

– CREATIVE MUSEUM –

TOOLKIT

Connecting to Communities

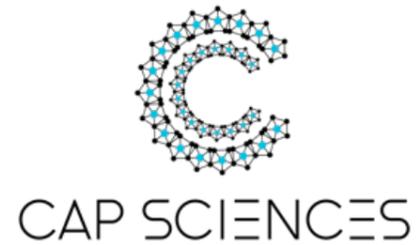
CONTENT

. CREDITS	4
. INTRODUCTION	6
. WHAT IS A 'CREATIVE MUSEUM'?	7
. THE CREATIVE MUSEUM PROJECT	7
. HOW TO USE THE TOOLKIT	8
. CONNECTING TO COMMUNITIES	9
INDIVIDUAL TOOLS	11
Tool #1: Identify and find local communities of your museum	12
Tool #2: Build bridges with the targeted community	13
Tool #3: Find a common language and explore mutual benefits	14
Tool #4: Provide training opportunities for young people	15
Tool #5: Provide opportunities for your communities to learn new skills	16
Tool #6: Join a community invested in museums and innovation	17
TEAM TOOLS	19
Tool #7: Invite the maker community to run workshops in your museum	20
Tool #8: Go outside of your comfort zone!	21
Tool #9: Host an event for your target community	22
Tool #10: Consider museum staff as your first community	23
Tool #11: Co-curate events and exhibitions with your communities	24
Tool #12: Work in partnership with the local community to create temporary displays	25
INSTITUTIONAL TOOLS	27
Tool #13: Empower your communities	28
Tool #14: Crowdfund to engage a new community	29
Tool #15: Find partners who are already connecting with your target communities	30
Tool #16: Turn your target community into decision-makers	31
Tool #17: Acknowledge your communities as experts	32
Tool #18: Set-up a shared Facebook event page to connect to your target community	33
. WHAT NEXT?	34
. THE CREATIVE MUSEUM PROJECT PARTNERS	35
. APPENDIX : LIST OF WEB REFERENCES	36

. CREDITS

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

THE CREATIVE MUSEUM PROJECT PARTNERS



EDITORIAL

Framework and conceptual development:
The Creative Museum project partners

Content editors:

Jenny Siung and Jo-Anne Sunderland Bowe

Copy editors and proof-readers:

Jenny Siung and Jo-Anne Sunderland Bowe

Coordinators:

Hannah Zajic, Noémie Lemaire, Cécile Marsan

Design:

Lisa Ratto / Lougraphisme

CRÉDITS PHOTO

Photographic copyright lies with the contributing museum or institution unless otherwise stated.

. 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 *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.

. CONNECTING TO COMMUNITIES

by Juliette Giraud, *Museomix*

Connecting to communities means above all to cooperate.

Cooperation for a museum 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. The communities to which museums open to are not merely gathering points of individuals, but rather organisations that carry out a collective task, coordinate their actions and share their fruits.

Here is an example from the natural world which we can use in this context. In the hive, foraging bees harvest pollen and nectar to produce honey and connect with their environment and report what their community needs. While foraging, they also contribute to pollination, another form of cooperation with other communities. In a museum, a community mascot or champion can be likened to the foraging bee.

To connect with communities, become the foraging bee in your museum, spread your wings, thrust yourself towards the unknown and forget everything.

In order to connect to communities, museum organisations should first of all identify which segments of the community they want to address or get in contact with, because each segment will require a different strategy and offer. The museum will have to find alternative ways of making itself known to that specific group and create a communication plan appropriate for that group.

This *Toolkit* offers a series of 18 inspiring tools that will help you to connect and to cooperate with communities that you would like to touch, inspire or get involved in your programmes.



Identify and find local communities of your museum

Example: Go to where the communities are, Metropolitan Museum of Art / New York, USA

Goals

This tool will help you to:

- Develop relationships with communities that can lead to creative engagements in your institution
- Make connections with individuals, members and leaders of the target community
- Understand the needs of the communities your institution wants to engage with
- Get you out of your 'institutional mind-set' and into a more open, honest connection with your institution's constituents

Resources needed



Communication strategy:

- It is best at this point not to heavily promote these activities as 'institutional' work
- Posting on personal social media, in accordance with the norms of the target community, is beneficial

Outputs:

1. New friendships
2. New ideas
3. A shared 'vision document' that expresses the natural synergies of your communities

Measures for success:

- Numbers of community members you know personally, such as, their names, interests, their level of interest in your institution, etc.
- Do your community/institution encounters lead to increased enthusiasm on all sides for new ideas about possible joint activities?
- Are you enjoying yourself? Or is this too much pressure for you?

Process/ To do:

1. Identify the community you want to engage with. Be specific: a community is not a demographic or statistic, but an identifiable group of individuals with some degree of shared interests, location, and/or history
2. Do your research. Identify leaders in the community, current issues, community publications, physical locations, meetings, etc.
3. Identify opportunities to join in the activities of this community. This may be at regular meetings, cultural events, festivals, workshops or via places of worship
4. If appropriate, contact community leaders before joining group events. If events are open to the public, just show up
5. Make friends. If you and/or your institution is genuinely interested in engaging with this community, take a genuine interest in the individuals of that community. Take every opportunity to learn new skills, ask questions, and build trust and mutual respect
6. Invite them to your space. On an individual, non-institutional basis (at first), invite your new friends to your institution. Offer a special tour, a meeting with a museum expert if possible, a behind-the-scenes peek if possible, etc. Have conversations and brainstorm what an interaction with this community might look like
7. Write up a vision document. Share this document with your new friends, and make sure you have a shared vision for the future of your communities. This vision should be broad enough that it is not a commitment to a specific activity, but an expression of the possibilities inherent in the intersection of that community and your institution

Tips:

- Are there any cultural sensitivities you need to be aware of before entering this community's own spaces?
- This is continuous work, part of a commitment to a strategy of real community engagement

Build bridges with the targeted community

Example: Working with a local maker community, Chester Beatty Library / Dublin, Ireland



Goals

This tool will help you to:

- Discover and connect with local makers
- Get identified by the local maker community
- Learn about maker culture
- Explore possible cooperation

Communication strategy:

- Clear communication
- Mutual respect and understanding with all involved
- Meet face-to-face where necessary
- Email, Facebook, Twitter, What's App, Eventbrite are useful to

Measures for success:

- Positive responses from the local maker community
- Number of participants attend in-house programmes
- Number of successfully implemented activities and events

Tips:

- To connect with the local maker community, attend maker events, regularly tweet and refer to them specifically, invite them to museum events, etc.
- Acknowledge makers wherever appropriate
- Keep things light and pleasant no matter what. If at first you do not succeed, there definitely is another way
- Getting to know local communities means adapting to their time schedule, be ready to do this outside working hours
- Be careful, you might like this!

Process/ To do:

1. Identify the objectives of a possible cooperation between your museum and the local maker community
2. Undertake preliminary research: search the internet, talk to existing contacts, attend events that may bring you in to contact with the maker community, invite them for a chat over coffee/cake and explore how possible collaborations may arise; define the best way to keep in touch with local makers. This can be over Twitter, Facebook, Meet-Ups, festivals, events, etc.
3. Identify the key figures within the community you need to make contact with. Find out what they are interested in, if and where they have an allocated space for their work, and if you can call in

Outputs:

1. In-house programmes for teens and adults incorporating workshops designed and delivered by makers
2. Regular blog for teens including the results of their work with local makers
3. Flyer for teen audience highlighting work with makers
4. Regular updates via social media: Twitter and Facebook targeting makers
5. Regular newsletter including information citing makers

Find a common language and explore mutual benefits

Example: Coffee morning for makers and museums, Finnish Museums Association / Helsinki, Finland



Coffee morning for makers and museums © Ilona Kempainen

Goals

This tool will help you to:

- Host a facilitated event for makers and museums to open dialogue
- Establish a connection with local makers
- Learn about maker culture
- Inform makers about museum opportunities

Resources needed



Outputs:

1. New contacts between museums and makers
2. New ideas for projects and activities

Measures for success:

- Numbers of participants
- Atmosphere and engagement during the event
- New ideas for cooperation

Process/ To do:

1. Community mapping (local makers and makerspaces)
2. Contact with email, phone or personal visit to makerspace/hacklab
3. Invitation to local makers and museum staff
4. Reserve a space and catering
5. Prepare an introduction
6. Request short presentations from makers and museums about their work
7. Facilitated or free discussion
8. Collect and share contact information for future cooperation

Communication strategy:

- After community mapping, contact makers and museums via email, email-lists, discussion forums, Facebook groups or pages, Twitter, etc.
- Form a contact information list for future cooperation, for example by using an attendance list

Tips:

- Ask the participants to bring handouts presenting their work (brochures, business cards, etc.)
- Find out in advance the work of participating makers and museums in order to facilitate the discussion

Provide training opportunities for young people

Example: Mini summer internships, Cap Sciences / Bordeaux, France



Mini summer internship with teenagers © Camille Llamas

Resources needed



Goals

This tool will help you to:

- Diversify and engage with your audience
- Provide opportunities for teenagers to deepen their knowledge and learn new skills
- Allow young people with diverse backgrounds to meet and create something
- Introduce young people to professionals and experts
- Reach young people that cannot go on summer holiday

Outputs:

1. A new programme for teens
2. Intellectual and personal discovery by participants
3. Meeting place and social activity for participants

Measures for success:

- Increased level of engagement with your audience
- Follow-up observation of the participants after the internship to measure the level of investment
- How much do they still know? How do they explain or how much do they talk about their project at the follow-up event?

Tips:

- Invite the participants to bring their lunch during the internship and have a communal picnic everyday
- Organise a last meal together for a convivial closing of the internship (on your account)
- Let the participants explain their project to their peers and younger children during the follow-up event
- The follow-up event helps the participants value (and evaluate) the work they produced during the week

Process/ To do:

1. Define a theme for the week
2. Create a timetable and implementation plan
3. Reserve a space large enough for 15 teenagers to create something
4. Contact schools and/or youth centres or similar institutions to arrange a meeting and speak to your target group to find participants
5. Establish a programme for the week
6. If you do not do it yourself, find a person to supervise and facilitate the week
7. Identify professionals/experts in the relevant field who are motivated, ready to volunteer, passionate, and know how to interact with young people (very important)
8. Once you find an expert, arrange a meeting to set a date and time for the internship and to provide support and training
9. Identify possible trips (e.g. museum exhibition) and book them
10. Organise a follow-up event (this can take place in your institution, but also in the context of an event that is related to your theme, e.g. the participants who created a drone during their internship presented their project at a drone festival)

Communication strategy:

- Face-to-face communication in relevant institutions (classrooms, youth centres, etc.)
- The teenagers can enrol directly or via email
- Communication should take place as soon as possible, even if the programme is not established yet, to allow enough time to register
- Ensure participants and their parents sign a written agreement to guarantee their attendance and engagement for the week

Provide opportunities for your communities to learn new skills

Example: Young carpenters building their own wooden cars, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway

Goals

This tool will help you to:

- Provide an opportunity for children to participate in a free five-day internship
- Allow children to try carpentry, learn to use tools in a fun and engaging way
- Introduce children to professional carpenters
- Develop inter-generational understanding
- Promote crafts and do-it-yourself activities
- Hopefully contribute to some long-term results: Inspire children to choose a practical education/crafts when they grow up

Process/ To do:

1. Identify who is going to work on the project
2. Create a timetable - when, how many hours a day
3. Find a large enough workshop space
4. Identify what you need to buy - tools and materials - and to provide for everything (every child got their own toolkit)
5. Make a building instruction and build a prototype
6. Prefabrication of some of the parts
7. Present the project on the website and posters
8. Decide who are going to answer questions from interested families, to take care of the registration and to facilitate the entire programme
9. Practical information for families - what kind of clothes to bring, packed lunch and a helmet for the race
10. Provide back-up materials including snacks and drink for breaks
11. Provide permission forms to take photographs from parents/guardians (to publish pictures of children)
12. Select facilitators and decide how many are required. Choose people who have the necessary skills to work with children. (We had a female carpenter and thought she was important to involve as a role model)
13. Identify possible activities to do during breaks
14. Organise the final event and make the certificates
15. Health and safety

Outputs:

1. A new programme
2. Participants make something to take away
3. Acquisition of practical skills
4. Acknowledgement of skills
5. Toolkits and practical instruction manuals for future projects



Communication strategy:

- Website and posters - focusing on the fun parts - build your own car and take part in a race
- Information to media during the week
- The communication has to take place in advance before the programme starts
- Request permission in writing from parents/guardians to allow photography of children. Photos can be used for marketing and information purposes

Measures for success:

- Satisfied children and families
- Demand for the programme to be repeated
- Interest of media
- The ultimate success will be that some of the children choose to be carpenters in the future

Tips:

- You need a workshop (open-air museums with historical buildings have workshops)
- Start every day with a theoretical introduction and a question - what are we going to do today? Then alternate between theoretical explanations and children's own practical work
- Buy good quality tools - and teach the children to take care of their tools and kits
- Give children the necessary help and instructions, but do not do the work for them. They should be proud to say: 'I have made this car myself'
- Encourage the participants to help tidy the workshop at the end of the day - this is part of being a carpenter
- Provide enough necessary breaks

Join a community invested in museums and innovation

Example: Join the Museomix community of your territory, Museomix / France



Musée gallo-romain de Fourvière, Lyon © Museomixaura

Goals

This tool will help you to:

- Be inspired with new ideas and innovative practices
- Test hands-on activities
- Broaden your professional network outside the museum sector (to include makers, innovators, architects, designers, technologists, developers, etc.)
- Join a community that is invested in museums and cultural practices

Process/ To do:

1. Identify the Museomix community of your region via museomix.com
2. Identify their activities and contact them
3. Take part in activities and meetings of the Museomix community of your region
4. Share your Museomix experience with your colleagues, friends and partners and invite them to join the Museomix movement



Communication strategy:

- Share your experience with your colleagues at the museum
- Invite them to participate as well

Outputs:

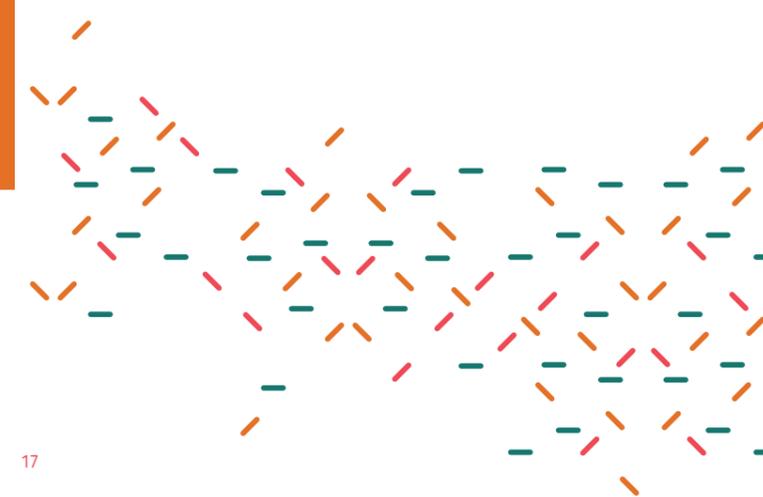
1. New contacts and networks
2. New ideas for hands-on and educational activities
3. Promotion of your museum to local communities

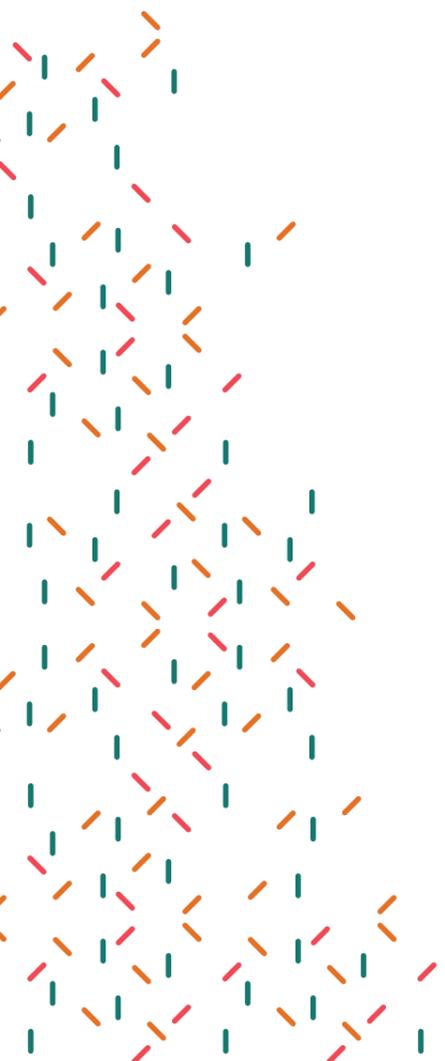
Measures for success:

- New partnerships established
- New educational programmes for your museum
- New audiences in the museum

Tips:

- If there is no Museomix community in your area/region, create one





Invite the maker community to run workshops in your museum

Example: Connecting to local maker community for in-house Creative Lab for Teens monthly programme of workshops, Chester Beatty Library / Dublin, Ireland



Chester Beatty's Creative Lab for Teens, Clockify workshop with Make Shop, Science Gallery Dublin © Trustees of the Chester Beatty Library

Goals

This tool will help you to:

- Design, develop and maintain a creative, innovative programme for young people aged 12-17 years provided by local makers
- Develop and maintain a programme that bridges the gap between museum, makers, facilitators, creatives and young people

Communication strategy:

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

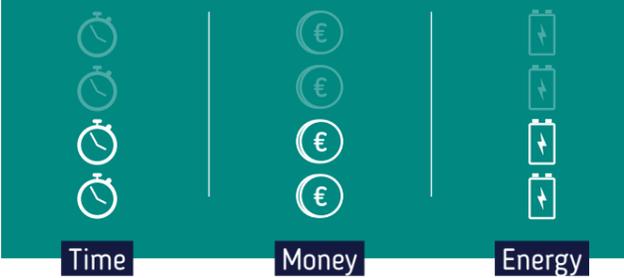
Outputs:

1. In-house programmes for teens
2. Regular blog for teens
3. Flyer for teens
4. A social media strategy using Twitter and Facebook
5. Newsletter

Measures for success:

- Recognition in the form of an ICOM CECA Best Practice Award
- Positive feedback from participants
- Continued engagement of makers
- Level of engagement via social media

Resources needed



Process/ To do:

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

Tips:

- Ask yourself the following questions: What do you need to know when working with young people? / What interests them? Can you bring creative collaborations with local makers and young people? / What will they respond to positively?
- Try and get funding from your city's Youth Service Board
- Keep things light and pleasant no matter what. If at first you do not succeed, there definitely is another way

Go outside of your comfort zone!

Example: Murder Mystery party in the museum, Cap Sciences / Bordeaux, France



Goals

This tool will help you to:

- Create an immersive event for and with your audience (e.g. a Murder Mystery party)
- Develop another approach to the exhibition that surpasses the traditional setting and adds something new and different
- Create a young and dynamic image for your museum
- Reach a new audience, a community of gamers

Communication strategy:

- Start your communication one month before the event
- Advertise the Murder Mystery party with flyers (distributed in bars, at the university, at gaming places, in cultural institutions) and on social media
- Create an event on Facebook
- Remind people to register online on your website
- As a post-event communication, send pictures of your event to the participants and post them on social media to reach people who did not come to the event, but attract them for the next time

Outputs:

1. New experience
2. New perspective on the exhibition
3. Visitors learn and have fun
4. New audiences

Measures for success:

- The number of participants
- The atmosphere and the engagement during the evening
- The reaction and feedback of the audience

Process/ To do:

1. Define the theme of the murder party and create a concept
2. Find a company that organises murder parties
3. Organise a first meeting, tell the company about your idea and your objectives of the event and give them access to the exhibition
4. In a second meeting, validate the scenario written by the company
5. Design the visuals for your event, print and distribute flyers
6. If you want to work digitally, design and develop the clues for your digital platforms
7. Prepare some decoration and scenography for your event (if you want)
8. The day of the event, prepare tables with numbers for each team, with a tablet or a paper with the clues, chairs and decorate

Tips:

- Even if you decide to use tablets or mobiles for your characters, prepare a paper version in case the tablets do not work
- Offer something to drink (for free or include free drinks in an entry price)
- Choose the day and time according to your audience
- Focus on the theatrical and spectacle side, really create an immersive event
- Although there are professional companies that can run these events for you, you can produce a nice Murder Mystery party with little resources
- Do not repeat this event too often, as it should stay something special

Host an event for your target community

Example: Annual Student Festival, Cap Sciences / Bordeaux, France



Resources needed

⌚	€	🔋
⌚	€	🔋
⌚	€	🔋
⌚	€	🔋

Time Money Energy

Goals

This tool will help you to:

- Create an event in collaboration with members of the target community of the museum
- Reach a new audience: students
- Combine scientific and artistic content to create an original and fun format to render scientific culture more accessible
- Present your makerspace to local students and increase awareness
- Provide different types of engagement: conferences, talks, exhibition, DIY-workshops, music, performances and/or food

Communication strategy:

- Start already with the basic communication (title and format of the event) in the first phase of the planning
- Communicate the event on the website of your institution, integrate it in the communication of your partners (and tab therefore into their audience), and use social media
- Create a Facebook event
- Distribute flyers at cultural institutions and places for students

Outputs:

1. Connection with the student audience
2. Diversification of your audience
3. Promotion of the makerspace

Measures for success:

- The number of attendees
- The social media statistics (how many people talk about it, (re)tweets, numbers of views)
- Ratio of cost-contact (attendance)

Process/ To do:

1. Meet the partners involved and create a concept, a programme, and a schedule
2. Define a focus of activities with the makerspace staff
3. Present your ideas to your partners and elaborate a budget
4. Define your content for mediation and a reverse planning for your event
5. Reserve the spaces that you need for this
6. Create a visual identity, define the communication plan and communicate your event
7. Start to produce your programme and organise the logistical checklist for the event

Tips:

- As the goal is to increase the value of your own resources, use your makerspace for the workshops, but you can also work with a makerspace in your city
- To attract this target group, you absolutely need a bar and drinks
- Entry should be accessible (e.g. free or €5 with one drink included)
- The programme should be open and flexible with no fixed beginning nor ending, and offer a number of activities. People should be able to attend the activities without being obligated to see all of them. They should be able to choose if they want to see the exhibition, participate in a workshop or sit and drink with their friends. They should be able to come and go during the event when they want

Consider museum staff as your first community

Example: Exhibition Learning Café, Finnish Museums Association / Helsinki, Finland



Resources needed

⌚	€	🔋
⌚	€	🔋
⌚	€	🔋
⌚	€	🔋

Time Money Energy

Goals

This tool will help you to:

- Gather museum professionals and other experts
- Learn about new exhibition contents and techniques
- Make connections with other professionals in museums and other fields
- Provide an opportunity for individuals and teams to share skills and expertise

Process/To do:

1. A few weeks in advance contact museum professionals and experts to identify their needs and expectations
2. Find out what is new and upcoming within the field
3. Design a programme of the event accordingly
4. Find experts to present their work and ideas
5. Plan how to use the hosting museum and its exhibitions as a learning environment
6. Prepare for registration and other administrative work, such as evaluation forms, etc.
7. Communicate before and during the event on social networks
8. Host the event
9. Evaluate the programme

Tips:

- Choose the theme of the event with special care so that it is related to current and upcoming topics
- Provide good catering

Communication strategy:

- Communicate the event on your website and with email-lists
- Tease to announce your event on social media like Facebook and Twitter
- During the event post regularly to keep your followers updated
- Communicate outcomes of the event

Outputs:

1. Participants learn from each other
2. Generation of new ideas for your work
3. Connections with colleagues

Measures for success:

- The number of participants
- The atmosphere and engagement during the event
- Results of feedback questionnaire

Co-curate events and exhibitions with your communities

Example: Creating events together with NGOs, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway



Sverresborg Trøndelag Folkemuseum events © Ann Siri H. Garberg

Goals

This tool will help you to:

- Work with a range of community partners: NGOs, sport clubs, dancing clubs, re-enactment groups, international groups, orchestras, theatre groups, engine clubs, groups focusing on different kinds of crafts: knife-making, knitting
- Create an event for new audiences
- Create win-win situations – each partner should feel it is positive for them
- Establish new partnerships and networks for further cooperation

Measures for success:

- Number of visitors to the event
- Positive response from visitors
- Positive media coverage e.g. newspaper reports
- Engagement via social media (comments, pictures, etc.)

Tips:

- Recognise that NGOs do a lot of practical work and bring skills to the partnership
- Be clear from the first meeting who is responsible for what tasks
- Draw up clear agreements and ensure everyone understands the financial risks and who is going to underwrite the risk
- Appoint one project coordinator/facilitator who will be in charge of the event/exhibition
- Word-of-mouth is a powerful tool – when other NGOs hear positive stories they will contact the museum and suggest collaborative projects

Process/ To do:

1. Do your research to find partners and invite them to the museum
2. Meet with the group to discuss the content of the event/exhibition – and make a timetable
3. Allocate museum spaces (indoor and outdoor for the activity)
4. Make plans and decide who is responsible for the different tasks
5. Make a budget – will entrance fees cover the costs? Do you need to apply for money from elsewhere?
6. Create a marketing strategy
7. If the project is large with financial risks you should have a written contract between the partners to be clear about each partners' responsibilities
8. More meetings (depending on the scale of the project) to check that everything works well – and what is next
9. Check practical issues – extra tables, chairs, extension cords and speakers
10. Implement your marketing campaign. Use social media, advertising, press releases and newsletters which can be circulated to the partner's network
11. Evaluate the event

Communication strategy:

- Disseminate the event on social media and newspapers
- Use the networks of your partners
- Posters and advertisements

Outputs:

1. NGOs use the infrastructure and marketing channels of the museum
2. NGOs recruit new members and raise awareness
3. New audiences

Work in partnership with the local community to create temporary displays

Example: Local pARTnership with the Mary Ward Centre, The British Museum / London, UK

Goals

This tool will help you to:

- Work on a regular basis with a lead community partner
- Support local people to access adult learning opportunities and the museum's collections
- Involve a number of local community organisations in the display
- Effectively use resources (staff/human resources, money and time) available to all the partners involved
- Encourage different creative responses to special exhibitions
- Give visibility for community engagement work
- Embed activity within special exhibition programme and budgets to ensure sustainability
- Embed the activity within the mind-set of senior management to ensure sustainability i.e. management expect to see the display in a visible location and it is in their consciousness

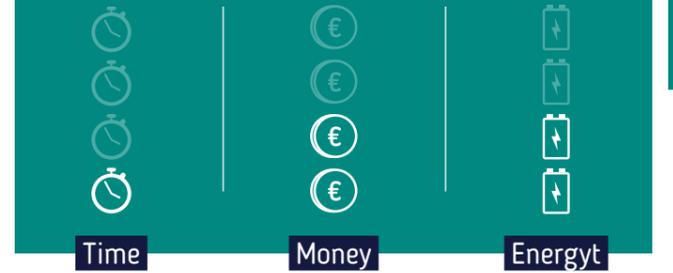
Process/ To do:

1. Identify a local partner to work with – in this case a Further Education College
2. Find a partner with the same goals and ambitions as your own organisation
3. Take time to build the relationship
4. Assign a member of museum staff to work with the partner – allocate one day a week of their time to set up and manage the relationship and the project
5. Ensure the lead partner has a committed and dedicated member of staff to work on the project
6. Ensure staff delivering the sessions have the practical and creative skills to teach the group
7. Assign sufficient budget for the exhibition
8. Plan ahead based around the special exhibition programme
9. Buy materials
10. Allocate space for the group to meet at the same place every week at the museum
11. Ensure the activity is risk assessed
12. Sign-off the space where the display is installed with senior management – ensure that this space is prominent

Outputs:

1. Relationship with Further Education College
2. Co-produced and co-curated displays
3. New audiences

Resources needed



Communication strategy:

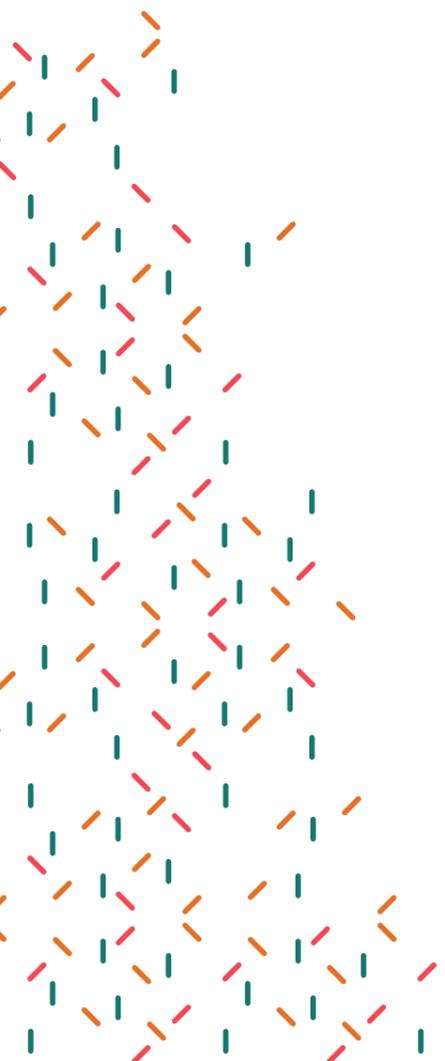
- Participants recruited via the local college through flyers and word of mouth
- All print material has both partners' logos and each brand is given equal prominence
- Participants are invited in to view the display
- Signage is put up around the display to inform the visiting public about the different organisational partners and the inspiration for the display
- Display is promoted at Community Preview Events
- Displays are visible within the public spaces
- Front of House staff are given information about the display so that they can inform the visiting public

Measures for success:

- Positive response by the partner and other community organisations
- Sense of pride and ownership about seeing their work go on display
- Positive responses by members of the public viewing the work
- Activity is part of the established community engagement programme
- New skills acquired by participants
- Senior management of the museum expect to see the display

Tips:

- Provide tea, coffee and biscuits for the group that meets regularly
- Ensure a member of museum staff is on-hand at all times – even if they are not teaching, the group needs a museum point of contact
- Ensure the display is in a public place with good footfall guaranteed by the visiting public



Empower your communities

Example: CYOU1 - Creating and animating a community, Cap Sciences / Bordeaux, France

Goals

This tool will help you to:

- Create a community within the museum that is empowered and self-motivated
- Reach out and connect to new audiences
- Connect people with similar interests
- Involve new audiences with each other
- Motivate people to develop projects and work together
- Be clear that it is a community-led and community-owned initiative

Process/ To do:

1. Appoint a facilitator
2. The facilitator has to organise a meeting (every month or every second month) for the community. This meeting is about ideas, exchange, discussions and presentations of projects. Identify topics that emerge and create groups for those topics. This is the moment to get new members involved and to exchange what existing members achieved. It is important that this meeting is informal: offer something to drink and some snacks. After that event, the project groups basically organise themselves to pursue their projects
3. The meeting normally takes place an evening during the week and lasts around 3 hours. The first half hour is for the reception, followed by a half hour of presenting projects, followed by drinks/snacks and open discussion
4. Between the meetings the facilitator has to animate the progress and discussion within each group. Ask questions, e.g. how is the project progressing, what do they need, or what have they done so far?
5. The facilitator has to share and update the information within each group, but also within the community, e.g. if one group requires help with something, ask the community
6. The facilitator has to share the contents created by the community. For this, create a platform, a Wiki blog or a website for instance, where the members can collect and share information

Measures for success:

- The number of projects
- The growth rate of the community
- The number of new members, but also new projects
- The engagement rate within the groups (the quantity of exchange and discussion between the meetings)


Communication strategy:

- For the meeting/drinks you need an email list to disseminate the invitation. It is also good to circulate the information on social media, as you are more likely to reach new people
- Two to three days before the meeting, send an extra reminder
- To generate discussion within the groups, use the email list or other means of contact such as a google group
- You have to know your community, some respond better to a phone call, some better to email
- To share information within the groups and within the community, you can choose with the members which tool you prefer (e.g. a website, social media, etc.)
- To share updates and information, use a website or a Wiki blog where every member can contribute and share

Outputs:

1. A new community
2. Collaborative projects
3. Production of new and creative inputs

Tips:

- Be proactive. As a facilitator you can ask yourself three key questions: What is the next step of the project? / When is the next meeting of the project team? / Did they share their information with the rest of the community?
- To start a community it is helpful to begin with a small group of friends who are passionate about or interested in a topic. The exchange and the relationship between them will attract more people with time
- A community works the best when it has reached at least 100 members. At this point, the community starts to get a life of its own. At this point the community will consist of 1 to 4% proactive members, 10 to 40% reactive members and the rest observers and inactive members

Crowdfund to engage a new community

Example: Crowdfunding as a part of community based planning, the Finnish Museum of Games / Finland

Goals

This tool will help you to:

- Fund a museum project or practice
- Build stronger relationships with the audience/ community/enthusiasts
- Give the sponsors an opportunity to engage with the museum on a deeper level
- Attract sponsors from the local community or from a specific interest group

Communication strategy:

- Effective marketing and communication campaign using social media, personal contacts and other media

Outputs:

1. Strengthened connections with communities
2. Sponsors and communities feel more connected to the museum as a result of shared ownership

Tips:

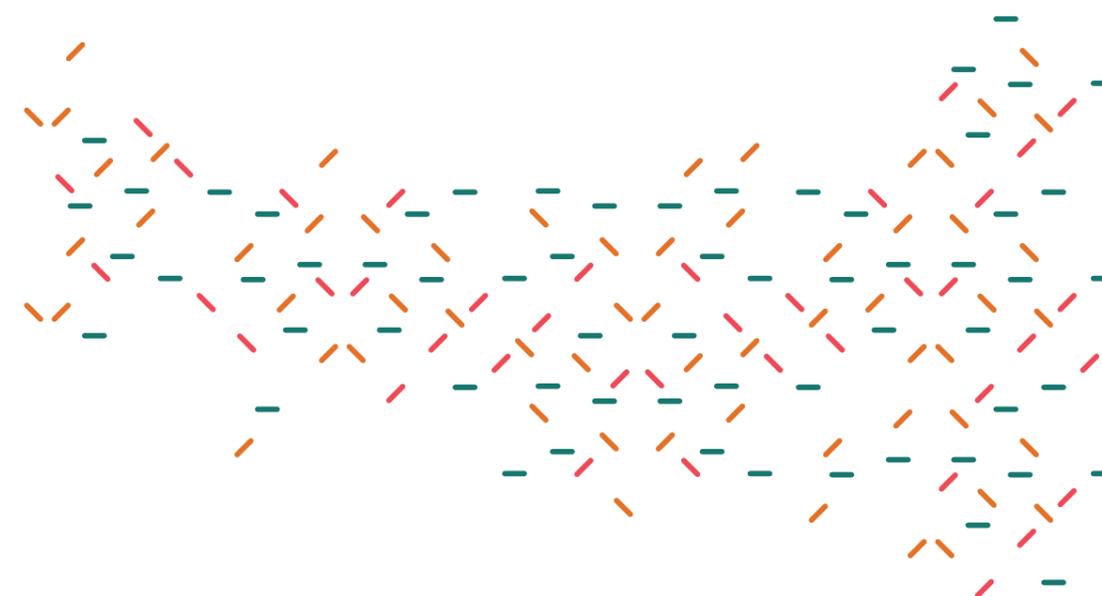
- Choose campaign partners you already know and trust
- Benchmarking other crowdfunding campaigns will help you plan your own campaign and figure out 'do's and don'ts'

Process/ To do:

1. Find an existing platform for crowdfunding
2. Engage partners and communities involved from the beginning of planning
3. Create and execute an effective marketing and communication campaign
4. Make a plan on how the sponsors will be part of future cooperation
5. Close the campaign, publish the results and acknowledge the sponsors

Measures for success:

- The number of sponsors
- Was the financial goal accomplished?
- Are the sponsors committed to shared goals?



Find partners who are already connecting with your target communities

Example: *Museums and Makers Inspiring Each Other*, Chester Beatty Library / Dublin, Ireland



Public debate, *Museums and Makers Inspiring Each Other*, Science Gallery, Dublin. Organised by the Chester Beatty Library as part of the Creative Museum project © Trustees of the Chester Beatty Library

Goals

This tool will help you to:

- Identify a local maker community and find out what they do
- Explore how your organisation can collaborate with this maker community
- Participate in local maker events to understand what they do
- Co-curate and collaborate and start an initiative

Communication strategy:

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

Outputs:

- A film to document the event
- Dissemination of the film of the event via social media
- Networking opportunities at the post-event reception
- Connection with new and existing contacts

Measures for success:

- Number of participants at the event
- Feedback generated at the event
- Social media impact
- New partnerships established
- Creation of a more open, collaborative and innovative image of your museum
- Awareness of your museum and its collections
- Number of views of the film

Process/ To do:

- Organise a public debate to disseminate current projects with local makers, museum professionals and creatives
- Ask yourself the following questions beforehand:
 - How do you approach a very busy organisation to partner up with?
 - Can someone in your network put you in touch with someone on the team which can lead to a positive outcome?
 - Once you make this initial contact, what is the next step you need to take?
 - How do you communicate your proposal clearly and invite collaboration with an external partner?
 - How do you maintain this collaborative process?
- Identify another institution to partner with and consult with their staff
- Set up an Eventbrite form and circulate it to your audiences; a mix of scientists, makers, artists, students, as well as local museum professionals interested in the subject
- Hire a room and catering for the event
- Hire speakers and organise accommodation, transport and meals for them

Tips:

- Once contacts have been established with the intended community, make sure to maintain this in the best way you can
- That may mean attending hacker events, festivals, fairs etc., as well as continue to collaborate in other events
- Include the maker community in blog posts, share and circulate relevant updates and information (it is very helpful)
- Set-up a *Museum and Makers* group and meet regularly when possible
- Based on evaluation from the event find out how your event was received. The feedback can be most insightful and help you with future events

Turn your target community into decision-makers

Example: *Giovani per il territorio (Young people for the territory)*, Istituto per i beni artistici culturali e naturali (IBC) / Regione Emilia Romagna, Italy

Goals

This tool will help you to:

- Promote and disseminate a positive attitude and an active engagement regarding the protection and valorisation of cultural heritage resources at local level
- Engage young people in the exploration of their territory to identify and take care of cultural heritage resources, including museums
- Promote active citizenship among young people by designing innovative and creative ways to use and manage cultural heritage resources and museums and collaborate with other players at local level
- Set up participatory governance of cultural heritage resources stimulated by a regional authority in a top down mode, and involve players at different levels: municipalities (which are very often the owners of the cultural assets and the object of the intervention), associations, civil society, and other players on the territory
- Stimulate the initiative and creativity of young people regarding possible ways of using, enhancing and managing cultural heritage resources where they live

Process/ To do:

- Assign sufficient budget for the project
- Provide an online system for the submission of the applications
- Prepare the text of the call
- Nominate the jury for the evaluation of the applications
- Design training and support actions to support the funded projects
- Ensure the activity is risk assessed
- Launch the open call to associations or informal groups of young people aged 18-35
- The candidates have two months to prepare the application and find a museum or heritage site to work with
- Examine and evaluate the applications
- Disclose the successful candidates
- Carry out the funded projects, offer training and information sessions
- Receive reports (contents and finances) from the projects

Communication strategy:

- Use your website and social network platforms (for the publishing of the call and of the list of successful candidates)
- Yearly publication with description and photos of funded projects
- Each project documents its work with audios and videos
- Disseminate the project outcomes (video and audio) through social media

Resources needed



Outputs :

- Funded projects
- Ties with local communities
- Creation of wider networks engaged with the project (for 10 funded project a year there are 100 involved associations – sometimes a project gives evidence of collaboration with up to 15 other institutional subjects, organisations or associations)
- Data and information on websites
- Public events
- Audio and video produced documenting the projects

Measures for success:

- Possibility of future developments/sustainability of the funded projects
- Number of young people involved and level of their involvement
- Capacity of the project to involve and aggregate other players in the area and level of their engagement
- Feedback

Tips:

- In order to maximise the community engagement potential of the scheme, projects receive extra points if they give evidence of the capacity to involve and aggregate other players in the area and show the level of their engagement
- Understand the capacity of applicants to establish links with the community and other local players
- Other characteristics which are taken into account for the selection of the projects are : Characteristics of the applicant and coherence of its profile with the objectives of the call / Innovation and originality of the proposal, also with regard to the dissemination plan / Clarity and feasibility of the project / Possibility of future developments (sustainability) / Number of young people involved and level of their involvement

Acknowledge your communities as experts

Example: Rockipedia, Museene i Sør-Trøndelag (MiST) / Trondheim, Norway



Goals

This tool will help you to:

- Create a crowdsourcing project (e.g. Rockipedia, an online-encyclopaedia about Norwegian Rock & Roll and popular music artists)
- Create an online community through contributions and engagement
- Enable a community to develop and generate content
- Create a dynamic knowledge platform with possibilities for further development
- 'Opening up' - few limitations (Rockipedia has presentations of all kinds of artists and records - also of those who are not very well known and just existed for a limited period)
- Share knowledge through pictures, texts and videos
- Contribute to the collection, preservation and dissemination of popular music and the local history of Rock & Roll

Communication strategy:

- Presentation on your institution's website
- Links to Rockipedia from presentations of artists, records and record companies
- Press releases and information to media

Tips:

- Quick response: The contributors need to see their contribution published at once
- User-friendly concept
- You have to offer some information before you can expect people to contribute
- You need a lot of information before launching your database

Process/ To do

1. Create a database
2. Buy permissions to published material
3. Establish connections to other databases
4. Launch your database
5. Run the database
6. Produce editorial articles to extend the information (connect to exhibition-work)
7. From time to time: Engage a person dedicated to editorial work, who is responsible for updates of information and quality control

Outputs:

1. Database with user-generated content
2. Platform to share knowledge
3. Online audience for your collection - visitors are 24/7
4. An inclusive museum
5. New audiences

Measures for success:

- Number of visits to the website
- Number of contributions
- Number of contributors
- Increased knowledge of popular music by the institution and target community



Set-up a shared Facebook event page to connect to your target community

Example: American Dream Late in partnership with the University of the Arts, The British Museum / London, UK

Goals

This tool will help you to:

- Reach and connect to as wide an audience as possible via social media
- Bring in a new audience via social media into the physical space of museum
- Use social media to generate interest in your event and communicate your event to the target community
- Acknowledge expertise of your community partner to connect with their established communities
- Demonstrate the power of using shared social media campaigns to senior management
- Work outside of your museum's marketing strategy and protocols which might be quite rigid

Process/ To do:

1. Identify the event you wish to promote: usually an event you are already collaborating together on
2. Partner sets up a Facebook event
3. Link your museum to the Facebook event
4. Circulate the event on all forms of social media
5. Share updates in the run up to the event
6. Share permissions and images with your partner you want to use
7. Agree on any 'do's or 'don'ts' during the social media campaign
8. Agree if any moderation is needed
9. Agree who will respond to questions and enquiries
10. Agree any hashtags or titles that will be used before and during the event on social media



Communication strategy:

- The social media campaign embedded the communication strategy for the event
- Facebook event page is set up in advance of the event for maximum coverage
- Use hashtags effectively

Outputs:

1. Facebook event page which runs before and during the event
2. Content on page e.g. comments, likes and shares
3. Tweets and re-Tweets
4. New audiences

Measures for success:

- Number of users engaged with the Facebook page or Twitter thread before and during the event
- Acceptance from marketing department that this is an effective tool for reaching new audiences
- Number of visitors to the event

Tips:

- Allow your partner(s) to use language that communicates to the audience - this might be different to the standard protocols used by your marketing teams

. WHAT NEXT?

Jo-Anne Sunderland Bowe, Director, *Heritec*

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

The project has created three tangible outputs:

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

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

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

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

There have been many notable unexpected outcomes of the project. For example, following the dissemination event in Bologna in 2015, Museomix Italy was born, with Italian museums successfully hosting Museomix activities in 2016 and 2017. As a direct outcome of the project's training activities, museums in Dublin, Finland and Norway have forged strong relationships with their local maker communities as well as collaborative partnerships.

The Chester Beatty Library documented the project through a series of videos. These short films have been used to share some of the activities of the project and in the process has won the Library an ICOM CECA Award for Best Practice. Social media, such as Facebook and Twitter, has engaged a truly international audience in the project.

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

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

. THE CREATIVE MUSEUM PROJECT PARTNERS

France: Cap Sciences (Project Coordinator)

Contact: Cécile Marsan

Croatia: Radiona Hackerspace

Contact: Deborah Hustic

Ireland: Chester Beatty Library

Contact: Jenny Siung

Italy: Istituto per i beni 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 and Janne Tielinen

Norway: Museene i Sør-Trøndelag (MiST)

Contact: Ann Siri Hegseth Garberg

UK: Heritec Limited

Contact: Jo-Anne Sunderland Bowe

EXPERT ADVISORS :

USA : Boomhifive

Contact: Don Undeen

The Netherlands: Vissch+Stam

Contact: Jasper Visser

. APPENDIX

List of web references

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

- P. 12 Metropolitan Museum of Art, New York, USA
www.metmuseum.org/blogs/digital-underground/posts/2013/introducing-the-media-lab
- P. 13 Chester Beatty Library, Dublin, Ireland www.tog.ie/2016/11/science-hackday-dublin-2016/
& www.cbl.ie
- P. 14 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/en.php?k=9064
- P. 15 Cap Sciences, Bordeaux, France www.cap-sciences.net
- P. 16 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no
- P. 17 Museomix, France www.museomix.org/en
- P. 20 Chester Beatty Library, Dublin, Ireland www.cbl.ie
- P. 21 Cap Sciences, Bordeaux, France www.cap-sciences.net
- P. 22 Cap Sciences, Bordeaux, France www.cap-sciences.net
- P. 23 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/en.php?k=9064
- P. 24 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no
- P. 25 The British Museum, London, UK www.britishmuseum.org
- P. 28 Cap Sciences, Bordeaux, France www.cap-sciences.net
- P. 29 Finnish Museums Association, Helsinki, Finland www.museoliitto.fi/en.php?k=9064
- P. 30 Chester Beatty Library, Dublin, Ireland www.cbl.ie
- P. 31 Istituto per i beni artistici culturali e naturali (IBC), Regione Emilia Romagna, Italy
www.ibc.regione.emilia-romagna.it
- P. 32 Museene i Sør-Trøndelag, Trondheim, Norway www.mist.no
- P. 33 The British Museum, London, UK www.britishmuseum.org



The Creative Museum project has been funded under the Erasmus + programme - Strategic partnership - Creative Museum - n° 2014-1-FR01-KA202-008678