- THE CREATIVE MUSEUM -

RECOMMENDATIONS
Building a creative museum
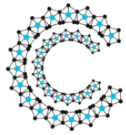
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. CREDITS

With thanks to all the Creative Museum project partners and all those organisations and other institutions who kindly gave the time to provide their thoughts, case studies and recommendations.

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MUSEOMIX — PEOPLE MAKE MUSEUMS !

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RECOMMENDATIONS AT A GLANCE

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 of serving the 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?'[1] 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 Recommendations: building a creative museum. The themes are:
– Connecting to Communities
– [Creating] 'Spaces for Yes'
– Strategies for success

Practical advice and tips from The Creative Museum project partners and examples from the field, from across Europe and the USA, support the *Recommendations.*

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1 Stein, R. (2016) *Museum Innovation: Risk, Experimentation and New Ideas in Museum-iD*

. THE CREATIVE MUSEUM:
RECOMMENDATIONS FOR BUILDING A CREATIVE MUSEUM

– INTRODUCTION

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 engagement 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.

– BACKGROUND TO THE CREATIVE MUSEUM PROJECT

The Creative Museum project has been designed as a space for prototyping, experimenting and documenting new ways of learning from organisations and individuals outside from 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.

. REFLECTING CHANGING CONTEXT
by Jo-Anne Sunderland Bowe, *Heritec*

One of driving forces behind the development of the project was the need to respond to challenges presented by the economic downturn across Europe. As a partnership, we perceived that this downtown generated a new movement of innovation and creativity, stimulated from the bottom-up by the maker and open-source technology communities. In response to the *European Union 2020 Strategy*[2] call to focus on education and training to address some of the challenges facing Europe, The Creative Museum project was created with a focus on developing training and development opportunities for museum staff by connecting to some of these other communities.

The Creative Museum project has always acknowledged the importance of human and social capital as articulated in the *2020 Strategy* and in the aims of Erasmus +. It has sought to provide opportunities for museum staff to look beyond their own sector for examples of good practices in developing resilience, in exploring new approaches and in creating valuable and sustainable partnerships.

In a recent report by the Arts Council England entitled *Character Matters*[3], the museum workforce in the UK was identified as being particularly risk adverse; this is probably true across Europe. The Creative Museum project was developed to challenge this idea and to demonstrate the ability of museum staff to be creative in difficult and challenging circumstances. The project has allowed its participating partners to innovate and experiment and take this learning back to their respective institutions. Throughout the project to-date, the diverse range of examples of the creativity and attitudes of museum staff to embrace change and take risks has impressed us.

Experimentation has been a defining part of the project, whether that is through training programmes, through our meetings or through the format of our dissemination events. As a partnership we want to demonstrate, through our own approaches, what we have learnt ourselves and from others. At the dissemination event in Brighton in September 2016, one of the invited speakers, Sejul Malde from Culture24, provided a summary about

'Being Experimental' in our work and in project development as museum practitioners. He said that the key factor in being experimental is a focus on process, not product, and therefore very different to traditional Research & Development (R&D) approaches. He said that in order to be truly experimental in our approach, our work should:

· "Be question/hunch driven
· Be simple, quick and cheap
· Use what you already have
· Be action orientated
· Be user focussed
· Have feedback loops built in
· Be time bound"

This type of thinking also owes much to the start-up and entrepreneurial culture articulated by Eric Ries in *The Lean Start-up*[4], in which he discusses the importance of the 'minimum viable product' -- the smallest thing you can develop and 'take to market', which could mean the quickest and easiest project you could deliver in your museum -- and an iterative development process of 'build-measure-learn'. Adopting these approaches to innovation for museum professionals is important. Museum staff need to adapt to changing contexts, to participatory processes, new technology and the demands of their audiences to better engage and understand them. Decreases in public funding mean museum professionals must be ever more resourceful in a challenging climate; there is an expectation to maintain and even build on existing activities in order to fulfil the museum's core mission but with diminished resources available, both in terms of staffing and budget.

We believe that sharing is also a large part of the learning process. Through our public dissemination events during the project, including various additional workshops, events, and speaking engagements, partners have shared their successes and failures.

Being prepared to fail is a part of this 'new' thinking. Museums are often seen as too big to fail, and pressure on academic and research excellences mean that staff think that 'only the best' will do. Acknowledging making mistakes, problem-solving and learning from the experiences requires a mind-set not often associated with museum professionals. In the words of Samuel Beckett: *"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better"*[5]

2 Europe 2020 strategy
3 Arts Council England (2016), Character Matters [online]

4 Ries, E. (2011) The Lean Start-up. New York, Penguin
5 Beckett, Samuel, Worstward Ho, 1983, John Calder, London

. OUR CHANGING WORK
by Jo-Anne Sunderland Bowe, *Heritec*

The work of The Creative Museum project reflects and acknowledges –– at the Council of Europe level –– the importance of participatory and engaging cultural practices. In its 2014 report, the Council of Europe emphasised the importance of a 'people-centred and culture-based approach to foster sustainable development and the importance of transparent, participatory and informed systems of governance for culture in order to address the needs of all members of society.'[6] The Creative Museum project, from its inception, seeks to make those connections with different communities for the benefit of the institutions we represent or work with.

The initial project proposal outlined the potential role of both digital engagement and the maker community in light of the European economic downtown mentioned previously. With reference to the Council of Europe 2014 report, the project seeks to explore 'new opportunities brought by globalisation, digitisation and new technologies which are changing the way cultural heritage is created, accessed and used'[7].

As The Creative Museum project has developed and evolved we have seen digital technology as one of the tools that might be used as a means or method of interpreting collections, but the focus of the project has become to be as much about learning from and through the maker community about creative practices.

Through the Maker-in-Residence training programme, Museomix training, The Creative Museum partner dissemination events and independent work by museum partners, the project has sought to develop stronger ties with the maker community by learning about new approaches through shared practices. This has been well documented by a Creative Museum project partner, the Chester Beatty Library, through their succession of *Museums and Makers Inspiring Each Other* events on their
Education Blog: chesterbeattyeducation.wordpress.com/2016/11/02/creati vity-in-the-chester-beatty-library
and YouTube channel: youtube.com/user/ChesterBeattyLibrary

6 Council of Europe (2014) Council conclusions on the participatory governance of cultural heritage p1.
7 Ibid p.2

Other trends are emerging which show the deepening links between museums and makers, yet have their origins outside of the sector. The influence of the maker culture in academic circles is increasing. Around the world, many universities are creating maker spaces to encourage cross-disciplinary approaches to innovation across different faculties: Institute of Making, UCL, UK instituteofmaking.org.uk and Maker Hub, Georgetown University, USA library.georgetown.edu/makerhub are two examples. By turns, museums, which often have the same types of interdisciplinary staff and missions as academic institutions, can learn from the success and indeed failure of these types of spaces.

Museums are creating 'Spaces for Yes' and spaces where experimentation and play are freely encouraged. These 'spaces for yes' might be places within the museum inspired by maker spaces such as 'FabLabs', or spaces for creative thinking where anything is possible: 127°, at Cap Sciences, is a good example, and M-Shed in Bristol has an enticingly-named *Tinkering Space*. The role and influence of maker culture in cultural institutions has been recently documented in a report for Dee Halligan and Daniel Charney in *The cultural role(s) of makerspaces – from maker culture to making culture: what's going on?* In this report, Halligan and Charney combine the observation to changes in their own practice with trends they have observed globally with maker culture and the growing realisation that maker community is gaining influence outside of its own original sphere, particularly within the cultural sector.

As a result of these and other developments, museums are rethinking their approaches to collections in response to the maker movement (for example Derby Silk Mill and Jærmuseet) and are recruiting dedicated personnel who have positions such as 'Head of Making'. They are focussed more on using human-centred design practices and accepting a sense of risk in their interpretive approaches.

Increasingly museums are embracing 'new' ways of thinking and doing, using models such as Museomix, and connecting to ever wider communities by encouraging protoyping and open interpretations of museum collections through makeathons and hackathons. The *Recommendations: building a creative museum* includes examples of these approaches.
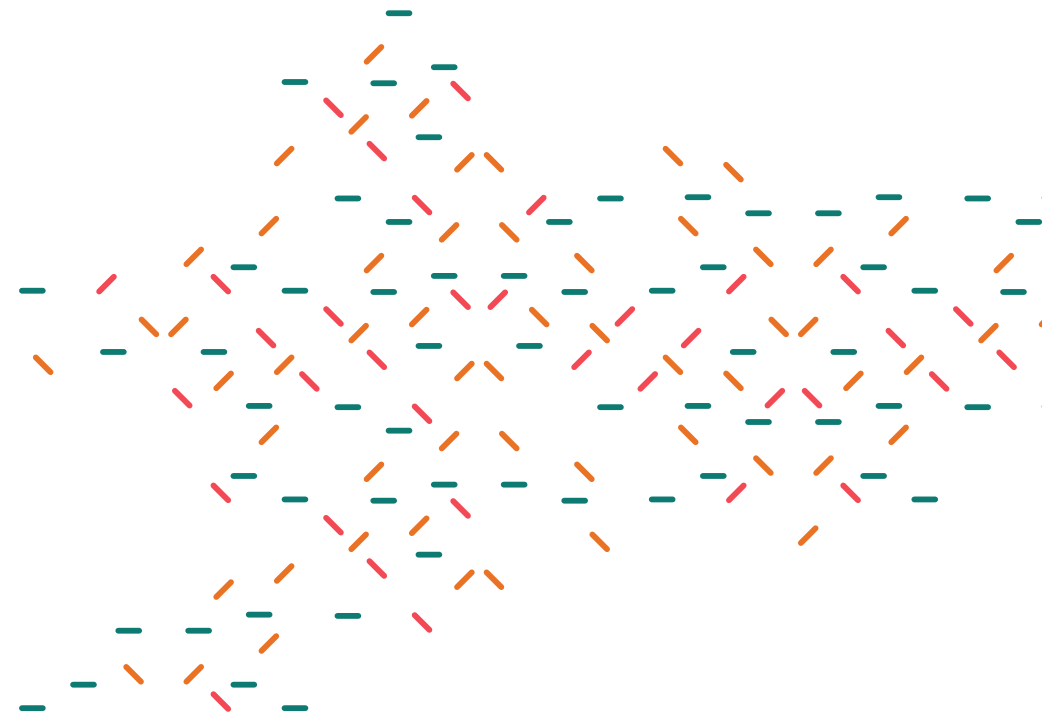
. OUR APPROACH TO RECOMMENDATIONS

There are four key parts to The Creative Museum project: [1] written outputs for publication and dissemination (for example, the *Analysis of Best Practices*, these *Recommendations* and a final *Toolkit* (Summer 2017)); [2] Maker-in-Residence training programme; [3] Museomix training programme and [4] Project evaluation.

Each element of The Creative Museum project is an iterative process: at each stage we are evaluating, reflecting on and developing our approaches. Each partner meeting and dissemination event is an opportunity to experiment and to test new ways of engaging with target audiences of the project. Many of the partner organisations have also developed their own activities and created events inspired by the core principles of the project; going beyond the initial scope and embedding learning from the project within their own professional practice and organisation. We have been influenced in our approach through participation in Museomix training (an experience of learning-by-doing using a model of co-creation within 'a museum without barriers').

These *Recommendations: building a creative museum* have been drawn from the activities of the project to-date, starting with the *Analysis of Best Practices*. This publication gave the project the foundations on which we could build the rest of our 'creative museum'. From the *Analysis* we were able to draw on the *Key Findings* and started to focus our thinking of four key areas: *Connecting to Communities, Communicating across Cultures, 'Spaces for Yes' and Strategies for Success*. As a result of further thinking and brainstorming, we realised the most important of these were: 'Connecting to Communities,' 'Spaces for Yes' and 'Strategies for Success', and decided to focus more deeply on these three themes.

The development of the *Recommendations* 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 recommendations to the three core themes and provided *Examples from the field* from their own countries. 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.

As with all good building blocks, this publication will lead to the final step of the project: The *Toolkit*, which will mark the end of the project and collective learning from three years of working in partnership and training.

1 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 are opening 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, the foraging bees go to harvest pollen and nectar to produce honey, connect with their environment to report what their community needs. In 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 out 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 a different offer. The museum will have to find a different way of making itself known to that specific group and create a communication plan appropriate for the for that group.

– RECOMMENDATIONS

What are the museum's communities?
Museum organisations need to acknowledge that they are already part of various communities, through their employees, visitors, friends, etc., who all individually belong to communities, but which they may never think of inviting into the institution. Open up to these communities: they are the low hanging fruits.

Go outside of your comfort zone!

Museum organisations need to go to where the community meets and participate in their activities, for this purpose, you may have to work outside of regular work hours. Make friends, ask questions, and listen. Use social media to connect with the group. Depending on the group, you may need someone on the inside to invite you.

Trust is a key component

Ask questions and make sure you understand the answers. Listen without bias or judgment. Invite community leaders and members for informal visits. Make sure they feel welcome and valued. Make sure they are invested in the relationship before planning any specific programme or event at your museum. Then, you may work on what the community wants or needs from your museum.

Building bridges with the targeted community

In order to connect to communities, museums should start by creating themed events with the community as a way to get to know each other. Museums can offer location and infrastructures, which is often something communities do not really have: places to invite people, places to showcase what they do, in a more formal venue (the museum). The museum can invite public personalities, other museum workers who can help the community in their project, and communities, in turn, will invite their members and friends. Events are a good way to make people connect: they have something to come for (a talk, an exhibition, a workshop) and have the opportunity to meet other people.

Community members have to be given an active role in setting up the collaboration. It should be an open-ended, participatory process, to establish bi-directional communication.

The link in the chain

It is important to identify one person within the museum staff as a point of contact. Someone to go to public events, meet personally people from the community. People outside the museum have to have someone to refer to. Management staff must give employees time enough to go and meet people in their locality.

Finding a common language and mutual benefits

Stop thinking about audiences in demographic or geographic terms, and especially in terms of 'tourists', and start thinking about your audience as a mixed collection of individuals with ideas, objectives, values, interests and relations to others that may align with the ideas, objectives, values, interests and relationships of your museum. 'Local art students' are not an audience, 'The art class that gathers in our lobby' is.

In order to connect to communities, museum organisations should share their visions with the community members, should be open minded in co-operation and recognise the goals together. It is important to avoid the gap between what the community sees and what the museum professionals feel.

Museum organisations need to define their own and the communities' expertise and make clear what are the expected outcomes from both sides. Both groups have to be realistic in expectations.

– EXAMPLES FROM THE FIELD

Choose the Piece © Archaeological Museum, Modena

Story **1 – Choose the piece**

Archaeological and Ethnological Museum of Modena / Modena, Italy

– What were the objectives and targeted audience of the project/activity?

The objectives were: to promote access and stronger engagements with 'new citizens' (young migrants); to redefine the museum's social role as a place for dialogue and exchange between individuals with different cultural

backgrounds; to challenge existing practices and develop the capacity to deal with a new audience.

– What was the project/activity?

The first step for the museum was to go out and find this audience. The museum first conducted a survey of the main migrant groups living in the Modena area, identified their representatives and made contact with local organisations active in immigration or integration policies. A local centre for teaching Italian as a second language was identified as a partner. It invited a group of young people attending language classes to visit the museum, and presented them with 30 museum objects symbolising Modena's history from the Palaeolithic to the Middle Ages. Each participant was invited to 'adopt' one of the 30 objects. The choice was based on personal tastes, memories, specific interests and affinities with objects connected with different countries of origin. Participants were committed to spread the knowledge of the chosen object and received a certificate to commemorate this symbolic adoption. Adoptions were visually documented through the pictures taken by a professional photographer, who portrayed each participant with his or her chosen piece. The images, accompanied by a text providing information on the object and a short biography of the participant, were published in a 'multicultural diary' for 2010.

– What were the challenges you faced when carrying out the activity/project?

The first challenge was to identify the audience and take the time to make contact with it. The museum staff went out and participated in the events and festivals organised by different communities in Modena. So it was a matter of creating familiarity and establishing trust.

– What were the positive outcomes?

A new audience visited the museum, became familiar with the collections, to the point that each participant 'adopted' one object. During the presentation of the 'multicultural diary' with the mayor, participants attended the ceremony with their families and friends, and some went back to visit the museum outside of the project's framework, also with their own families.

A new image of migrant citizens, connected with the cultural life of the city,

was promoted through the dissemination of the 'multicultural diary'. It was a very nice way to connect with new citizens, who felt valued and engaged.

– What did you learn?

Museum staff said that it was an enriching experience for them, both personally and professionally. It created links with other stakeholders in Modena and opened the museum to new individuals, some of whom have become regular visitors of the museum.

– What next?

Since 2010 the Modena museum has continued to carry out activities with different migrant groups. Each project has the following format: one year they work on a specific subject, e.g. 'Streets', 'Land', etc., they research it, collect materials and the following year produce the 'multicultural diary' and present it to the city in an official event with the mayor, migrant communities and other Modena citizens.

For more information
agendainterculturale.modena.it/agenda-2010-choose-the-piece/choose-the-piece/choose-the-piece-1

The Finnish Museum of Games project
© Rupriiki Media Museum

Story **2 – The Finnish Museum of Gaming project**

Rupriikki Media Museum and University of Tampere / Vaprikki, Finland

– What were the objectives and targeted audience of the project/activity?

· Establish the Finnish Museum of Games with help of crowdfunding
· Target audiences of the project: gamers, video game developers, the video games industry, and the game researchers

– What was the project/activity?

The Finnish Museum of Games has been established as a result of collaboration between the Rupriikki Media Museum situated in Vapriikki, Pelikonepeijoonit (game collectors) and the University of Tampere. The project was also supported by the Open Tampere Programme. The crowdfunding campaign for establishing the museum commenced in March 2015. During the process, the project received support from a group of volunteers who helped promote the campaign promotion, using social media.

– What were the challenges you faced when carrying out the activity/ project?

Time is a challenge due to the closure of the museum at 5pm.

– What were the positive outcomes?

The crowdfunding campaign was successful and the museum had over 1,100 sponsors. The original goal was to raise €50,000 but the campaign raised over €85,000. It was the largest sum raised by crowdfunding in the history of the Mesenaatti Service, the biggest crowdsourcing platform in Finland. The campaign indicated that people who are passionate for something are also committed and willing to help.

People who contributed to the crowdsourcing campaign were able to visit the museum before it officially opened to the public in January 2017.

For more information
vapriikki.fi/en/pelimuseo/
facebook.com/suomenpelimuseo/
youtube.com/channel/UCL77z5tfH2WYVy1bihVGIBA
instagram.com/explore/tags/pelimuseo/

Collaboration between Radiona and the Technical Museum 'Nikola Tesla' © Deborah Hustic

"We see in order to move; we move in order to see."
William Gibson

Story 3 – Collaboration between Radiona and the Technical Museum 'Nikola Tesla'

Zagreb, Croatia

– What was the project/activity?

The project commenced in 2013 with a proposal from the Technical Museum for Radiona (a hacklab in Zagreb) to curate one large-scale exhibition per year and to organise electronic workshops for the public within the museum. The projects are curated and developed by members of Radiona. The workshops also involve invited local or international guests.

– What were the positive outcomes?

Implementing a successful audience development programme, targeting museum audiences (older people), education, interdisciplinary approaches to particular topics, connecting ideas to what seems not connectable, reaching different audiences, networking, diversity, decreasing the gap between technology specialists and artists, sharing awareness of DIY culture and addressing current trends.

– What did you learn?

We have learnt how important is to interpret the objects in the collections with the audience, how to reach and listen to the audience, how to listen to and respond to with constructive criticism.

– What next?

Fly Me to the Moon Exhibition (Summer 2017), biohacking workshops.

Story 4 – World War 1

The Indian Hospital at the Royal Pavilion / Brighton, UK

– What were the objectives and targeted audience of the project/activity?

· To expand our interpretation of the Royal Pavilion beyond the familiar, expected narratives of the building as a royal palace

· To diversify our audience, with particular emphasis on attracting more British Asian visitors

– What was the project/activity?

Our work on this story began with a digitisation project funded by the Wellcome Trust, and a small permanent gallery in the Royal Pavilion that opened in 2010. This was the first time we attempted to tell the story of the Pavilion as anything other than a royal palace.

Our work on the story has continued since then, including a dedicated WW1 audio tour of the Pavilion which launched in 2015, and *Dr Blighty*, an art commission by Nutkhut (a performance art company) for the 2016 Brighton Festival.

Another important part of our work has been the collaboration with community groups and other organisations who tell the story of the Indian Hospital. This includes the Chattri Memorial group (who co-produced the audio tour), the UK Punjabi Heritage Association, the Golden Tours Foundation, and the United Service Institute in India. All our digital assets relating to this story are available for re-use under Creative Commons licences.

More recently, we have used the Indian Hospital Gallery as the site of a small experimental web-based interactive: a dedicated WordPress website running through a kiosk app on an iPad which was conceived, developed and installed in three days.

– What were the challenges you faced when carrying out the activity/ project?

· Time: although the gallery is small, six months was a very short time to deliver this. That was particularly acute when the story is complex and nuanced, and required further research.

· Identification: India is a country of many religions and ethnic groups, and we quickly realised that targeting our community engagement activity at those Indian groups we chose to identify was potentially divisive. The story of India in WW1 is particularly thorny as it relates to pre-partition India; many of the Indian soldiers who fought came from regions that are now part of Pakistan.

– What were the positive outcomes?

· By ensuring that we respond to those who approach us for support and collaboration, we have been able to build strong relationships with those who tell the story of India in WW1.

· Lots of media attention.

– What did you learn?

· Learning that a museum gallery can be the start of a process of dialogue, and not necessarily an end product.

· Sometimes a story is as important an asset as a collection or a building.

– What next?

The story is now an established permanent part of the Pavilion visitor experience. We maintain an open dialogue with others who wish to tell the story, but we have no immediate plans to develop further interpretation.

However, we are looking at implementing new forms of interpretation in the Pavilion, so the story may surface in new forms.

———

""A good start." This was a comment from Davinder Dhillon of the Chattri Memorial Group when the gallery opened in 2010. At that point I thought he was joking as I thought my job was pretty much done. He knew more than I realised." Kevin Bacon, Royal Pavilion Museums

For more information
brightonmuseums.org.uk/ww1hospital

Story **5 – Maker-in-Residence Programme**

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

———

"Many museums tend to be very traditional. The maker is an artist coming into our collections to see what they can explore, and they could make out of it. This is a totally new approach." Suzette Paasche, CEO, MIST

– What were the objectives and targeted audience of the project/activity?

The objective was to host a maker-in-residence as part of The Creative Museum project. We wanted to take part in the project to develop new ideas for the planning and development of a Collection Centre, with stores accessible to the public. We asked ourselves two questions: 'How can the museum storage be attractive for new groups? How can we develop the participatory practice?'

– What was the project/activity?

The Creative Museum made an open call for makers and we selected a suitable applicant. We borrowed a mobile maker space from Trondheim Makers and carried out some preparatory work in the museum in order to host the maker. They were provided access to the maker community's workshop space. The maker wanted to work with a chair from the museum's collection and he picked a chair by a well-known Norwegian designer and used as an everyday object by staff. The maker dismantled the chair; he installed sensors whereby when a visitor had their backs turned to the chair, it whistled and danced. As soon as a visitor turned to look at the chair, the motion and sound ceased. The maker worked for a week on the project and displayed the chair to the public and staff at the end of their residency. The maker also took part in Trondheim Maker Faire and ran a workshop for students during their time at the museum.

– What were the challenges you faced when carrying out the activity/ project?

When The Creative Museum project started we did not know anything about makers, so as a project coordinator in Norway, I started to Google 'Trondheim' and 'maker'. Then I realised that Trondheim was going to have an event the same year: the Trondheim Maker Faire. I sent an email to the project manager to ask him for a meeting because we needed some help to carry out the residency. Our museum had no maker space, laser cutter or 3D printer. We also needed help in communicating with the maker to understand what our maker would ask for.

– What were the positive outcomes?

We have developed a positive cooperation with Trondheim Maker Faire. First and foremost we got all the help we needed to host our maker. We have achieved a win-win situation where we could take part in the Maker Faire with creative activities for children. We have done this for 2 years now. In addition to the cooperation with Trondheim Maker Faire, we have also been working closer to the Science Centre, which opened a maker space in January 2016.

– What did you learn?
I think we learned to experiment. Our early scepticism was turned upside-down and the residency was a great success.

– What next?

To-date, we know that there is an interest in the Museum to take part in the Maker Faire. There has been discussion between the Design Museum and the Science Centre about further cooperation.

For more information
nkim.no/en
trondheimmakers.com
vitensenteret.com

2 SPACES FOR YES

by Cecile Marsan, *Cap Sciences* and Don Undeen, *BoomHiFive*

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

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

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

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

– RECOMMENDATIONS

A free access area
Museum organisations need to set up areas that are accessible without tickets: a court, a hall where anyone can enter, which is not intimidating and whets the appetite to see more.

It is important for the public to be able to access the 'Space for Yes'; to understand what is going on, discover practices and meet people that might have similar interests. This is the best way for people to connect and ideas to emerge. Museums should offer non-commercial spaces to get together and relax without having to consume or to perform.

Museum organisations should be places of interaction, learning and creativity.

Outreach activities
Select museum objects and take them outside the museum, to schools or community centres, where they can be made available to people without space restrictions. Organise events outside the museum space.

Embrace maker culture
Digitise the collections and share them online for the community; listen to the bottom-up policies; experiment with the media; invite makers for a residency in the museum; reject old-fashioned points of view where objects are revered; mainstream culture and the contact to the museum.

We recommend having an 'Open Lab Night': a few hours where makers from the FabLab and other communities can meet each other and share their projects. They can also present their ideas so that other people can help them make it.

Provide opportunities for dialogue
Museum organisations should respond to the needs of their audiences, their communities and should be developed along with the people. It is important to explore and learn what the public wants to gain from their use of museums. Encourage problem solving with communities when approaching collections, i.e. to have a more diverse and adaptable mind-set of staff in museums.
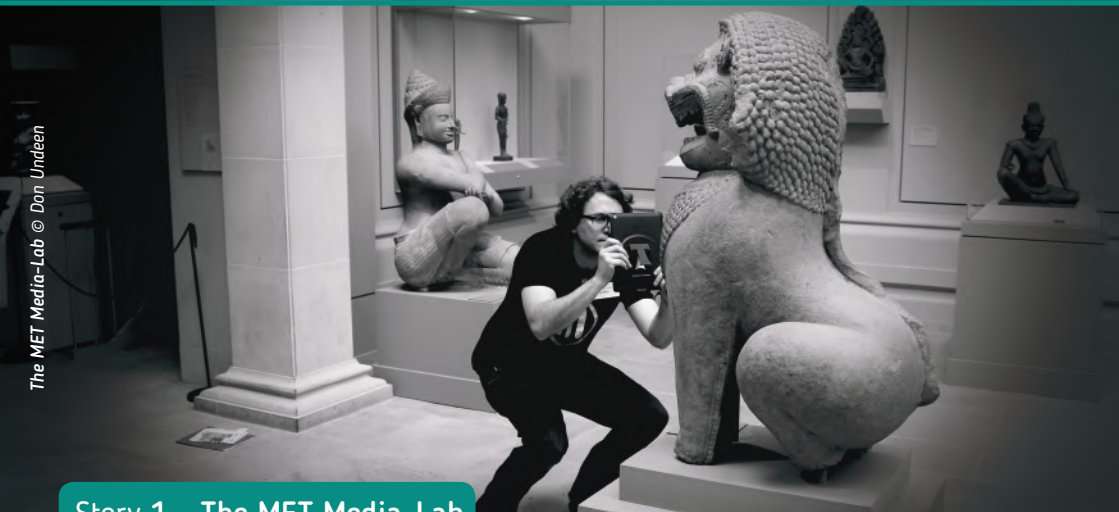
DIversify the services and the facilities
Include diverse practices that combine arts and humanities with scientific and technology related fields. Identify those activities that you can do with your external communities without permission from the museum. This includes activities that those external communities can do without you.

Micro-engagements
Start by executing the smallest, easiest engagements you can think of, find out what works best, and iterate.

The MET Media-Lab © Don Undeen

Story 1 – The MET Media-Lab

New York, USA

– What were the objectives of the project?

We wanted creative technologists to see the museum as a resource for their artistic practice.

– What was the project/activity?

We invited creative technologists into the museum to photograph art objects and use photogrammetry to turn those objects into 3D models. Then they would use those 3D models in their own creative works. Because the Met allows photography in the galleries, we were able to do this without getting permission from curators, communications, legal, or any other Museum departments. This greatly sped up our ability to experiment.

– What were the challenges you faced when carrying out the activity/project?

Intellectual property issues around contemporary art meant we had to avoid using those collections. Sometimes artists wanted to say they were 'partnering' with the Met, which we could not let them say.

– What were the positive outcomes?

Over 75 3D models were created and freely shared online on 3D sharing sites like thingiverse.com. New artworks based on those models began to appear online, in the press, at art galleries and other museums.

– What did you learn?

We learned that even without broad institutional involvement, it is possible for people to start using museums in totally new ways. The creative technology community learned that the museum could be a great resource for creativity.

– What next?

Next up was to build on those early experiments; find more uses for this new 3D content, and to experiment with more 'spaces for yes', such as open data, web-based projects, VR (virtual reality) and games.

———

"By finding and opening 'spaces for yes' in your organisation, you can create an environment of rapid iteration, experimentation, and sharing. It's not about subverting authority, but encapsulating risk." Don Undeen, MakerHub, Georgetown University

For more information
metmuseum.org/blogs/digital-underground/posts/2013/introducing-the-media-lab

Story 2 – Museums and Makers Inspiring Each Other: Re-Imagining the Museum Experience for Makers

Chester Beatty Library / Dublin, Ireland

– What was the project/activity?

Don Undeen, Make Create Innovate and Jenny Siung, Chester Beatty Library co-presented a 2-day workshop for local museums and makers to discover how museums can inspire creative responses as well as explorations of content without feeling hindered or afraid of museum-related obstacles (e.g. no photography, no food or drink allowed in galleries, be quiet, no bags allowed, etc.).

We worked with a group of 17 local creatives who were introduced to a number of objects from the Collection, explore how they would respond using their unique skills individually as well as in groups. Don provided a card game and encouraged the group out of their comfort zones to create fun, engaging, quirky and creative responses to their 'newer' museum experience; these ranged from singing a song in the gallery to whispering the name of a painting in a stranger's ear. Make Create Innovate provided a hands-on maker-style workshop on the second day with specific focus on STEAM (science, technology, engineering, art and maths) as well as develop ideas around objects, historical or contemporary, fusing electronic engineering and the historical evolution of that object.

To complete the two days, Don Undeen provided a design thinking exercise whereby the participants were encouraged to think of their intended audience, listen to their needs, respond by developing a prototype and then create a 3D

impression of this. The results were incredible and as a group of creatives, the wish to continue, network, create and collaborate was very apparent.

– What were the challenges you faced when carrying out the activity/project?

Time is a constraint as the museum closes at 5pm with no after-hours access. At times, there is some misunderstanding what 'hacking in the museum' or 'hacking' means. This workshop hopefully explains these meanings for museum staff and participants.

– What were the positive outcomes?

The chance to explore a museum space.

– What did you learn?

A lot more work to do internally in changing perceptions.

– What next?

More creative opportunities in the museum.

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"Makers are innovators, they have the skills to explore, experiment, risk failure when prototyping ideas as risk leads to problem solving (thanks TOG!). Cultural institutions can tap in to this creativity and exchange new ideas for public engagement programmes." Jenny Siung, Chester Beatty Library

For more information
chesterbeattyeducation.wordpress.com/2016/11/

Story 3 – Hackathon Subtle Technologies: Bio-Electric Dimensions thermal biology

Pan-Croatia

– What were the objectives of the project?

To reach a wide audience of innovators: artists, hackers, makers, DIY enthusiasts, and to introduce a general audience to the subject.

– What was the project/activity?

We created Hackathon Subtle Technologies, covering bio-electric dimensions, thermal biology, nature, self-sustainability, diverse ecosystems, solar energy, DIY planting, urban gardening and augmented reality with public spaces.

– What were the challenges you faced when carrying out the activity/ project?

The project took place in three different locations across Croatia. One of them was a camp in the wilderness, however, the co-organiser did not provide food, had located the camp far away from the nearest amenities with no electricity, the nights were extremely cold and poor weather conditions. It was a challenging partnership.

– What were the positive outcomes?

Learning to survive in the wilderness and that outdoor events are a challenge.

– What did you learn?

We learned that as organisers we must be careful who we select as partners in a project.

– What next?

New projects for 2019 and founding of a platform of similar organisations in the region.

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"What does not kill you makes you stronger." Frederich Nietzche

Open Lab © Carole Urban

"Open Labs: come as you are, go back with new skills and friends."
Noémie Lemaire

Story 4 – Open Labs

Cap Sciences / Bordeaux, France

– What the objectives of the project?

Creating a community for our FabLab, and be identified as a museum that has strong ties with the local maker community.

– What was the project/activity?

The 'Open Labs' are held each Wednesday night from 6pm-8pm. Anyone can come in; it is free to sign in at the front desk. Fablab users get free access to the machines for 15 minutes each as a way to demonstrate to non-FabLab users how machines work. Each person gets a few minutes to present themselves, their project and their purpose or interest in attending, for example to get help, to meet new people with specific skills that they don't have, or to talk about their start-up.

– What were the challenges you faced when carrying out the activity/ project?

Having enough people each Wednesday night. At first we sent out invitations to specific people. Now we easily secure 10 regular people coming each week, plus more or less 10 newcomers.

– What were the positive outcomes?

It is a great way to meet each project-owner personally and get loads of different skill sets together. People come to see, to try and to meet.

– What did you learn?

It requires a bit of financial investment (opening the FabLab at night and fab manager's salary for two hours, plus food and drinks) and energy (preparing activities to do, inviting special guests), but it is definitely worth it.

– What next?

Getting 'investors' to come, try to make them sponsor cool projects that need funding.

For more information
fablab127.net/#!/events/91

The redevelopment of Helsinki City Museum
© Helsinki City Museum

Story 5 – The redevelopment of Helsinki City Museum

Helsinki, Finland

– What were the objectives of the project?

The redevelopment of the Helsinki City Museum was designed to make it an overall experience with the milieu, with exhibitions and indoor exhibits telling the story of daily life in Helsinki in the past. The goal was to have a museum in which everyone has the opportunity to fall in love with Helsinki. Targeted audiences are: people who have a connection with the city, young urban people, tourists and children -- the next generation of museum visitors.

– What was the project/activity?

The idea was to keep the museum core focus the same: to tell the story of Helsinki; through its documents and records of the city's history. The whole process, the ways, the means, the methods were done differently. For example, with the help of the customer focus group and crowdsourcing methods, the museum was able engage with its audiences: they generated ideas and designed the services together in workshops during the whole process.

– What were the positive outcomes?

The new museum is mixture of public space and exhibitions. The admission is free of charge.

The museum offers a platform to think, explore and get to know this city and its history, to relate to that and to have a personal relationship with it. It is all about giving everyone an equal opportunity to experience and learn new things in the museum or use the open spaces in any way you like (for hanging out, for setting up a mobile office, arranging meetings or events).

For more information
helsinginkaupunginmuseo.fi/en

ZeeuwsMuseum@School © Nicolette Janse, Zeeuws Museum

Story 6 – ZeeuwsMuseum@School

Middelburg Zeeuws Museum / Zeeland, The Netherlands

– What were the objectives and targeted audience of the project/activity?

ZeeuwsMuseum@school helps children to discover and connect with their (local) heritage and history by introducing museum objects in school. The project is aimed at children at primary schools and their teachers.

– What was the project/activity?

The Zeeuws Museum is located in Middelburg, Zeeland, in the Netherlands. The area consists of several islands and poses transportation problems for school groups. As a consequence, the museum created *ZeeuwsMuseum@School*, which is an outreach project for local audiences. The object handling lessons also prepare children for a museum visit. Under guidance of a (museum) teacher, the children share their knowledge, memories and associations and create new knowledge together. In this project the children in a primary school receive each year a different object in their classroom. The different objects are introduced, by using didactic technics appropriate for the level of the children.

– What were the challenges you faced when carrying out the activity/project?

Museum educators and school teachers developed ZeeuwsMuseum@School over an 18-month period while the museum was closed for refurbishment. It addressed the school curriculum and aimed at delivering learning outcomes in an interactive and interdisciplinary way. Currently, each object is loaned out along with one or more boxes of material related to it (including booklets, questions and other objects). The box is taken to the school and it can keep it for as long as 3-4 weeks and it can be used to teach different subjects. During the school year, however, children have at least one visit to the museum. The 16 museum objects make up the education handling collection, which is related to, but different from the museum collection.

– What were the positive outcomes?

It uses a well-developed and tested methodology of which the staff are very proud. Children come to realise that they themselves are a huge source of information and knowledge. The project helps them to discover their identity and let them realise how important it is to be aware of one's history.

– What did you learn?

To keep teachers motivated to participate in the project it is necessary to change the objects once in a while.

– What next?

The methodology is also introduced in homes for the elderly. For this group travelling and transportation is an even bigger problem. Also loneliness is a huge problem for this group. The introduction of the objects in het homes enables people to share their memories and wisdom and connect to each other.

"Everything is possible with ZM in the School. You never know what will happen."

For more information
zeeuwsmuseum.nl

Re:Set project © Derby Museums

Story 7 – 'Re:Set'

Derby Silk Mill / Derby, UK

– What were the objectives and targeted audience of the project/activity?

· To 'Re:Set' the ground floor of Derby Silk Mill from the pioneering 'Re:Make' phase into a flexible and reconsidered project lab to test ideas and prototypes for the wider Heritage Lottery Funded project to make the Derby Silk Mill Museum of Making

· To appeal to all audiences; however various programmes of work were targeted at specific audiences. Overall, 'Re:Set' hoped to expand and diversify the existing core user group, raising the profile of the project across more of the city.

– What was the project/activity?

Using Derby Museums' Human Centred Design approach, we evaluated our progress up to the end of 2015 and recognised a need to 'Re:Set' the ground floor to enable us to deliver more of the innovative prototype programming and collections approaches we had identified using in-house ideation sessions. This flexibility was also key in creating space for our project architects and exhibition/interpretation designers in which to lead co-production sessions with our audiences and stakeholders to establish people's engagement with the project from the very beginning.

We worked with a dedicated team of co-producers to design and build new, flexible areas within the museum to support the new programming and exhibitions approach. In practical terms, we learned how to veneer in our

workshops and, for the first time, apply metalworking to the project, both of which improved our own learning about materials and processes which we can apply further into the project as we look to build the Museum of Making.

The new spaces were designed to increase the intrinsic relationship between the traditionally disparate collections and learning/programming elements. This included Maker-in-Residence led maker activities tied directly to the collections being processed on the Hub, a new space in which to share stories and connections to collections with other visitors and a prompting space for audiences to consider big questions facing the project and share their responses.

– What were the challenges you faced when carrying out the activity/ project?

· Re-defining our approach to volunteering and communicating this effectively to our existing volunteers. We moved from a transactional 'give-get' scheme to a more inclusive and empowering 'us in Museums' approach that saw our co-producers become active contributors to the wider Museum of Making Project.

· We focussed our public opening times to two days per week, so ensuring the space was programmed effectively, with a balance of activities, events and opportunities over a relatively short period of time each week was quite challenging.

· Communicating the project lab in the context of the wider project to audiences who expect a more traditional museum experience. Ensuring their needs are met and they are given opportunities to contribute to the project to share their opinions on what the Museum of Making could achieve.

– What were the positive outcomes?

There have been many positive outcomes and a significant amount of learning for us to reflect on. One project that really stands out saw us partner up with 4 local schools and a local advanced engineering firm with the aim of giving students identified as pre-NEETs (Not in Education Employment or Training) an opportunity to experience a positive making experience as an alternative to FE (Further Education) and HE (Higher Education).

The students came to our workshops and learned how to make a screwdriver using a variety of processes including woodwork, mould making, casting,

design, portfolio-building and working as a team. They then spent some time with young people, including former NEETs, currently working in industry who explained to them alternatives to continuing in education and gave them a chance to see advanced engineering taking place in their city. In this instance, the company produced carbon fibre components for jet planes and F1 cars.

There was also a strong collections link to this project, inspired as it was by our vast collections of patterns from the railways, local foundries and clock makers, and by a mould from a Bronze Age cast axe head. We will be monitoring these students over a longer period to see what impact this has in the long-term but in the short-term, all of the students moved from the schools' 'red' status - meaning in imminent danger of expulsion, suspension or dropping out – to 'amber'.

– What did you learn?

That museums have the power to change people's lives in a way that most institutions are not currently exploring.

That every object in the collection has a meaning for somebody and that only by sharing all of our collections with people we hope to have a fully-inclusive collections experience.

For the institution, the joy of the human-centred design approach is that you learn from every piece of work you do because you are always including people and evaluating their thoughts. It would impossible to list all that we have learned here but the Museum of Making will be a constantly-evolving physical manifestation of all the co-production that goes into it.

– What next?

Next up will be to consider all of this learning and evaluate what the Re:Set phase has taught us about what the Museum of Making has the potential to be. This will then be distilled into our Heritage Lottery Fund Round 2 submission and, if we are successful, we will be making the Museum of Making!

For more information
derbymuseums.org/locations/silk-mill
derbysilkmill.tumblr.com/post/141951739079/reset-a-look-behind-the-scenes

3 STRATEGIES FOR SUCCESS
by Cecile Marsan, *Cap Sciences* and Don Undeen, *BoomHiFive*

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

There are some good reasons why a museum cannot be like a start-up. Take for example, the notion of 'fail early, fail fast, fail forward'[8]. It is normal for an entrepreneur to have several unsuccessful initiatives before success. On the other hand, a museum leader cannot simply 'fail' several museums before getting it right. The requirement to preserve, protect, and present collections necessitates long-term thinking and risk aversion, which are not requirements for an entrepreneur. Museum decisions take longer, finances must be carefully planned, and the museum 'brand' must be protected.

However, in that context, top-down political institutions and bottom-up citizen initiatives push museum organisations to question and re-invent their relationship to artists, to researchers, to their communities and their audiences. A new museum is being built. Diane Dubray from We Are Museums defines this new museum as 'open to all, ever changing place, in the service of humanity, where curators share, experiment, inspire and immerse the users into their past, present and future self-development.'[9].

– RECOMMENDATIONS

Acknowledge that creativity and strategy are interrelated

Strategy has no meaning without reference to a context: it is the creative process of translating the goals of the organisation to the for both museum and audience. Make strategy a collaborative process: invite relevant, diverse communities and staff to the design process to make use of their different

8 Maxwell, J. (2012) Failing Forward: Turning Mistakes into Stepping Stones for Success New York: Thomas Nelson
9 Dubray, D (2016) interviewed for #Spokes 25 (Escite)

perspectives, backgrounds and creativity.

Professional development
Encourage professionals to acquire through training, new museum-specific skills such as, leadership or business skills to enable them to evolve and adapt to changing contexts.

Within the museum organisation, allow staff members to move into new roles, or offer opportunities to job-shadow in other departments and projects.

Entrepreneurial approach
Re-think management structures and foster a start-up/entrepreneurship-like outlook.

Increase collaboration with the business and enterprise community to support the development of entrepreneurial skills.

Be prepared to problem solve through failure and risk-taking.

Mutual benefits of working with other sectors
Create formal programmes such as residencies to provide opportunities for people from other sectors, such as business, industry and technology; to gain experience of working in a museum and at the same time benefit from these others sectors.

Diversifying your income stream
Sell workshops to companies, rent spaces for external events and generate income to better invest in experimental projects.

Set up strong partnerships with FabLabs or maker spaces
Use maker culture to engage with communities and audiences in a more tangible way and to engage museum staff with innovative processes (social, technical, organisational). Make connections between the museum's regular programmes and maker activities (for example, use design thinking methodology or collections).

Clear objectives ad expected outcomes
Set expectations: not every experiment results in organisational change, and that's a good thing. Look closely at museum's objectives and strategy. Could your project-idea help fulfil the museum's aims? Are there external examples that support your idea?

Sharing is caring
Create a platform for sharing innovative experimentations within the wider institution. Make a 'friend', someone at the board that backs you up a bit. Starting can be a bit costly in time and money, but without at least a little investment, it is difficult to do. If you are not a decision maker, get your manager's support by involving them at an early stage, and make them go for it!

– EXAMPLES FROM THE FIELD

Story 1 – Innovation Fund

The British Museum / London, UK

"There was an especially poignant and enlightening moment, where Ahmad and Ameen spoke about the mosque lamps and recited/sang and translated parts of the Quran which related to lamps, light and the prophet." Head of Community Partnerships, The British Museum

"I thought it was just brilliant. I too particularly enjoyed the moments you mentioned [in front of the mosque lamps]. And the singing was just amazing – I had tears." Interpretation Manager, The British Museum

– What were the objectives of the project?
'No Single Story' was developed as part of the Innovation Fund programme at the British Museum. The Innovation Fund aims to give staff within the Department of Learning and National Partnerships an opportunity to experiment and to develop projects across other teams. The activity takes place outside the remit of the project leader's normal job role or responsibilities. The Innovation Fund has run for two years. Projects have to be completed within six months. The Fund is open to any member of the Department and a number of projects are selected following a competitive bidding process (usually three projects). A short proposal is submitted with a complete budget breakdown (projects usually have to cost less than GB£ 1500-2000 to implement)

– **What was the project/activity?**

In 2016, one of the successfully chosen projects was called 'No Single Story'. The purpose of the project was to train Arabic-speaking refugees in delivering tours in the Islamic Galleries of the British Museum. The participants developed a tour based on objects in the collection that resonated with them. The training took place over five days at the British Museum with three tours delivered to staff and invited friends and family.

– **What were the positive outcomes?**

Tours were well attended with at least 12-20 people. Participating staff members were very interested in the approaches to interpreting the Gallery collections including the Interpretation Team and Curators of the new Islamic Galleries. The Volunteers Team were really impressed with the personal approach and connection participants made with objects and similar approaches are being applied to volunteer training programmes. Attendees of the tours were very moved and inspired by the combination of spoken word and recitation (in Arabic) which was used throughout to engage with the audience.

– **What did you learn?**

We learnt to be flexible and not too rigid in our approach with both the participants and in developing content. Lots of things changed just before the project started and even during the training sessions. For example, the content changed from being delivered in Arabic to bilingual tours in Arabic and English as participants wished to practice English and did not wish to compromise the audience, many of whom were mainly English-speakers. There were many frustrations, however, the project opened doors to improved communication with the Middle Eastern Department of the museum.

– **What next?**

The participants have been invited back to deliver the tours as part of Volunteers Week and Refugee Week 2017. The Curators and Interpretation Team are keen to incorporate some of the interpretation used in the new Islamic Galleries.

The MET Media-Lab Expo © Don Undeen

"For a museum that truly wants to think differently about its role in a 21st century cultural economy, it's important to have a business model that allows for rapid iteration, experimentation, and failure."
Don Undeen

Story **2** – The Media-Lab Expo

The Metropolitan Museum of Art / New-York, USA

– **What were the objectives of the project?**

We wanted to share the MET MediaLab's projects with a broader audience of internal and external stakeholders.

– **What was the project/activity?**

We implemented a twice-annual MediaLab Expo, a one-day public event where we demonstrated 10-20 projects in a seminar room in the education wing. By running the expo outside the gallery space, we established different expectations; an understanding that this is not 'curator-approved' art and interpretations, but experiments for which we want feedback. We surveyed attendees to get their responses, and had follow-up meetings with museum staff to see what they thought could work in our galleries, online, and in our educational programming.

– **What were the positive outcomes?**

By setting different expectations, visitors looked at our experiments through fresh eyes, and gave valuable feedback on how ideas could be improved. While many projects were never intended to 'go big', others made their way into galleries, special events, and educational programmes.

– **What did you learn?**

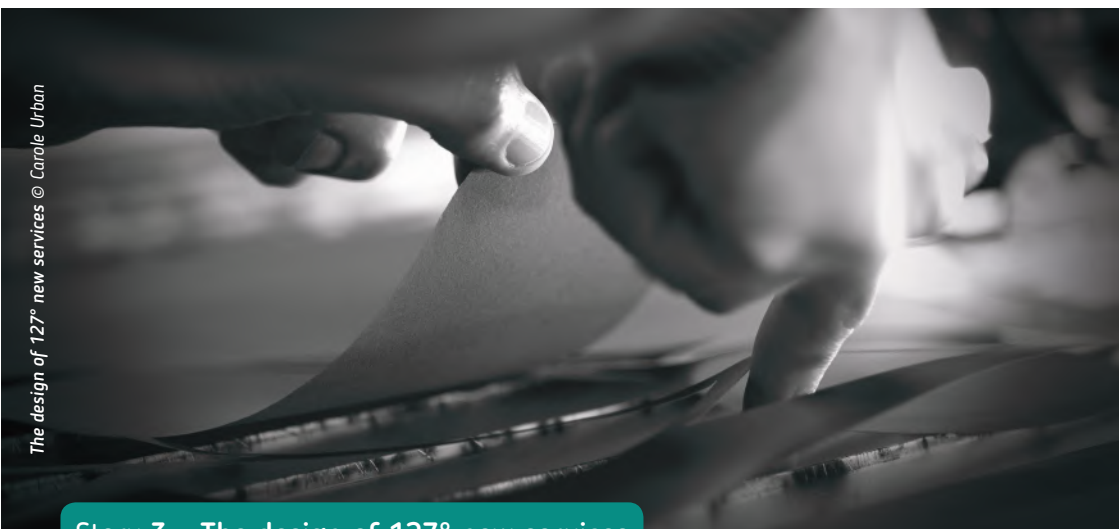It can be difficult to set expectations; some staff expect to see polished

products, and view anything that does not fit the usual business model as a 'failure'. However, we learned that it is best to judge the programme by the number of ideas tested, not the number of 'successes'.

– What next?

Building on relationships between experimental project teams, technology companies, and museum staff to help re-think what a museum can be.

For more information
metmuseum.org/events/programs/met-studies/media-lab-expo

The design of 127° new services © Carole Urban

Story 3 – The design of 127° new services

Cap Sciences / Bordeaux, France

– What were the objectives of the project?

To generate a new income stream in order to finance the Lab's programme.

– What was the project/activity?

We designed a new commercial offering with new services targeting companies, start-ups and public institutions.

The services offered include: short-term courses and workshops on team-building, business modelling, project management, introduction to design thinking, workshops and seminars on creativity and prototyping.

– What were the positive outcomes?

This process provides visibility and credibility to the work which we do in the Lab. It has developed a new income stream.

The development of new training formats - entrepreneurs-in-residencies.

– What did you learn?

When selling new services to new clients it is necessary to be professional in the delivery of the workshop or course.

We had to acquire new skills in business development, in education, and in marketing.

– What next?

Develop more workshops, on different topics, for more companies.

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"Creativity can be easy for a 6-year old, but difficult for an aeroplane engineer."
Noemie Lemaire

For more information
fablab127.net

. FINAL THOUGHTS
by Jenny Siung, *The Chester Beatty Library*

The Creative Museum project provides partners with a unique opportunity to experiment, prototype and share the results of new and existing ideas based on creative collaborations with local and international makers. This trend is not just confined to museums but a wider global context including science, technology, finance, engineering and other industries.

The project reflects the changing context which museums find themselves in and yet are not sure which direction to take. The key challenge for museums is how to engage with audiences; how do they meet a vast array of visitors in virtual, physical, intellectual and cultural contexts with fewer resources? As cited at the beginning of this report, museums are risk-averse and hence a lot of museum engagement programmes tend to remain static.

With The Creative Museum project, static has transformed in to mobile. Our partners have re-discovered the creative, interactive and fun aspects of creativity while problem-solving issues along the way. It is hoped these *Recommendations* inspire other museums to take the initiative, open their doors and turn their spaces into meeting places; a platform for experimentation; to upskill staff and visitors alike as well as explore new and engaging possibilities of learning and making from and with each other.

. GLOSSARY OF TERMS

Digital engagement:
Digital engagement in museums has an incredibly broad remit and is a rapidly expanding area of 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:
The maker culture represents a technology-based extension of the Do-It-Yourself (DIY) concept, concerned with physical objects and the creation of new devices. Typical interests include engineering-oriented pursuits such as electronics, robotics, 3D 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. (With thanks to Wikipedia for this definition.)

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

Hackerspaces and 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. (With thanks to Wikipedia.) Museums host hack days to generate content and new ways of engaging with collections.

Intrapreneurs:
An intrapreneur is an inside entrepreneur, who uses entrepreneurial skills to develop new ideas for the organisation they work for. An intrapreneurial role is usually seen as 'risk-free' and as by definition it seeks to innovate. (With thanks to Forbes)

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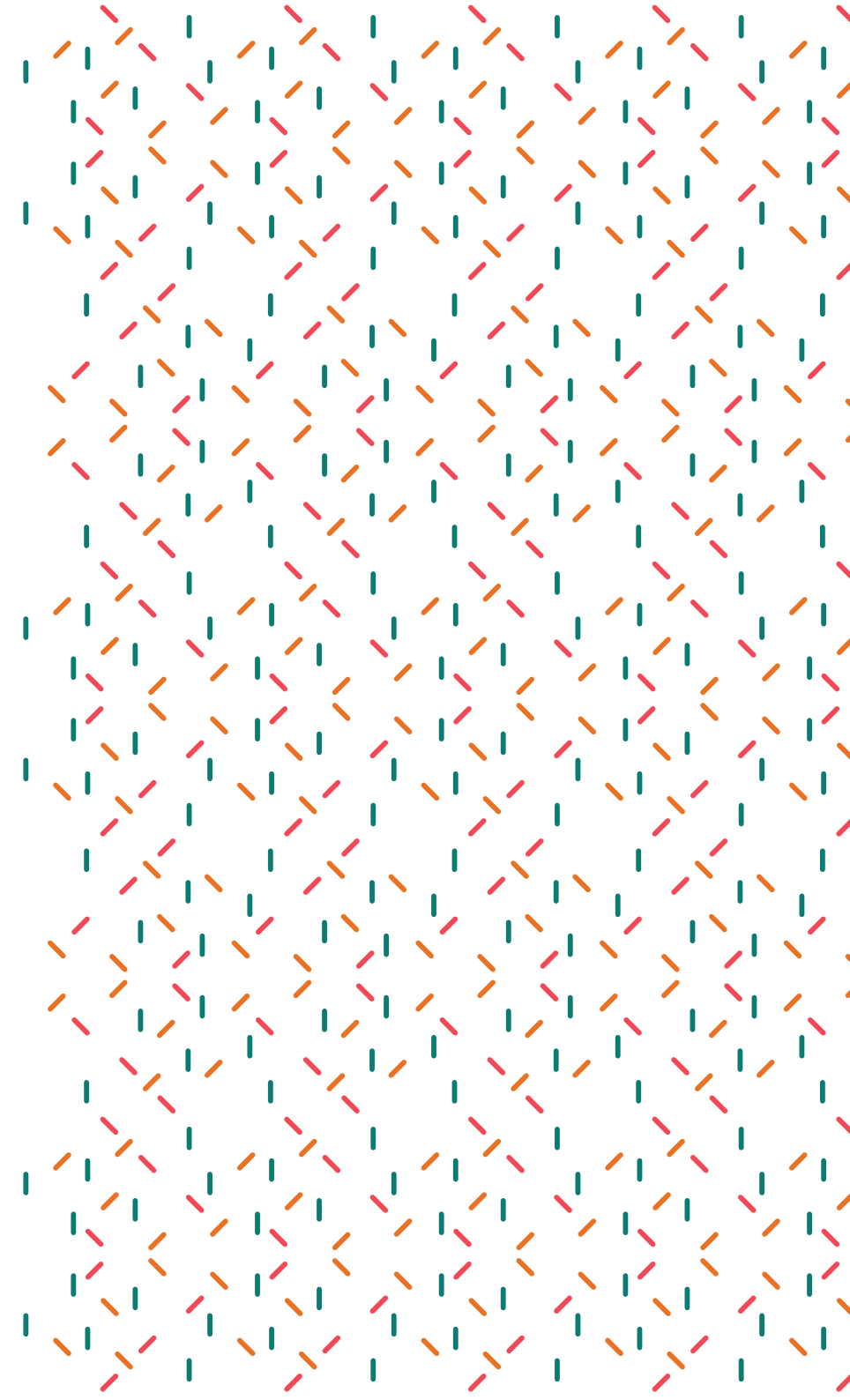
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