contributors to suggest other terms as appropriate.

These terms were suggested to encapsulate some of the new vocabulary associated with the type of project and programmes with the Creative Museum project. Some of these terms require further explanation and are illustrated below.



- GLOSSARY OF TERMS

Digital engagement:

Digital engagement in museums has an incredibly broad sphere of activity and is a rapidly expanding area within museum practice. It can include anything from a museum website, social media, online collections, digitisation, interpretation, mobile applications and e-learning tools. Increasingly it has become more about attracting and connecting to modern digitally savvy audiences with their ready-to-hand tools.

Makers and Maker Faires/Fares:

The Maker culture represents a technology-based extension of the Do-It-Yourself concept, concerned with physical objects and the creation of new devices. Typical interests include engineering-oriented pursuits such as electronics, robotics, 3-D printing, and the use of computer numerical control tools, as well as more traditional activities, such as metal-working, wood-working, traditional arts and crafts. The first Maker Faire was held in 2006 in San Francisco. See www.makerfaire.com/makerfairehistory.

Maker Spaces, MediaLabs and FabLabs:

The rise of the Maker culture is closely associated with the rise of hackerspaces, FabLabs (Fabrication Labs) and other "maker spaces", of which there are now many around the world. Many museums are building specific spaces within their environments dedicated to the type of creativity inspired by maker culture. The Maker Map is a directory of Maker spaces around the world including those located in museums: www.themakermap.com

Makeathon:

A makeathon is an intense period of design and creativity usually lasting three days. During that time, teams of people with diverse skills are challenged to innovate, design and prototype.

Hackerspaces / Hackerthons:

A hackathon (also known as a hack day, hackfest or codefest) is an event in which computer programmers and others involved in software development and hardware development, including graphic designers, interface designers and project managers, collaborate intensively on software projects. See www.hackdaymanifesto.com and www.medium.com/hackathons-anonymous/wtf-is-a-hackathon-92668579601#.5rbabmtdi. Museums host hack days to generate content and new ways of engaging with collections.



Hackathon © Gallen-Kallela Museum, Finland



. KEY FINDINGS



Cross-sector partnerships / cooperation

Museums need to look outside the sector to create partnerships and foster collaboration. Many of the case studies include partners from the academic community, communities of Makers and hackers, technology specialists, engineers, enthusiasts, and healthcare providers.

Communication

It may seem obvious but regular communication is key to successful partnerships and relationship building. Unfortunately this is not always possible; people can be difficult to get hold of as they might have other priorities and not everyone uses the same means or methods of communication. Social media and digital communication apps have broken down some of the formality of language in communication, but is everyone in the partnership happy with using these methods?

Relationship building

To build successful partnerships you need to build successful relationships with the people you are working with. Relationship building takes time, as it can take time for stakeholders to get to know each other and to trust one each other. Be prepared for a bumpy ride.

Finding a common language

Museums, visitors, and specialists all 'speak' different languages and it is difficult to find a common ground. Sometimes finding the common ground is a case of trial and error.

Challenging visitor perceptions

Museums are increasingly willing to open their doors, to expose their organisation to different methods of engagement and interpretation, but the visitors themselves do not always feel comfortable with this shift in the dynamic. It can take time to break down barriers.

Challenging the museum

The value of working in collaboration with a visitor to co-create, to engage, to re-interpret is not always seen in the same way by all museum staff. Often curatorial staff can be reluctant to share ownership of collections with

visitors, but increasingly the expertise of non-curatorial staff in understanding collections is being recognised.

Ownership

Who takes ownership of the project? Who does the project belong to? Who is it for? Who owns the copyright? How are roles and responsibilities within the project divided and understood?

Programming

Collaborative projects create opportunities for new activities and programmes within the museum.

Reaching new audiences

Museums want to reach out to new audiences, to build relationships with their local communities, and create a positive image of the museum. These new audiences might include young adults, the under 5s, the elderly or millennials (people born in the 21st century).

Using technology

Using technology carries risk. Equipment breaks down; the Internet connection is slow; visitors' smartphones are not using the most current operating system; the session is oversubscribed. Technology can be great when it works but disappointing when it fails. Managing expectations is key when using technology.

Finding the right tools for the job (and matching them to the audience)

A piece of equipment, which might seem easy to use for one person, can be complicated for another person. A piece of fabrication equipment might create fantastic results but be too time-consuming for an 8 year-old to sit and use. It is important to find the right tools for the job.

Free software

Many of the projects presented have made use of open-source and free-to-use software, encouraging the sharing of outputs.

Maintaining focus and relevance (to collection)

It is easy to get away carried, to lose focus, to forget the mission and purpose of the museum and its collection.

Funding

Working across different sectors brings new opportunities for funding for new activities, projects and initiatives.

Planning

Good projects start with clear aims and outcomes. Give yourself time for planning and assess the amount of resources (money, work force or equipment) you might need. Look at project management tools (e.g. SMART - Specific, Measurable, Achievable, Realistic, Time-bound) when setting goals.

Time / timings

Whatever happens, there never seems to be enough time, so be realistic when setting your goals for the project. If timings slip, what can be scaled back or delivered at a different time? Be realistic.

Being prepared for surprises

Expect the unexpected, be open-minded and willing to adapt. Show flexibility and agility to move with the project.

Sustainability

Look beyond the initial project or activity to understand how the work can be sustainable - through scaling up (or down), or working with different groups.

. CASE STUDIES

- TYPE 1 WORKSHOP, SHORT PROJECT OR ONE-OFF EVENT

Cap Sciences France

Project: Poppy Day

Project summary: In April 2015, over the course of one weekend, 6 science centres across France built six robots - one in each city - with the help of their audiences. The robots were Poppy robots, an open source and 3D-printed android designed by the INRIA (Institut National de Recherche en Informatique et Automatique) lab in France. At Cap Sciences (a science centre located in Bordeaux), to avoid focusing only on the technical construction of the robot, several creative activities were associated with the building of the robot.

The goal was to involve the audience in contributing to the making of resources for the science centre, and allow them to discover multiple possibilities offered by the open source approach.

www.c-yourmag.net/post/2015-04-02/bordeaux-des-chercheurs-inventent-poppy-le-premier-robot-modulable-%C3%A0-imprimer-en-3d



Cap Sciences France

Project: Virtual Reality Night

Project summary: During one evening at Cap Sciences, visitors were engaged in the topic of virtual reality (VR) through several means, involving creativity and personal interrogations. For example, visitors were invited to use and test the Oculus Rift headset (a device for viewing 3-D) or make Google Cardboard VR (virtual reality) headsets for use with their own smartphones.

The event aimed to go beyond the traditional conference/presentation format and offer a more playful and creative experience; attract new audiences, in particular 15-25 year olds; to provide a memorable experience of virtual reality, stimulate reflection (ethical, economic, social questions) on this new way of perceiving the world and to provoke new conversations and actions on the topic of virtual reality.

www.nuitdeschercheurs-france.eu/BordeauX2015



Animation workshop for the Creative Lab for Teens © CBL

Chester Beatty Library Ireland

Project: Chester Beatty's Creative Lab for Teens

Project summary: The Chester Beatty Library holds a collection of rare books and manuscripts from the Islamic Asian, East Asian and European world. Chester Beatty's Creative Lab for Teens is the first in-house club set-up for teens aged 12-17 years and was established in January 2014. The programme was originally set-up with the advice of the City of Dublin Youth Service Board www.cdysb.ie/. Young people are encouraged to both participate as well as contribute to the programme which includes monthly workshops (lasting over 3 hours). The club has two designated coordinators who specialises in youth work as well as art/craft/design. Each month a specific theme is selected based on temporary and permanent exhibitions in the Chester Beatty Library and/or a related theme e.g. animation, STEAM, robotics, book-making, electronics, craft, etc. The Library and coordinators work with teens to programme future events through feedback sessions at each event (over a hot chocolate break). The Library has formed partnerships with a number of local organisations: TOG Maker Space, Science Gallery Dublin, Festival of Curiosity, to deliver the sessions. It is paramount that the teens are empowered not only to participate but also to feedback and lead workshops.

www.cbl.ie/Education/Book-workshops.aspx#Creative_Lab_Club

Gallen-Kellala Museum Finland

Project: Hackathon

Project summary: The Gallen-Kallela Museum is a small cultural historical museum dedicated to preserving and keeping relevant the heritage of the well-known Finnish artist Akseli Gallen-Kallela (1865-1931). The Gallen-Kallela hackathon was a two-day "hack marathon" in February 2015 during which a group of interested people worked together to create a series of digital responses to Akseli Gallen-Kallela's heritage, making use of the museum's collections and digitised collections information. The event included out of hours visits in the castle-like museum Tarvaspää, guided tours to the permanent exhibitions, familiarising themselves with the museum's information assets behind the scenes, and good catering.

The event produced a number of different outputs: new Wikipedia entries, a graphic novel, a mobile application and a piece of research. The outputs were participant led. The event was cost-effective yet meaningful for the participants. The museum was supported by a number of external partners including Hack Your Heritage - Hack4fi, Open Knowledge Finland, AvoinGLAM working group and Wikipedia Suomi.

www.gallen-kallela.fi/en/



Participants at the first Gallen-Kallela Hackathon
© GKM

Hat Works Museum of Hatting UK

Project: Making headway: Bringing Hatting Home

Project summary: Hatworks, a museum located in an old mill in Stockport, is the UK's only museum dedicated to the hatting industry, hats and headwear. *Making Headway: Bringing Hatting Home* was a project delivered between April 2013 and November 2014. It consisted of a series of public hat making workshops, a professional milliner development programme, a catwalk show (which was put on during Adult Learners' Week) and two selling exhibitions. The exhibition of hats, which were created for the catwalk show, were put on display at Hat Works as part of the Making Headway temporary exhibition programme. The museum collaborated with a number of external partners who had different perspectives which 'made wonderful things happen.' The museum focused on delivery with a number of key audiences - young people, particularly those defined as 'NEETS' (not in education, employment or training), adults with mild to moderate mental ill health and the over 50s.

www.stockport.gov.uk/museums

Language Museum (Taalmuseum) Netherlands

Project: Mobile Application Development

Project summary: The Language Museum (Taalmuseum) in Leiden opened in 2015 and is dedicated to language and its use. The museum has a strong digital component. In 2015 the museum partnered with Avans University of Applied Sciences to develop ideas for language-related apps with students from the Multimedia Design Department. The best apps were presented during a public event from the museum and may be produced in the future.

www.taalmuseumleiden.nl/

Blog about the presentation of the concepts (*in Dutch*):

www.taaljournalist.wordpress.com/2015/04/24/taalshow-3-de-digitaalshow/

MAMBo / Museum of Modern Art, Bologna (Museo d'Arte Moderna du Bologna) Italy

Project title: Via Marsala 1-53

Project summary: MAMBo - the Museum of Modern Art Bologna is a purpose-designed centre of modern and experimental art. The *via Marsala 1-53 project* explored the concept of the "city". The city of Bologna was a starting point for an investigation of its historical and contemporary features, leading to the creation of "emotional maps", and showed the multifaceted features of the city and different personal ways people to relate with it. Efforts were focused on via Marsala, as it is a street that links Bologna's heart with the University area. The project aimed to connect different generations of Bolognese citizens with temporary residents such as students who all live side-by-side in the city. MAMBo worked with pupils from the Alfred Panzani Middle School who were drawn from a range of diverse ethnic backgrounds. "Genus Bononiae - Musei nella Città" funded the project, as it was part of "Io amo I Beni Cultural", an initiative dedicated to raising awareness of the value of cultural heritage. The project also involved the Museo della Storia di Bologna to develop a sense of active citizenship.

www.viamarsala1-53.it



Metropolitan Museum of Art New York - USA

Project: NYC Museum MediaLab Meetup - 3D Workshop Series

Project summary: The Metropolitan Museum of Art, colloquially "the Met", located in New York City, is the largest art museum in the United States and among the most visited art museums in the world. Through a series of workshops or "3D Fundays", held at the museum, a group of museum visitors were taught how to use free, easy-to-use 3D software to turn physical objects from the collection into new digital creations of their own that they could 3D print. The MediaLab was interested in promoting 3D-related digital engagement to a wider audience, and learning about methodologies for teaching 3D tools to non-expert museum visitors. The aim of the workshops was to teach 3D modelling employing tools (Tinkercad) that were free, easy-to-use, and encouraged sharing of creations (Thingiverse). The meetings were promoted and organised using a shared meetup.com group.

3D Funday #2 Model Collection on Thingiverse:

www.thingiverse.com/met/collections/museum-medialab-meetup-3d-funday-2/



Making memory boxes © Museums of Lappeenranta



Scanning a sculpture

© Metropolitan Museum of Art NYC

Museums of Lappeenranta Finland

Project: Memory Workshop

Project summary: *Memory Workshop* was an exploration to one's own mind, memories and personal history using a variety of techniques from image training and museum collections. The project was initiated in response to the wealth of existing research that states the beneficial effects of arts and culture and health. This project aimed to bring this notion to museum practice and also develop a partnership with health and social services. The museum looked at developing new methods to work with existing audiences as well as gain new audiences such as retired people and companies. The museum also wanted to try out product development together with the audience.

The workshops (five evenings, one day during, two-week period) were aimed at making the participants notice the past in the present and find empowering elements in personal histories. The participants, as a result of the conversations and mental exercises, made the *Memory Box* on the last day of the programme. The boxes contained objects, pictures, documents and colours that depict the participants' life history. It is a kind of visual life story. With the help of the memory box the participants can share their stories with younger generations.

Norwegian Centre for Traditional Music and Dance in cooperation with Museums of South-Trøndelag Norway

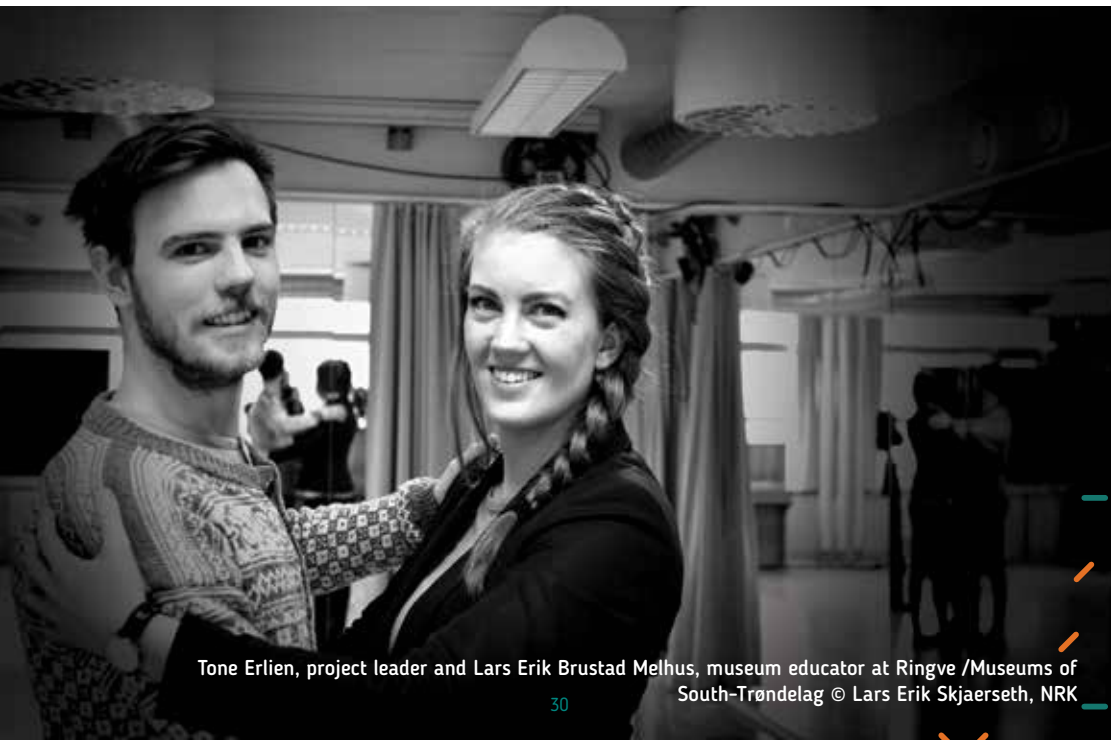
Project: Exhibition and Research Project (*Dance*)

Project summary: Over three years, the project will create three innovative and interactive dance exhibitions, accompanied by several larger events, at three museum venues in Trondheim, all part of the Museums of South-Trøndelag, Norway. These exhibitions will disseminate the large film archive at the Norwegian Center for Traditional Music and Dance (Sff) as well as promoting dance films proposed by amateur dancers in Norway and new creative film productions. In addition, the exhibitions will consist of interactive installations, text, poems, photographs, and room for dancing, and different methods for transmitting the embodied dance heritage from generation to generation and a broader audience. They aim to transmit kinaesthetic knowledge to new groups of audiences and use Trondheim's local dance groups as dancers, instructors and hosts.

www.facebook.com/#!/Museene-danser-Tre-interaktive-fortellinger-om-dans-449013941918024/?fref=ts

www.interaktivdansenformidling.wordpress.com/2015/11/04/testing-av-gammel-filmframviser-nytenking-rundt-bruk-av-gammelt-materiale/

www.nrk.no/trondelag/stiller-ut-levende-dans-pa-museum-1.12413326



Tone Erlen, project leader and Lars Erik Brustad Melhus, museum educator at Ringve /Museums of South-Trøndelag © Lars Erik Skjaereth, NRK

- TYPE 2 DEDICATED SPACES - DIGITAL SPACES, FABLABS, MEDIALABS, LIVINGLABS, MAKERSPACES

The British Museum UK

Project: Innovation Lab, Samsung Digital Discovery Centre (*SDDC*)

Project summary: The British Museum houses a vast collection of world art and artefacts. The SDDC offers a programme of schools and family learning sessions using Samsung digital technology to engage these audiences with the British Museum's collections. The Museum offers workshops and drop-in sessions every Saturday and Sunday, 52 weekends a year for families.

As part of this family programme, on one day per month the Museum schedules an *Innovation Lab*. This lab is a space in the programme where the Digital Learning Managers for the SDDC can experiment with new technology, new ideas and different approaches, and test these on the ground with the visiting family audience. To kick-start the *Innovation Lab* programme with energy and ambition, the Museum decided to seek out Makers, creative practitioners, artists and technology experimenters, to pitch for and deliver these sessions.

www.britishmuseum.org/learning/samsung_centre.aspx



Cap Sciences 127°

Cap Sciences France

Project: 127°

Project summary: Cap Sciences has recently opened a new space called the 127°, which comprises of a FabLab, a Media Lab and uses the Living Lab methodology (based on user co-creation and integrating research and innovation processes). The aim of the space is to have participants explore their own creativity, make and build prototypes and share their ideas. The 127° space was designed within the framework of the **Inmediats** national French project which aims to create equal access to science and digital tools; the project is focused on 15-25 years old. The desired outcome is to enable all adults and young adults explore their own creativity through the 6C postures: curiosity, creativity, conception, construction, communication and confrontation.

www.inmediats.fr
www.127.cap-science.net

Gallery Miroslav Kraljević (G-MK) / Radiona.org Croatia

Project: 3 month residency / lab

Project summary: Gallery Miroslav Kraljevic (G-MK) is an independent and non-profit contemporary art platform and gallery founded in 1986, dedicated to artistic and intellectual practices that question various phenomena of contemporary culture and society, especially those looking into the relationship between politics and aesthetics. Radiona.org started collaboration with g-mk

- the gallery offered a space for activities and Radiona was invited to create a residential lab @ g-mk for three months. The partnership with the museum will continue in 2016 through the joint-organised Hybrid Sound Festival in July.

www.g-mk.hr

Norwegian Oslo Science Centre / Museum of Science and Technology (Oslo Vitensenter / Norsk Teknisk Museum, Norway) Norway

Project: Teknoteket Makerspace

Project summary: The Oslo Science Centre/Norwegian Museum of Science and Technology is the largest science centre/museum in Norway with approximately 250,000 visitors a year. In June 2015 Oslo Science Centre/Norwegian Museum of Science and Technology opened a Makerspace, combining traditional technologies of woodworking, with modern technologies such as of digital fabrication. The museum will offer activities for the public on weekends and holidays and school programmes. The visitors should not leave the Makerspace without having created something concrete. It is important that the 'iPad generation' growing up today, find joy in creating themselves. Since opening, children have created amazing structures, created inventions with electronics or built imaginative vehicles that can run on a giant racetrack. Anything from hammer and saw on a carpenter's bench, soldering irons, innovative electronic kits, 3D printers and laser cutters are used.



Young people using the MakerSpace at Oslo Science Centre © Oslo Science Centre

- TYPE 3 CO-CURATED EXHIBITIONS, POP-UP MUSEUMS, COLLABORATIONS WITH VISITORS AND INTERPRETATION OF COLLECTIONS

Cap Sciences France Exhibition: T-Rex

Project summary: In 2014, Cap Sciences curated an exhibition on *T. Rex* dinosaurs. This subject is very successful at capturing the public imagination; there are films, cartoons, books, video games and a multitude of toys and children's products all relating to dinosaurs and the *T. Rex* in particular. The aim of this project was to involve the audience in the making of the exhibition, setting up a participatory process in which the visitors could contribute to the displayed works. It was therefore decided to make the first room of the exhibition a display of pictures drawn by children, as well as toys, books and other representations of the *T. Rex*. This part of the exhibition was created with content generated by or donated by the people of Bordeaux. Once the exhibition was open, visitors were invited to draw a *T. Rex* picture, scan it and send it to Cap Sciences. They could do it at home or during a visit to the exhibition. The visitors who got involved felt real ownership of the exhibition.



Ecomuseums, collections, archives and farmsteads of the Lodi district (Lodi) Italy

Project: AgriCulture

Project summary: *AgriCulture* is a network project, which created a multimedia disseminated ecomuseum, linking seven ethnographical and anthropological museums and collections. It built a thematic narrative and interactive displays in the different sites and created an experiential as well as educational itinerary in the territory.

A series of interactive stations and portable devices distributed in the various museums generate multimedia paths and multi-sensory experiences. Stunning enlargements on the most iconic objects of the various collections, hidden or invisible content to the naked eye, short films on ancient crafts and tools of the past, animations on the history and identity of the area, interviews with the people who gave life to the different realities, documentaries, reproductions of materials coming from private archives, soundscapes which characterise the activities of those places are in dialogue with each other, creating new points of view on the collections and the environments.

All multimedia contents were translated into more languages.

Starting from the bike paths, to the natural paths and the existing waterways, some routes have been identified and developed to move on the territory and reach the museums.

With *AgriCulture*, the collections of seven small museums give life to a large new dispersed museum with a contemporary character.

Helsinki City Museum / HCM (Helsingin Kaupungin Museo) Finland

Exhibition: #flashback

Project summary: Helsinki City Museum (HCM) will re-open as a new museum (in a new location and building) in 2016 with the aim that everyone has the opportunity to fall in love with Helsinki. HCM worked with a group of volunteers to develop a photographic exhibition, *#flashback*, with the museum. By working with a group of volunteers, the project has enabled museum staff to better understand the mindset of the target group



© Helsinki City Museum

Interactive screens at the Deaf Museum (c) Irene Dominguez Marquez

and has aided in the planning process of the new city museum. Museum staff also tried out different methods of co-operation and co-planning. The effectiveness of social media was tested as a channel of recruiting the group and of communication. The exhibition ran from January to April 2015.

www.helsinginkaupunginmuseo.fi/en/

National Museum of Deaf History and Culture (Norsk Døvemuseum) / Museums of South-Trøndelag (MiST) Norway

Project: ARK4

Project summary: ARK4 is a cooperation project between four Trondheim institutions in Norway: NTNU University Library; NTNU Computer and Information Technology (IDI); The Regional State Archives in Trondheim and Norsk Døvemuseum (National Museum of Deaf History and Culture) / MiST, while Digital Curation Unit R.C. "Athena", Institute for the Management of Information Systems, Athens, Greece is an international partner.

ARK4 seeks to create a virtual dialogue between the public and institutions that hold information. By exploring the use of innovative technology, it aims to disseminate knowledge from the past to a wider, younger audience. ARK4 intends to apply user-centric methods and collect fresh narratives, which it will then share with libraries, schools, archives, community organizations,

both locally and nationally.

www.norsk-dovemuseum.no

Østfold Museum Foundation / Halden Historical Collections (Østfoldmuseene / Halden historiske samlinger) Norway

Exhibition: Halden 350 / 'We, the privileged'

Project summary: Østfold Museum Foundation is a collective umbrella for a number of museums and archives in the Østfold County area. Staff from the Halden Historical Collections worked with local people to create an exhibition of 350 objects and their stories to celebrate 350 years of the city of Halden and with young people to develop a photo project #Me, portraits of youth in Halden in 2015. The project had two aims: to celebrate the anniversary of the town by renovating the city exhibition and to become more relevant and visible for the citizens of Halden, by involving them in co-curation. The museum wanted people to be proud of their town and a sense of ownership of their common history. The project has created collaboration within different parts of the museum and the feedback from the contributors and the local community has been positively received.

Exhibition blog:

www.halden350.no



One of the co-curators talk about "her" object in the exhibition © Østfold Museum Foundation (Østfoldmuseene)

Drop- In Museum 28 February 2015:
www.halden350.no/en-utstilling-blir-til/videosammendrag-fra-dropp-inn-museum/

Printing and Art Print Making museum (*Museo della Stampa e della Arte, Andrea Schiavi*) / Aedo Italy

Project: The Technical Museum

Project summary: The museum is housed within an old print works and many of the museum's volunteers used to work at the print works and have an emotional connection to the museum. The project was collaboration between the museum and Aedo. Working together with the museum staff, Aedo rethought the way to transmit knowledge held by museum staff and volunteers, through new languages and technological tools. The project consisted of updating the museum site, and integrating modern digital technologies with technical competencies of the museum staff. Visitors of all ages, using the touch screens, can experiment with a new digital approach to objects, supported by the help of the expert guides. On this occasion, digital technologies have truly proved to be extremely versatile in generating, managing and disseminating large amounts of information, and in making them appeal to multiple kinds of public audience. This is a modern, digital museum able to meet the needs and expectations of the new generation, without forgetting the irreplaceable presence of technicians. Therefore, all

operators and artists still remain the backbone of the structure.

www.demo.aedolab.com/ids/it-IT/object/show/3
www.museostampa.org

Museum Rotterdam Netherlands

Project: Real Rotterdammers – Wat are we making/doing now? (Echte Rotterdammers / Wat maken we nou?)

Project summary: Museum Rotterdam has a long history of participatory projects and co-creation with their audience. Their ambition is to be a modern city museum with strong ties to the local population. In a series of projects, the Museum Rotterdam examined what it means to be a real citizen of Rotterdam. In one of the projects they found that people from Rotterdam like to see themselves as hardworking. In the project 'Echte Rotterdammers – Wat maken we nou?' the museum worked with people from the city to research what people are making in the city, and encouraged them to be Makers.

www.museumrotterdam.nl/tentoonstellingen/wat-maken-we-nou

Sverresborg/Museums of South-Trøndelag (MiST) Norway

Collaboration: Tractor and Engine Club

Project summary: A collaboration which started in 2002 between a local club of enthusiasts 'Motorkameratene' (friends of engines), interested in old tractors and engines and the open air museum Sverresborg, has resulted in an annual event it, introducing new audiences to the museum, creating new activities in the events calendar and providing expertise in helping with collections care and management which would otherwise have been unavailable to the curatorial staff.

www.sverresborg.no/english/
www.motorkameratene.no



Tractor Day at Sverresborg "Little grey Fergie" is popular, both to sit on and ride on © Sverresborg

Technical Museum (Tehnicki Muzej) / Radiona.org Croatia
Collaboration: **Exhibition and workshops series with Radiona.org**

Project summary: Technical Museum 'Nikola Tesla', was established in 1954 in Zagreb and follows in the tradition of the great science and technology museums of the world. It is the most visited museum in Croatia. The museum organises educational, study, informative and occasional exhibitions, lectures and panel discussions on popular science, as well as playrooms and workshops. The collaboration between the museum and Radiona.org began in 2012 when Radiona.org was invited by the museum to start a collaborative project by organising a part of their education programme (2013), which included a series of workshops (with international and domestic makers) and one exhibition per year. Exhibitions so far have included: SOUNDArt / BIOArt (May 2013); Sound Hybrids / Creative Sonology; (May 2014) and Gaming Playground (May 2015). International workshops organised within the museum have included: Circuit Bending by Claude Winterberg (Switzerland), Mini MyCophone by Saša Spačal & Mirjan Švagelj (Slovenia) and Alwin Weber's Creative Circuit Bending (Germany). There has also been series of workshop for children titled "Blink! Blink!" by Deborah Hustić.

www.tehnicki-muzej.hr/en/



Nightcrawlers' is fine (c) Tower of London / Historic Royal Palaces



Sound workshop for children ©
Radiona.org

Tower of London (Historic Royal Palaces) UK
Project: **NIGHTWATCHERS**

Project summary: Nightwatchers is a unique after-hours experience at the Tower of London, which asks questions about the nature of state surveillance and the fine line between privacy and security. Taking the emergence of the Elizabethan spy network – in which the Tower played a central role – as its starting point, it takes participants on a journey from the past to our contemporary world.

The aim of the project was to attract a new audience: London-based, culturally curious audience, primarily though not exclusively 25-40 years old, to offer an immersive, sector-leading learning experience through immersive and creative technology; and to enable participants to make personal connections between the past and their world today.

www.hrp.org.uk/nightwatchers

Zaffiria Centre / Centro Zaffiria Italy Project: Nine Histories (Nove in storia)

Project summary: This project was initiated in response to two problems: museums with small collections and seasonal visitors – either tourists visiting in the summer months or schools visiting in the winter, and when visitors of that museum are mainly seasonal, either tourists visiting in the summer months or schools visiting in the winter, and how you address these problems to create critical mass. Four years ago the museums of Verucchio, Santarcangelo and Bellaria Igea Marina in the Rimini area of Italy began a process of visitor engagement through the development of joint projects and online products. They had few resources for their operation, and in recent years a strong need for networking emerged to create a wider range of initiatives and strategies. The projects were carried out in teams involving both museum curators and the Zaffiria Centre, which provided its experience of technology mediation deriving from twenty years of media education.

Technology and interactivity posed new questions to the curators of the collections: how to start a dialogue with online visitors and arouse interest and curiosity, how to find good stories to listen to and share? The collaboration encouraged staff to work in a team with colleagues based in other museums and experiment with developing different narratives through a series of projects.

The project generated tangible outputs: an e-book connected to a puzzle, a video game and a common website became the places where the museums involved commenced a dialogue with visitors.

www.noveinstoria.it

- TYPE 4 RE: MIXING THE MUSEUM

Derby Silk Mill UK

Project: Re:make the Museum

Project summary: Derby Museums placed participation at the heart of its project to redevelop the Silk Mill, considered to be the site of the world's first factory. *Re:Make the Museum* invited audiences to become co-producers and Makers, co-designing and manufacturing fixtures and fittings onsite to make a prototype Museum of Making. Through co-production and human-centred design thinking approaches over a 10-month period, people were actively involved in conceptualising, designing and making furniture, object displays and fittings for the Silk Mill ground floor prototype Museum of Making. They used fully-fitted workshops and contributed thousands of volunteer hours. Participants worked with the staff team and Makers-in-Residence architects, product designers and artists. This was an open process that also formed the public programme for visitors.

www.derbysilkmill.tumblr.com



Website produced by the museums involved to share stories



Re:Make began to run workshops during the week and gradually increased the numbers of sessions, bringing in schools and local companies as well © Derby Museums



Museumix at the Musee des Sports, Nice 2015
© Museumix Azur

Museumix France Project: Museumix

Project summary: Museumix is the first international cultural makeathon that mixes skills and insights. Museumix is a gathering of mediators, tinkerers, designers, developers, graphics, designers, communicators, artists, writers, and scientists at the heart of a museum to experiment and connect together. Museumix is a three-day creative sprint to invent, design, prototype and test innovative museum installations with new technologies. Museumix takes place every year in a different museum including countries such as France, UK, Belgium, Mexico and Canada. Since 2011, 26 museums have been museumixed and 10 museumix local communities have been created as a result.

www.museumix.fr

Museum of Technology (Tekniikan Museo) Finland Project: The Museum as a Neighbourhood Living Room

Project summary: The Neighbourhood Living Room looks at how a museum can build a more dynamic and participatory audience relationship. The vision is that a museum can be integrated as a part of the community and act as a living room for citizens. The methods used are based on applied arts,

community theatre, applied music education, social media, mobile technology and cultural production. Art based methods will work as a tool for promoting communal spirit between residents and as a driving force for a unique city life based on the original elements of the district.

The Museum as a Neighbourhood Living Room is a three-year project and it aims to make The Museum of Technology (the only general museum of technology in Finland) more approachable for local residents, particularly young adults. The project has been realised together with Helsinki Metropolia University of Applied Sciences (with students mainly from arts and technology programmes) and The Neighbourhood Residential Association Artova. The biggest challenge so far has been in the challenging of attitudes and perceptions of students involved in the project with museums and museum interpretation.

www.metropolia.fi/en/research-and-development/projects/the-peoples-smart-sculpture/



TRACES / Espace des Sciences Pierre-Gilles de Gennes / ESPCI Paristech – PSL University France

Project: **La science: une histoire d’humour**

Project summary: La science: une histoire d’humour was a 100% crowd-sourced exhibition about science and humour. The entire content of the exhibition was provided by the users/visitors. The exhibition opened as an empty space without content or objects. At first, researchers were asked to bring jokes and drawings hanging on the doors of their labs, and share them with the public. This was then shared with the wider general public, and all the events were advertised with a “Come with your joke!” claim. The exhibition continued to grow until the final day, when the public were asked to take home the jokes and leave the exhibition empty again. The project was developed within the science-culture centre (ESPGG) of a leading research university, ESPCI, and addressed a mix of lay public and professionally driven communities.

www.espgg.org

www.groupe-traces.fr

- TYPE 5 “PERMISSION-FREE”

Metropolitan Museum of Art (and others) USA

Project: **Museum Hack**

Summary: Museum Hack crafts museum experiences for people who do not like museums by breaking down and remixing the facets of museum culture that fail to engage those visitors. By challenging the way institutions approach interactivity, engagement, tours, and events, Museum Hack aims to show museums how to connect visitors with collections and with each other, all while having fun in the museum space.

Museum Hack appeals primarily to a millennial audience by making museums and exhibition spaces engaging and active. That being said, they have found that audiences of all ages get excited when the museum becomes a proactive, engaging space for them.

www.museumhack.com

Palazzo Madama Italy

Project: **Born into Art**

Project summary: At the time of discharge from hospital after birth, every child receives a health kit and the Cultural Passport. The Culture Passport provides free access to the museum throughout the first year of the child’s life. It also contains information and guidance to facilitate families visiting the museum with children.

Families are invited to choose an artwork or place and to take a picture that, once home, may be printed out and attached to the passport as a souvenir of the museum visit. Families may also share photos on the museum’s social network platforms with the hashtag #naticonlacultura.



Mother and child at the Palazzo
Madama © Palazzo Madama

The project is a collaboration between the following partners: the Palazzo Madama, Sant'Anna Hospital in Turin, Fondazione Medicina a Misura di Donna, Fondazione Fitzcarraldo, Torino, and Associazione Torino Città Capitale. The model has already been adopted by two museums in Naples and will be rolled out to other museums cross Italy.

www.nationlacultura.it

Rijksmuseum Amsterdam Netherlands

Project: Rijksstudio Award

Project summary: The Rijksmuseum in Amsterdam reopened in 2013 after a long renovation process of their main building. Before the reopening they launched an ambitious and innovative new website, which included the Rijksstudio: an online collection that allows everybody to use and remix the collection of the Rijksmuseum and curate their own collections. The Rijksstudio has been a great success, engaging hundreds of thousands of people in a new way with the collection.

After the launch of the Rijksstudio, the Rijksmuseum has run several projects to maintain interest of their general public with their website the. They have partnered with DIY marketplace Etsy to encourage people to sell their creations based on the collection in the Rijksstudio and over the last 2 years have organised the Rijksstudio Award competition with the call-to-action "Make your own Masterpiece!" The Rijksstudio Award is an annual design competition hosted and organised by the Rijksmuseum in Amsterdam. The competition invites the general public to use the collection of the Rijksmuseum, which is available in high resolution and open license online in the Rijksstudio, to create new creative designs. A jury of renowned designers and curators selects 10 finalists and 3 winners. The final award comes with a 10,000 Euro prize. The greatest challenge so far has been to maintain interest in the competition.

Rijksstudio Award 2015:

www.rijksmuseum.nl/en/rijksstudio-award

Rijksstudio Award 2014:

www.rijksmuseum.nl/en/rijksstudio-award-2014

Various France

Project: SMV / un Soir un Musée un Verre (an evening, a museum, a glass)

Project summary: Every week, a meeting is organised in the evening, to satisfy curiosity for culture, art and history, together with a drink or a dinner. The aim of the meeting is to gather amateurs and curious people in a different cultural place, and have a drink together. An evening, a museum, a glass and a common line of conduct: usability. The goal is to find "in real life" a community of culture, exhibitions and museums online, and extend the discussion thanks to social networks. Every week the programme is available online and on social networks. Since the project is open to all, it does not succeed its mission if a group is created in advance as this is an open event available to a wide variety of people. To-date the project has about 5000 followers on Facebook and Twitter and more than 200 events have been organised.

www.smv.paris

. FINAL THOUGHTS

One thing that is clear from the case studies gathered here is the incredible and diverse creative approaches that museums are taking to engage with new audiences, particularly young, tech-savvy millennials. But what is also significant are the ways in which museums are opening their doors to engage with their visitors, inviting new partners to explore collections to create daring collaborations, taking risks, developing spaces for creativity and creative pursuits and learning from other sectors including arts, academia, healthcare, technology and Makers. The case studies and examples of best practice only just scratch the surface of some of the stimulating and thought-provoking work that is happening in the sector. It is also clear that museums are operating in a dramatically and rapidly changing environment. New projects are coming on board all the time, and new spaces are opening out.

Our challenge throughout the duration of this project is to keep abreast of these developments, as a partnership to challenge professional practice, share our experiences and to maintain awareness of the multitude of opportunities and projects that exist and which are continuously being developed.

Jo-Anne Sunderland Bowe, Director, Heritec Limited, February 2016

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Creative Europe - 2014-2020 supporting Europe's cultural and creative sectors: http://ec.europa.eu/programmes/creative-europe/index_en.htm

Creative Europe Framework supporting Europe's cultural and creative Sectors: http://ec.europa.eu/culture/index_en.htm

Europe 2020 Strategy : http://ec.europa.eu/europe2020/index_en.htm

The Learning Museum Network : <http://www.ne-mo.org/about-us/the-lem-network.html>

. CREATIVE MUSEUM PROJECT PARTNERS

France: Cap Sciences (*Project Coordinator*)

Contact: **Cecile Marsan**

Croatia: Radiona Hackerspace

Contact: **Deborah Husic**

Ireland: Chester Beatty Library

Contact: **Jenny Siung**

Italy: Istituto per i bene artistici culturali e naturali (*IBC*)

Contact: **Margherita Sani**

Italy: STePS

Contact: **Pier Giacomo Sola**

France: MuseoMix

Contact: **Juliette Giraud**

Finland: Finnish Museums Association (*FMA*)

Contact: **Pauliina Kinanen**

Norway: Museums of the South-Trøndelag (*MiST*)

Contact: **Ann Siri Hegseth Garberg**

UK: Heritec Limited

Contact: **Jo-Anne Sunderland Bowe**

In addition, the project partners will be assisted by two external expert advisors, Don Undeen, former Senior Manager of MediaLab, Metropolitan Museum of Art, New York, USA and Jasper Visser, Inspired By Coffee, Netherlands in the development of the training programmes and delivery of dissemination events.



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CREATIVE
MUSEUM

Young people at the Teknoteket Makerspace
© Norwegian Oslo Science Centre
/ Museum of Science and Technology