

Cultural Partnerships Toolkit

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Introduction

“The arts and cultural sector has too few examples of collaboration across backgrounds, organisations, disciplines and perspectives. With our new strategic development responsibilities for museums and libraries, we will encourage and support work across our entire cultural footprint that reflect these types of collaboration, drawing on the best practice in each area and beyond. We know that when these connections are made, they can spark a dynamic that changes our perceptions of what great art and culture is, who it is for, and what it can do.”

Arts Council England: Great Art and Culture for Everyone, 2013

This document collates useful tools that have been tried and tested through the work of the Cultural Partnerships Officer role within the South East Museum Development Programme between 2012 and 2018. Supported by Arts Council England through Museum Development funding in its 2012-15 and 2015-18 programmes, this role has championed cross-cultural collaborative working and supported the significant change this requires.

In this programme of work, collaboration has not been an end in itself, but a means to achieving better outcomes in the real world: specifically to generate projects, relationships and ways of working that benefit museums across the South East in practical ways. Through activities supported by the Cultural Partnerships Officer role (successively played by Katerina Kremmida and Lucy Marder) museums have found new ways of fundraising, reinterpreted their collections in creative ways, built connections with new audiences and raised their profiles nationally and internationally, all through working in partnership.

Collaboration between organisations is often needed to address a complex challenge. This may be because the capabilities to resolve the issue aren't found in a single organisation, or because the issue impacts on many organisations whose combined capacity can have a more powerful impact upon it.

Whilst the case for collaboration is widely accepted in the museums sector, many organisations face challenges in making the most of the opportunities it offers. Collaborative working can be difficult, with many barriers to be overcome to make it effective. These include disparate partner goals or priorities, different organisational cultures, communication problems, and real or perceived power imbalances between partners. Where the drivers of collaboration are strong enough, the barriers can often be overcome, through thoughtful, structured processes. These processes do not frequently happen naturally, investment must be made in planning and implementing them. This toolkit is designed to provide resources that can assist.

A common thread in many of the tools and event formats is of making thinking processes visible and accessible to a group. At the heart of most successful partnerships is a group of people (be it a board, a multi-organisational team or a steering group) who act as representatives of the different organisations involved. The conventional method of the business meeting, with players seated around a table following a formal agenda and working their way through a stack of reports or papers, is limited in its potential to generate genuine engagement in thinking and action. Likewise the traditional conference format, rigidly separating those with status on the dais from those sat in rows below. Many of the tools are designed to provide alternative ways to run meetings, to secure wider participation in developing solutions, making decisions and measuring results.

This toolkit was compiled by Lucy Marder at the end of the Cultural Partnerships programme of work in 2018. It is primarily designed for use by a museum employee, volunteer or trustee, in pursuit of collaborative work relevant to the museum's strategic priorities. The toolkit can also be used by Museum Development teams, consultants or

anyone else who is working in a facilitating role to enable partnership working in the museums sector or between museums and other organisations.

It is arranged in two sections:

- Tools – these are frameworks or templates, with suggestions for use. You could think of these as culinary ingredients. For each tried and tested tool, this toolkit offers the following: purpose; when to use; overview; what you need; facilitation brief; facilitation style tips; a relevant background link if you'd like to find out more.
- Event format ideas – these are suggestions of how a museum might bring some of the tools together into an event or workshop to achieve particular aims. You could think of these as being like recipes. Like all recipes, you can choose to tweak, adapt or reinvent them to suit your needs. We have provided three event format ideas, suitable for different stages of collaborative working. For each of these, we have provided a range of suggestions and tips, and example documents that our imaginary Bugsley Museum might produce. We provide two versions of the event outline; one for the 'home team' and one for the 'attendees' – we strongly recommend taking the time to produce both, as most events are a team effort. A home team briefing document can make the difference between bringing your partnership together in a productive way and looking really clunky to your key stakeholders. The version you give to attendees needs to be much more concise, to avoid overwhelming or confusing people.

At the end of the document you will find links to other toolkits and resources that we hope you may find of value in your partnership work.

There is an extensive literature on successful partnership working. It is not the purpose of this document to duplicate all of that. Rather, to share some practical, useable tools that have been tried and tested through the work that the Cultural Partnerships Officers have undertaken since 2012 and to show how they might work in a museum context. From the many, many approaches we have experimented with, we have selected a small number that have been found particularly useful.

You will find a mixture of tools that have been developed through the programme and others that have been collated or adapted from other sources. Where we have been able to identify the originator, we have provided this information, however often the original source is lost in the mists of time. We offer our appreciation to all of the originators of the materials in the toolkit, including those who we have not been able to trace and acknowledge by name. A particular acknowledgement is due to Dr Suzanne Turner, author of the invaluable book 'Tools for Success: A Manager's Guide' the format of which provided inspiration for the layout of this toolkit.

Section 1: The Tools

Tried and tested tool: People Bingo

Purpose:

Developing initial connections between potential collaborators.

When to use:

As a purposeful icebreaker at networking events or conferences.

Overview:

Over the past few years we have adapted a widely used 'icebreaker' game and made it more purposeful and focused on potential cultural partnerships. This helps to get people talking to one another 'on topic' from the outset, building focused communication, so that people can work together effectively.

In general use, this game gives people time to mingle, introduce themselves and find people who match traits written on a 'bingo card' that might include 'is wearing red,' 'likes cats'; 'is left-handed.' Our version replaces these generic traits with ones that are relevant and focused on cultural partnership activity and the context of the event.

It sounds a bit daft, but take courage. In evaluation, the events where we have used this technique get overall positive feedback scores for 'Networking activity.'

What you need:

- Bingo cards, 1 per person
- Pens
- A small prize (e.g. box of sweets)

Facilitation brief:

You will need to prepare the 'bingo card' in advance. From your existing knowledge or through the registration process for your event, collect some information about your attendees' work. Use this to create a list of say 8 or 12 traits relevant to the theme of your event and then lay these out as a grid. Add instructions at the top of each card.

This example is for a group of people getting to know each other at the beginning of a study visit about commercial products based on museum collections:

People Bingo

Creative Commercial Collections study visit

The purpose of People Bingo is to help the members of the group to get to know one another. Find somebody who fits the description in each of the boxes. Ask them to sign their name in the box. There's a small prize for the first person to have **a different person's signature in each box**. No, you can't sign your own card. When you have a full card, call out 'Bingo'.

Someone whose museum already has licensing agreements with commercial partners

Someone whose museum has developed new retail products with local (e.g. county) artists or designers

Someone whose museum wasn't involved in the 'Kickstart' project

Someone whose museum currently has no online retail

Someone who is wearing/carrying a museum collection-inspired garment/accessory

Someone whose museum holds selling exhibitions of art or design

Someone whose museum has ever had disappointing financial results from a creative/commercial project or product

Someone whose museum was involved in the 'Kickstart' project

For the game to work, it's important to make sure that each statement is applicable to at least two people who will be attending – people can't sign their own card.

Print out a card for each person. Give them out at the start of your event. Award the prize to the first person who shouts 'Bingo.'

Facilitation style tips:

It's really important to set a positive tone for this exercise, so give out the cards with a big smile on your face and a bit of gusto. Some people are uncomfortable about networking – that's why tools like this are needed. But it also means some people will be less enthusiastic than others about playing. That's OK. Other people will soon approach them and draw them into conversation. Before they know it, even the most withdrawn will be chatting about the work that they do.

Relevant background link:

<https://icebreakerideas.com/people-bingo/>

Tried and tested tool: Priority Matching

Purpose:

Identifying areas of common ground for partnership.

When to use:

In the context of a meeting or workshop to explore potential areas of collaboration.

Overview:

To be of real value to your museum, partnership activity needs to clearly connect to your purpose and goals. Partnerships can be resource-hungry and unless they contribute in a meaningful way to your priorities, are unlikely to secure sustained support. The same is true of your proposed partners. You might have a great idea about how you would like to work with them, but unless it supports them in achieving their goals, they are unlikely to engage fully. See 'Clarity' in the Framework for Effective Partnership, page 13.

Quite often, a group of partnership enthusiasts comes together, comes up with a great idea, but struggle to secure engagement from their respective organisations because the links to respective strategic priorities are not clear.

This simple workshop activity is designed to help focus partnership ideas on mutually beneficial areas that are relevant to all partners' strategic goals.

What you need:

- Flipchart paper, on a stand or attached to the wall
- Sticky notes

Facilitation brief:

In advance of the meeting, ask each attendee to bring a note of the key goals that are set out in their organisation's current strategic plan, or equivalent. For example, for museums this might be their Forward Plans.

At the meeting, give participants time to write each of their priorities on a separate sticky note. Ask that they write their initials on the bottom of each note to keep track. When everyone has finished, invite participants to read out their notes one at a time and stick them on the sheet of paper. Review the results, looking for areas of common ground that might form the basis of a joint endeavour. Consider how important the different priority areas are to the success of your group as a whole (for example to the strength of your local cultural sector.)

Facilitation style tips:

It is important to make sure that everybody has an opportunity to add their organisation's priorities to the mix, before getting in to detailed discussion of project ideas. Otherwise the people who go last may feel disengaged.

Sometimes one participant will arrive with a list of 20 very granular priorities, but someone else will have four or five very broad ones. This can make it tricky to share discussion time equitably. You could address this in advance, by asking everybody to limit themselves to a maximum of five priority areas. Or ask the person with a very long list to either pick their top five or cluster the 20 into a smaller number of key themes.

Relevant link:

https://cops.usdoj.gov/html/cd_rom/inaction1/pubs/Collaborationtoolkit/Section4SharedVisionandCommonGoals.pdf

Tried and tested tool: Ideas Bingo

Purpose:

Helping partners to generate lots of creative ideas for collaborative activity, which can then be sorted and assessed.

When to use:

When you and a potential partner have established the area where you want to make a difference together, but have not come up with a proposal about what you are going to do about it. This tool can be used to focus your thinking, in the context of a meeting or workshop exploring future partnership activities.

Overview:

This activity builds on the established creativity tool known as Matrix Analysis, which in turn is based on a method called morphological analysis developed by the Swiss astrophysicist Fritz Zwicky in order to explore the possible solutions to multi-dimensional complex problems. In practical use, with an element of gaming added, it helps to get lots of new ideas from a group, whilst keeping focused on the components of the particular issue or opportunity at hand.

The example given here is based on two partners, looking at how their respective offers might come together. But you could adapt this tool in a host of ways, for example having the diverse resources of a group of partners on one axis, and different target audiences on the other.

What you need:

- 2 sheets of flipchart paper taped together to make a big landscape format poster
- Sticky tack
- A flipchart pen
- Sticky notes (any colour)
- Plenty of dark felt tip pens or thick roller ball pens
- (Sticky dots if you choose to do the voting bit too)
- Digital camera/cameraphone

Facilitation brief:

You can set up in advance (easier) or during the event (enables you get input from your group to inform the row and column headings)

Draw a grid on the poster, number columns and rows (say 5-10 of each):

Put titles in the top row (e.g. things Partner 1 offers)

Put titles in the left hand column (e.g. things Partner 2 offers)

Stick poster on the wall with sticky tack where everyone can see it

	1 Network of artists and designers	2 'Wet' crafts workshop space	3 Courtyard gardens	4 Saturday kids workshops	5 Studio space to rent
A Collection of historic widgets					
B Experts on widget history					
C Exhibition gallery					
D Oral history archive					
E Primary school partners					

You stand by the poster, others sit where they can see it and also write comfortably

Call out a coordinate (e.g. "2B"). Read the headings for that square out to the group ("Wet crafts workshop space/Experts on widget history") and ask your participants to think of ideas that are sparked by that combination and are relevant to your partnership goals. Each idea to be written on a sticky note and stuck on the grid. An example, where a goal is to engage more families, might be: 2B Wet crafts workshop space/Experts on widget history, someone might come up with the idea 'Make a clay widget session.' Keep calling out coordinates until every box on the grid has at least one idea in it. BINGO!

At this point, you will probably have far too many ideas than your partnership can actually take forward. You might then use an Effort/Impact Matrix (see p20) to prioritise them. Or, more quickly, use 'voting dot' technique to get people voting for the ideas that they think are the best. Give each person say 3 sticky dots and ask them to stick them on the ideas they think are the best. They can choose whether to use all of their dots on one idea, or spread them around.

Thank everybody and tell them what you will do with their contributions. Photograph the poster and sticky notes for reference afterwards. If there are follow up actions, it can be helpful to ensure that they don't all sit with the same organisation – sharing the load at an early stage helps to build reciprocity of value (see Framework for Effective Partnership, page 13.) Keep a log of who is committed to doing what by when.

Facilitation style tips:

This activity relies on a confident and enthusiastic facilitator style. Think Razzmatazz!

Relevant background links:

<http://www.creativeadvantage.com/matrix-analysis.aspx>

Tried and tested tool: Partnerships Proposition Canvas

Purpose:

Modelling key business model partnerships.

When to use:

When setting up a partnership, in order to prototype 'value exchange' in the partnership. In very simple terms, what does each partner seek to get out of it, and what do they put in. This framework is a powerful but complex and intellectually demanding tool, so think carefully about if and when to use it. See the facilitation style tips below.

Overview:

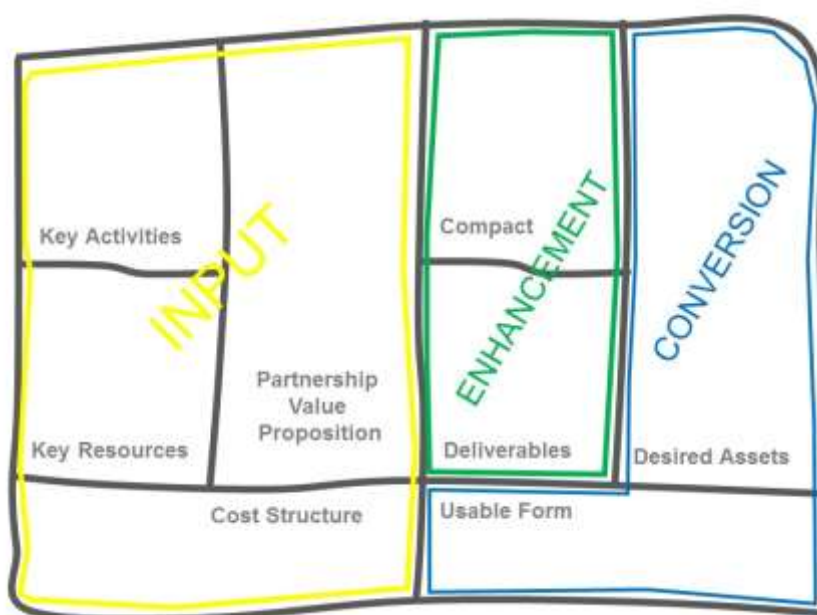
Adapted by Bart Doorneweert partner at Source Institute, from Alex Osterwalder's 'business model canvas'. Doorneweert's version is designed for use as a prototype tool for modelling key business model partnerships (especially in his field, tech) and draws on 'value exchange network' thinking by Verna Allee.

The basic underlying idea is that in any transaction between people there is an exchange of value, where each gets something out of the exchange, even if it is relatively small. Partnerships and networks can be vehicles to facilitate this exchange and work best when there is understanding of what's being exchanged, what are the different participants' wants and offers, how does the partnership make use of these?

Verna Allee defines an exchange relation in a value network as a 3 step process:

- value input to the relationship (what do you bring to the table?)
- value enhancement (how can you enhance the value you can provide to your partner?)
- value conversion (how can you make use of the value that your partner holds?)

Doorneweerts has broken these 3 steps down into 8 building blocks, each with questions that need to be asked in order to achieve the flow of value between partners, and then presented them as a 'canvas' in the style of Osterwalder's model (he later redesigned it as a triangular model but this is a bit more obscure in language and less cute to look at):



Doorneweerts also suggested questions associated with the building blocks, used to examine the value exchange in the partnership:

Value	Building Block	Questions
Input	Partnership Value Proposition	What value can you offer to your partner that supports their operations?
	Key Activities	What activities do you need to conduct to deliver the value proposition?
	Key Resources	What key resources do you employ to deliver your value proposition?
	Cost Structure	What costs are tied to running the partnership?
Enhancement	Compact	What interaction and coordination will your partnership relationship require? How will you enforce the partnership relation? <i>Gentlemens' agreement, Memorandum of understanding, Contract</i>
	Deliverables	How will you deliver your end of the partnership value proposition to the partner, and in what form?
Conversion	Desired Assets	What assets does this partner have, which are of interest to you? <i>Tangible assets (land, buildings, plant and machinery, fixtures and fittings, trading stock, investments, debtors, cash) Intangible assets (Goodwill, patents, copyrights, trademark, knowledge, reputation, scale, network)</i>
	Useable Form	What is the useable form, and right-of-use, with which these assets will become available to you? <i>License, participation, exclusive procurement, lease, revenue sharing.</i>

What you need:

- Template, blown up to A3 or A2 size
- List of questions
- Pens
- Small sticky notes

Facilitation brief:

Identify 2 or 3 colleagues in your museum who are stakeholders in the proposed partnership and have a diversity of perspectives on it. Invite them to meet with you for a say 1.5 hour session planning for partnership working.

In advance of your session, provide them with an explanation of the tool that you will use to frame the discussion and access to the worked example 'Nespresso' available via the link below.

Ask them to think about these questions in preparation for the session:

- What value does your museum offer to the partner organisation that supports the achievement of their mission? (this is your 'value proposition')
- What are the activities that your museum needs to undertake to deliver the value proposition – i.e. in order for the partner organisation to get the benefit of partnering with you?
- What are the resources that your organisation needs to use to deliver the value proposition?

When you are together, use the template and the questions in the grid to develop a prototype of partnership. You can either discuss each box and agree what goes in it, or use sticky notes to give each individual the opportunity to make their own suggestions and then discuss them.

When you have completed the analysis, use the results to identify next steps in setting up or progressing the partnership.

Facilitation style tips:

This is an exercise that is quite intellectually demanding. It's absolutely not suitable as a first introduction to thinking about partnership working or business processes, bear this in mind when deciding to use it or when identifying participants. If you do decide to give it a go, give yourself plenty of time to get yourself thoroughly briefed. There is additional discussion available, via the links below.

You would use this tool much later than, for example, priority matching, which might be employed at an early stage, to get a general idea of partners' priorities and how they align.

Keep the group small, allow plenty of time to make sure that you all understand how the model works (maybe talk through the Nespresso example first before you start) and then work methodically through each box, allowing for each person to contribute their thoughts.

Unless the partnership is very robust, with strong trust relationships, it's probably best to use this tool for internal discussions within your museum, as a way of reflecting on the potential of the partnership from your museum's point of view. In any case, the questions are based on one organisation's view of the partnership so it's easier to start this way. In a well-developed relationship with good trust, you could potentially explore doing this modelling from different partners' perspectives and comparing the results.

Whilst some of the terminology can easily translate to the museums/cultural sector context, you might need to think about equivalences for others. For example, 'collections' might be discussed as tangible assets, 'audiences' as intangible assets.

Relevant background link:

<https://valuechaingeneration.com/2013/07/05/the-partnership-proposition-canvas-designing-your-value-network/>

Tried and tested tool: Framework for Effective Partnership

Purpose:

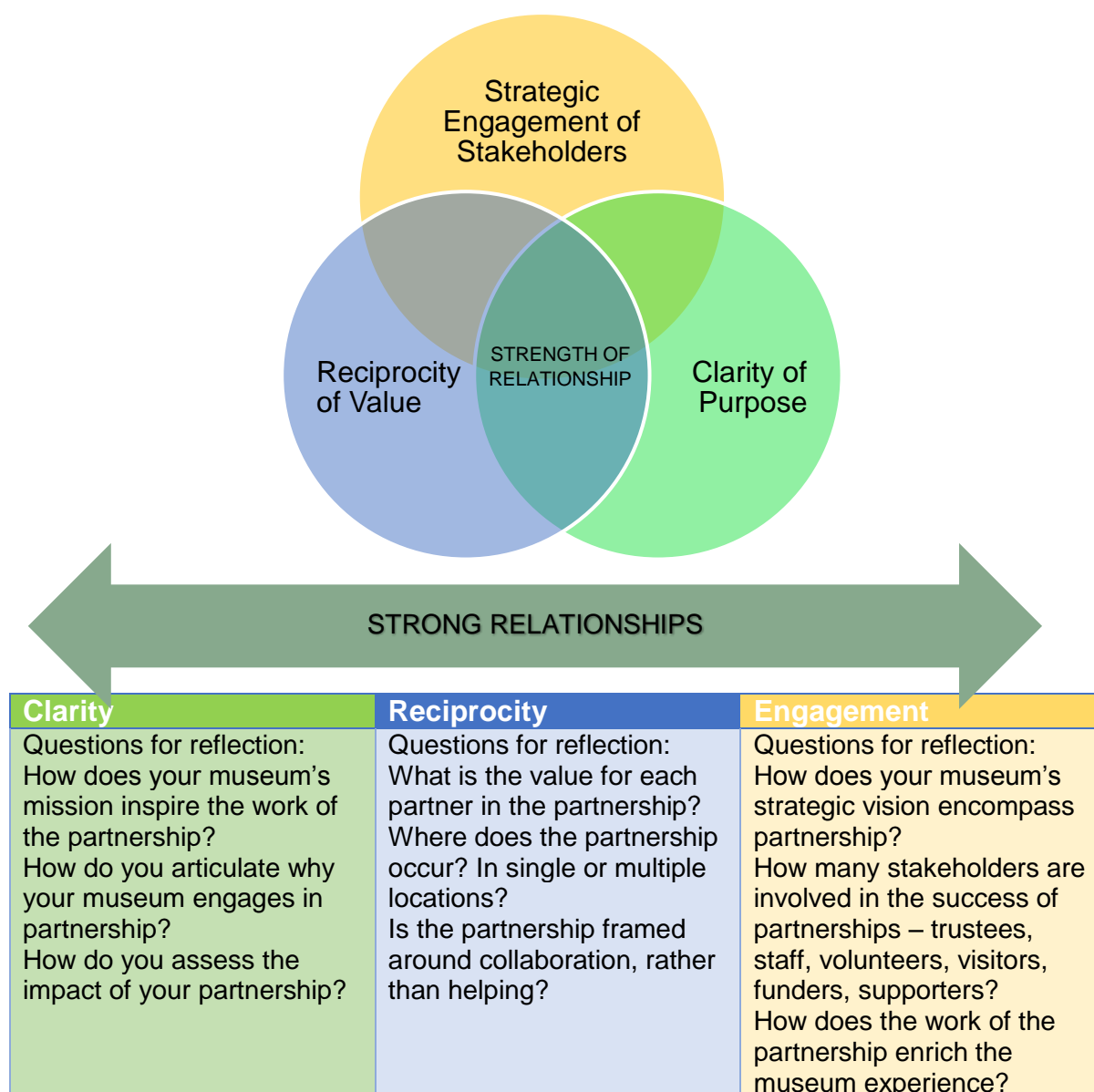
Analysing the effectiveness of an existing partnership.

When to use:

When reviewing partnership strength and identifying areas of improvement, either as part of a formal scheduled review (e.g. towards the end of a funded project period) or when questions arise about the value and effectiveness of the partnership.

Overview:

We adapted this tool from a model developed by the US National Network of Schools in Partnership. The model argues that strong partnerships are based on a balance of 3 key elements: clarity, reciprocity and engagement. The associated prompt questions can be used to review partnership strength and identify areas of improvement. The adaptations are specifically to the prompt questions, to take into account the context of our work: museums' partnerships, rather than partnership work by US schools.



What you need:

- Copy of the diagram to look at

- List of questions
- Pens

Facilitation brief:

Identify a small group of colleagues in your museum who are stakeholders in the partnership and have a diversity of perspectives on it. Invite them to meet with you for a say 1 hour session to support a review of your partnership working.

Ask them to do the following 'pre-thinking' in preparation for the session:

Describe, in their own words:

- the reasons why your museum participates in this partnership
- the results that are being achieved through the partnership
- the challenges of being involved in the partnership

When you are together, show them the model and the questions associated with it. Have a conversation about the 3 key elements - clarity, reciprocity and engagement – using the prompt questions to probe thinking around each.

After that discussion, work with your colleagues to rate the partnership on each of the three elements:

Clarity	Strong/moderate/weak
Reciprocity	Strong/moderate/weak
Engagement	Strong/moderate/weak

When you have completed the analysis, discuss how you might strengthen the areas that are less strong. Use this process to inform action planning. Consider how you will engage with your partners, who may have different perspectives.

Facilitation style tips:

This tool could also be used as the basis of a workshop with partners. If used in this way it would be advisable to have an external/non-partisan facilitator to lead the discussion. Each organisation is likely to have different perspectives on the partnership and support may be needed to ensure open and frank sharing. A representative of each partner organisation could be asked to hold an in-house discussion based on the approach above, in advance, and to bring the results along.

These could usefully be shared via a template on which each organisation adds its assessment. Using sticky dots can give a revealing visual representation of perceived areas of strength/weakness in partnership working, as a starting point for discussion. In the example, the dots show that all the 4 partner organisations see 'Reciprocity' as a relative strength area and that the 2 organisations represented by the blue or green dots generally seem to be less satisfied with the partnership working:

		😊	😐	☹️
Clarity	Our organisation's mission inspires the work of the partnership We can articulate why our organisation engages the partnership We have clear ways to assess the impact of our partnership		● ● ●	●
Reciprocity	There is value for each partner in the partnership The partnership occurs in multiple locations, reaching diverse partner organisations The partnership is for mutual benefit and helps all partners	● ●	● ●	
Engagement	Our organisation is visible in the partnership Stakeholders are involved in the partnership		● ●	● ●

It is important to ensure that the tool leads not just to increased understanding but also to practical action. Bear this in mind when facilitating your session.

Here is a real life example of action that has come from similar discussion, from a partnership that we supported during the 2015-18 programme. It was identified that, some partner representatives had been regularly communicating updates about the partnership's activity within their own organisation and making sure that the partnership work stayed relevant and connected to their organisations' evolving strategies. Whereas some other partners had been less proactive in this regard. In those organisations, there was much weaker engagement, especially at a governance level and stakeholders in these organisations were much less clear about why their organisation was involved. This was impacting on the strength of the relationship as resources were not being channelled towards agreed collaborative activity.

The partnership agreed two key actions to raise engagement across all of the partner organisations. First, the lead of the partnership overall met one-to-one with the chairs of all of the partner organisations, for an informal catch up. Then, an evening event was held to which all partners' trustees were invited. This had a formal element (presentations about the progress of the collaborative work, the benefits that different organisations were getting from it and its future direction, ample time for questions and discussion) followed by a networking social. This approach was very successful in raising engagement levels as trustees had an opportunity to reengage with the project, understand it better and discuss ways that it might develop in future to meet their organisations' evolving needs. The positivity shown by trustees of the more engaged organisations created an atmosphere of enthusiastic participation that was contagious.

Relevant background link:

<http://schoolsinspartnership.org/framework>

Tried and tested tool: Good Because... Even Better If...

Purpose:

Getting constructive feedback in a structured way on key topics that you need to explore with your partners

When to use:

In the context of a meeting or workshop about the work that you are doing/planning to do together, to get feedback on different aspects of it. Or, in a more simple alternative, at the end of a meeting or workshop, to get feedback about how well it went and what might have been better.

Overview:

In a partnership, it's important to get feedback from a range of perspectives, not just those who are most vocal. This method helps to capture input from people who feel less comfortable speaking out in a big group. You can also use a second stage to gauge the group's view of priority areas for action.

We were introduced to this tool by Lean Systems coach Debbie Brown, for use in capturing light touch feedback on a training day. Further back, it draws on a long-used classroom assessment framework 'WWW/EBI – What Went Well / Even Better If' which many teachers use to provide constructive feedback to learners or to encourage learners to self- or peer-review.

In our experience, this tool works because it actively encourages constructive suggestions for improvement, whilst maintaining a positive language that helps to sustain the enthusiasm that drives many partnerships. So you can keep the upbeat feeling without getting locked into the kind of groupthink that suppresses critical feedback and can mask partners from a genuine need to change.

What you need:

- Flipchart paper
- Sticky tack
- A flipchart pen
- Plenty of sticky notes in two colours (e.g. green and yellow)
- Plenty of dark felt tip pens or thick roller ball pens
- (Sticky dots if you choose to do prioritisation bit too)
- Digital camera/cameraphone

Facilitation brief:

In the simple version, to get feedback on how the meeting went, at the end give every attendee two sticky notes, one of each colour. Write the headings 'Good because... Even better if...' on a flipchart or white board, ask everybody to write something that the meeting was 'Good because' on their green sticky note and something that the meeting would have been 'Even better if...' on their yellow sticky note. Encourage everybody to stand up and gather around the flipchart. The each person in turn reads out their green post-it and sticks it under the 'Good because...' heading. Next each person in turn reads out their yellow post-it and sticks it under the 'Even better if...' heading. Have a brief discussion about any key themes that emerge and confirm any actions that will be taken to make sure the next meeting is even better.

The more complex version applies this simple system to a range of relevant topics:

In advance, write each of your key topic areas as a clear heading at the top of a separate sheet of flipchart. Around 3-8 headings is a comfortable number, relevant to your partnership

working activity. You might want an 'Other' heading to accommodate additional ideas from your group.

Stick these on the wall with sticky tack, spread out around the room. Make sure there is space for everyone to walk about and get to each poster.

Spread the sticky notes and pens on the meeting table for your participants to use

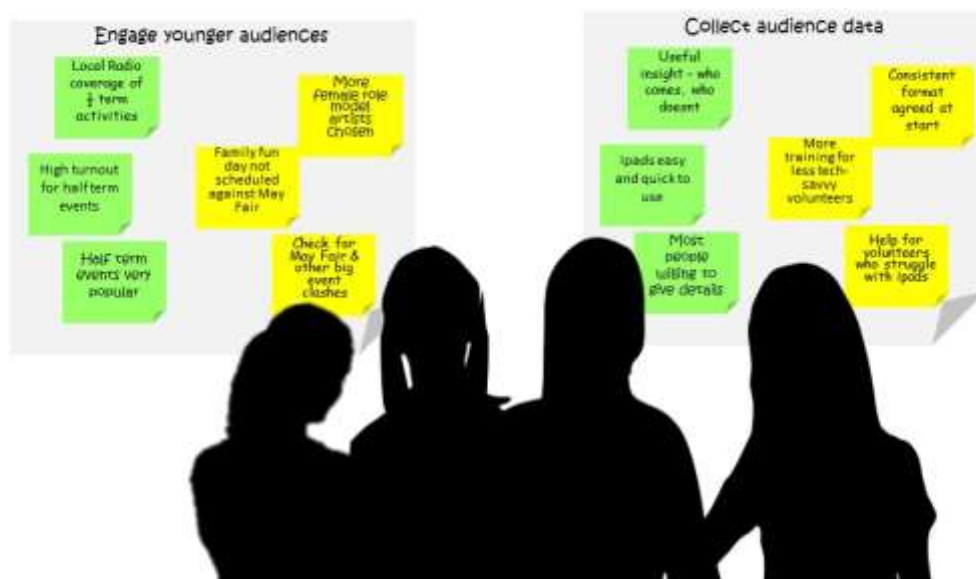
Ask your participants to look around at the flipcharts and think about each of the topic areas. For each topic area, ask them to think about at least one thing that is going really well (Good because...) and at least one thing that can be improved on (Even better if...)

Offer some examples that you feel comfortable with.

Give the group 5-10 minutes quiet time to write each of these things on a separate sticky note, using the green ones for 'Good because...' and the yellow ones for 'Even better if...'

When everyone has finished, invite people to move around the room, sticking their sticky notes on the relevant posters and reading other people's contributions.

Depending on the size of the group and room space you might then want to move from poster to poster as a group, clustering together any duplicates and then using the posters as the starting point of a discussion about the key things that the partnership should progress as part of its action plan. Or if there are lots of people or the room is tight, it may be better for the group to sit down and you move around the posters reading key points from them and leading the discussion.



If you want to take this one step further to involve the group in quantified prioritisation of areas for action, you can use the sticky dot voting technique. Give each individual say 3 dots and ask them to stick their dots on the improvements that they think are the top priorities. A participant might choose to spread their dots around or use all 3 on the improvement that they think is the absolute priority. Then you count up the dots and this will give you an indication of where the group thinks you should focus your action plan.

Thank everybody and tell them what you will do with their contributions.

Photograph the posters and sticky notes for reference afterwards.

Facilitation style tips:

This is an activity that can garner quite emotional reactions as some people may feel strongly positive or negative about the areas discussed. And even with the technique's

emphasis on positive and constructive comment, there is a possibility that people may feel hurt or defensive about feedback given. As facilitator, it's important to stay as neutral as possible, with an encouraging but matter-of-fact style. If somebody makes an 'Even better if' comment that is entirely negative, welcome their feedback and then help them to take the idea and convert it into a constructive suggestion. For example, 'Ibids too difficult to use' could be converted into a more constructive comment like 'more training in using ibids' or 'provide low tech alternative to ibids for those who need it.'

When it comes to the action planning, remember to aim to share the load at least a bit. Even if the actions taken by partners other than your museum are small and essentially symbolic, this helps to build reciprocity of value into your partnership - see Framework for Effective Partnership, page 13. Keep a log of who is committed to doing what by when.

Relevant background links:

http://www.ssgt.nsw.edu.au/documents/3tips_tactics.pdf

http://msue.anr.msu.edu/news/how_to_perfect_the_facilitation_tool_sticky_dot_voting

Tried and tested tool: Conversation Stations

Purpose:

Engendering active discussion of a range of topics.

When to use:

When there are several topics that you want to cover, but not all will be of interest or relevance to everybody involved.

Overview:

Sometimes (for example with a formal board decision) you need everybody to address all of the topics at hand. But sometimes it's better to give people a choice about which topics are relevant to their interests or expertise.

This tool is loosely inspired by the 'marketplace' element of Open Space Technology which involves a variety of break-out spaces that participants can move between as they choose. (When we say 'loosely inspired' by Open Space Technology, that's because this tool is barely scratching the surface of the 'self-organisation' philosophy of open space which involves gatherings with a declared purpose but no initial agenda – the agenda is determined by participants during the process.)

The idea of this tool is to identify the topic or question for each conversation station (these might be determined in advance by the organisers or alternatively be suggested by your attendees) and then give each topic a space, clearly signposted, that people can go to if they are interested in discussing that topic. Depending on your resources and needs, you might have a 'host' facilitating discussion in each topic area.

What you need:

- Sufficient space for people to spread out in
- Furniture to suit your group and space, For example you might have a table with chairs around it for each conversation station, or just a cluster of chairs or a space to stand near each poster
- Materials to make signs – e.g. sheets of paper or large sticky notes, sticky tack, marker pens

Facilitation brief:

When the topics have been identified, put a sign up for each one in a different part of the room. Let people know how much time is available for the activity overall. Encourage people to go to the topics that most interest them, join in the conversations and, if they feel they have been as productive as they can be there, move on.

Facilitation style tips:

By definition, this activity is about letting people make their own choices so your facilitation must be very light touch. If people choose not to engage in any of the topics on offer, they may choose to stick up a topic of their own or sit the activity out. A key idea in Open Space Technology is 'law of two feet' or 'law of mobility' which originator Harrison Owen described as follows: 'If at any time during our time together you find yourself in any situation where you are neither learning nor contributing, use your two feet, go someplace else.'

Relevant background link: <https://www.transitionculture.org/2008/03/21/12-tools-for-transition-no10-how-to-run-an-open-space-event/>

Tried and tested tool: Effort/Impact Matrix

Purpose:

If you have lots of ideas for actions/projects/improvements but can't do them all, this activity will enable you to have a structured group discussion about which ones to progress.

Overview:

Unless the partnership has unlimited resources (we haven't come across one of these yet) decisions need to be made about priorities. It's easy for a partnership to get hung up on either trying to implement absolutely every idea (maybe to avoid hurting the feelings of the originator) or to talk round and round, stuck between wanting lots of impact and focusing on what's most easy/affordable to achieve. The effort/impact matrix can help partners to do a structured assessment and pick out the achievable high value activities to focus on.

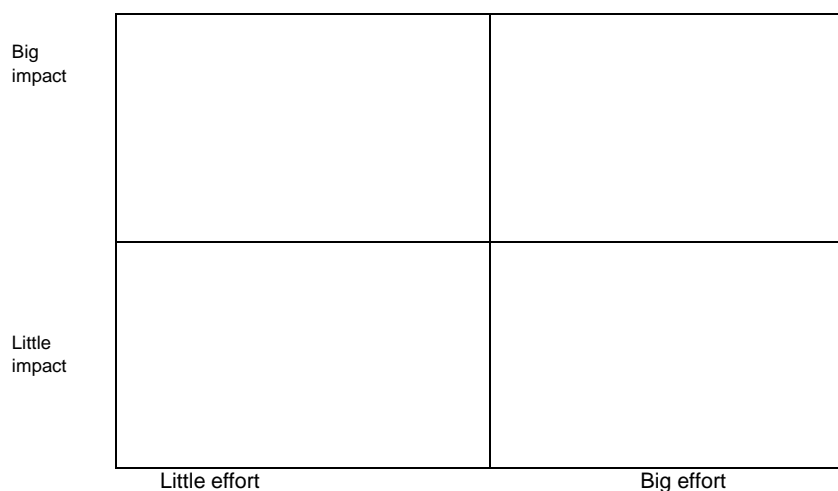
What you need:

- Big sheet of paper
- Sticky tack
- A flipchart pen
- Each idea/project written clearly on a separate sticky note
- (Sticky dots if you choose to do prioritisation bit too)

Facilitation brief:

Remind the group how the list of suggestions was created, if this was in previous session.

Draw a 4 box matrix on a big sheet of paper like this:



Stick it on the wall with sticky tack, arrange seats in a horseshoe so all can see it.

Facilitation:

Discuss each project/idea in turn. Which box does it go in? Aim to get an honest discussion of the effort/impact of each project and broad group agreement on where each sticky note should be placed.

After you have placed each sticky note in one of the boxes, use your big pen to clearly label each box as follows:

- Quick Wins (Big Impact, Little Effort): These are the most attractive activities, the partnership should crack on with some of these early to build momentum;
- Must Haves (or Major Projects) (Big Impact, Big Effort): These are really important activities but will take longer and/or use more resources, potentially crowding out

viable 'quick wins'. While these are important, they won't make a major impact until complete and momentum can be lost in the interim. Set deadlines for completion in strategic planning but don't ignore their importance;

- Low Hanging Fruit (Little Impact, Little Effort): These are easy to do but limited in impact so might be a distraction, so if there are viable 'quick wins' focus on these instead in the short term and put long term effort into 'must haves.' Only go for Low Hanging Fruit if there is spare time/resource;
- Money Pits (or Dead Horses) (Little Impact, Big Effort): Avoid! These will suck up energy and resources without bringing much return.

If you want to take this one step further to prioritise within the 'quick wins' and 'must have' lists, you can use the sticky dot voting process – see page 9.

When you are close to having an agreed list of priority activities, sense check with the group: are they sufficient to achieve all the objectives you are committed to? Are they achievable within the limits of available resource?

Thank everybody and tell them what you will do with their contributions.

Photograph the poster and sticky notes for reference afterwards.

Then structure the partnership's action and resource plans around the Quick Wins and Must Haves.

Facilitation style tips:

The success of this tool depends on a clear understanding of objectives (what the partnership wants to achieve) to judge impact against. If partners are not clear about this at the outset, partners won't be able to discuss where different activities sit on the impact scale. If you have any doubt that everyone is on the same page, consider ways of reinforcing the message – maybe by recirculating the objectives as agreed (e.g. in Terms of Reference or funding bids) prior to the meeting, or showing them on a slide or poster.

There also needs to be open and robust discussion to agree where activities sit on the matrix. One person might think something is really difficult to achieve whereas somebody else may know a simple way to do it. As facilitator it's your role to draw out the discussion and help the group to make a decision.

Relevant background link:

https://www.denvergov.org/content/dam/denvergov/Portals/728/documents/Peak_Performance/Black_Belt/Reference_Guides/Guide_Impact_Effort_Matrix.pdf

Tried and tested tool: ‘How Deep is Your Love?’ Partnership Continuum

Purpose:

To support museums to make informed choices on the appropriate depth of partnership activity for the context e.g. nature of the work to be undertaken, background of partner organisations, duration of proposed partnership activity.

When to use:

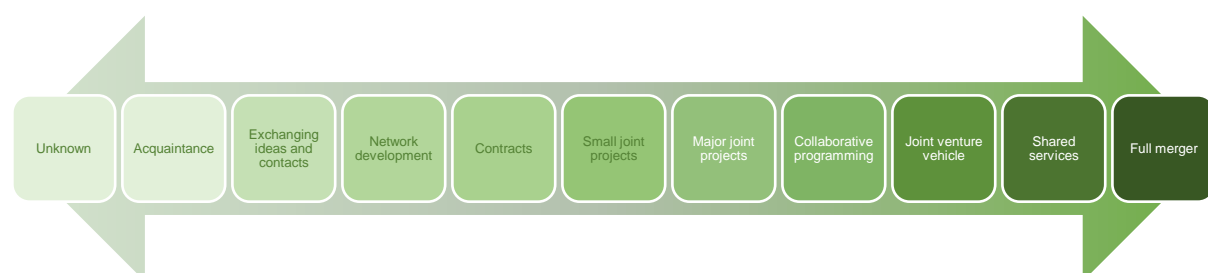
To inform decision making at the outset of a partnership project or to review effectiveness during the partnership. If you start getting feedback from your partnership along the lines of ‘this is getting out of control, we need more structure’ or alternatively ‘this is far too much bureaucracy for such a simple task’ these might be indicators that a discussion using the continuum could be called for.

Overview:

The ‘How Deep is Your Love’ Partnership Continuum was developed by SEMDP’s Lucy Marder and Dana Andrew of the Working Internationally Regional Project for a workshop on international museum partnerships in 2016. A framework for exploring the different depths of partnership model that might be relevant to a particular project was needed. Whilst there is probably something similar out there, we hadn’t found quite the thing yet, although Prof Tony Bovaird has explored some similar territory as has The Partnering Initiative.

The term ‘partnership’ can mean very different things to different people. At the outset of a joint project, one side may have a deeply integrated model in mind that requires significant structural and governance change. Whereas the other side may be content with a simple written agreement about who will do what. Having an open, structured discussion about the options can help to fast track decision making. And sometimes the partnership depth needs to change as the relationship or the activities develop. For example, when things move from simply ‘doing a small project together’ to activities requiring the acquisition of significant assets or the management of major risks.

The continuum presents a range of options (it’s not definitive, there may be others you can add) – the extremes of the continuum are ‘unknown’ at the shallowest level of relationship (the partners haven’t even met yet) through to ‘full merger’ at the deepest end (the partners are joining their governance and structures to become a single organisation).



What you need:

- A copy of the continuum, big enough for all to see.

Facilitation brief:

Your facilitation approach will vary depending on the context that you are using the tool in. You might show it during the kick-off meeting of a project to open up a conversation about what kind of project it is. This can then inform an open discussion about what level of governance is needed. If you’re working at the far right hand side, you should probably be engaging specialist legal or consultancy support. A key question would be: “Where do we need to be, to make this project work effectively?”

Or you might use it during a project to review if the current arrangements are appropriate. If your group determines that the current arrangements are too far along the continuum in one direction or the other, you can then have an explicit discussion about how to move. For example, if you've been doing 'small joint projects' but are embarking on a major project that's more complex and risky, what will you need to do differently? This might include more formal partnership agreements and the establishment of more formalised project board. Or you might be moving in the other direction, for example drawing a project to a close, and need to wind up formal structures. So in this context, key questions would be: "Where are we now?" and "Where do we need to be, to better suit the needs of the project at this time?"

When you have identified where you need to be, you can use this to inform action planning, asking "what are the task that we need to undertake to get us to where we need to be?" Depending on which way you are moving, tasks might include "incorporating joint venture vehicle" or "disband the formal partnership; publish project case study; say thank you to stakeholders".

Facilitation style tips:

Sometimes, discussions about deep partnership can arouse quite strong emotions. While some people welcome discussions about sharing, others may feel that their organisation's resources or independence are threatened. Be prepared to put time and energy into resolving conflict and finding a place on the continuum that is sufficiently robust for the project but not too heavy-handed.

Relevant background link:

<http://blog.sustainabilitylearningcentre.com/2013/09/17/sustaining-effective-multi-stakeholder-collaborations/>

Tried and tested tool: Partnership Agreement

Purpose:

To clarify and document the rights and responsibilities of partners in a collaborative activity.

When to use:

As early as possible in a collaborative project! Going through the steps of developing a partnership agreement is a great way to iron out misunderstandings before they occur. Waiting until something has gone wrong can lead to conflict, wasted effort and poorer project outcomes.

Overview:

This agreement is provided as an example only. It is intended to provide ideas from which a Partnership Agreement can be developed to suit the needs of your project. It is not exhaustive and may include references to matters that are not relevant to your project's circumstances. Also, it is not intended as a substitute for taking appropriate legal or other professional advice! Some project funders provide a specific format for partnership agreements, in which case you should follow that to ensure that you meet their requirements.

Widgets Exhibition Project

Partnership Agreement

PARTIES

(1) Bugsley Museum

(2) Bugshire Arts

("the Partners")

WHEREAS

The Partners agree to undertake the Widgets Exhibition Project ("the Project") as a partnership project under the banner of Bugshire's Get the Art Bug in 2019.

The Partners commit to working together in an open, transparent and collaborative manner for their mutual benefit to secure the efficient and successful delivery of the Project.

The Partners indicate their assent to working within and through the Partnership by adoption of this Partnership Agreement and by its signature thereto by an authorised signatory.

The parties' obligations are set out below.

BACKGROUND

Get the Art Bug is an annual programme of cultural events coordinated by Bugshire Arts on behalf of the Bugshire Arts Partnership Programme Board with a different theme each year. The aim of the Get the Art Bug is to grow visitor numbers, widen participation and increase earned income for all participating organisations. In 2019, the subject will be Technology and a 2-site exhibition is planned highlighting the technological innovation the Widget which has significant Bugshire connections.

AGREED TERMS

1. DURATION

1.1 The Partnership will operate from the date of acceptance by the Partners up until the end of December 2019. At the end of the Project the Partners may continue to operate in partnership for other local purposes on terms to be agreed.

2. DEFINITIONS AND INTERPRETATION

2.1 The definitions and rules of interpretation in the Clause apply in this Agreement.

Bugshire Get the Art Bug: means the concept an annual programme of cultural events led by Bugshire Arts centred on a specific subject.

Contributions: means the Partners' respective financial and non-financial contribution to the Project, which is set out in section 8 of this Partnership Agreement;

Intellectual Property Rights: means all intellectual property rights of any nature including without limitation, all copyrights, patents or patent rights registered and unregistered design rights, registered and unregistered trade and service marks, trade names, moral rights and all other intellectual or individual property rights wherever enforceable save where the context or this Agreement otherwise dictates;

Partners: means Bugsley Museum and Bugshire Arts collectively and "Partner" shall refer to each or any of them as the context requires;

Partnership: means the collaborative arrangements between the Partners, for the successful delivery of Project;

Person: shall include corporations and natural persons;

Project: means the Widgets Exhibition Project as part of Bugshire's Get the Art Bug banner in 2019;

Services: means all the services to be provided by the Partners as part of the Project

2.2 A reference to writing or written includes faxes but not e-mail.

2.3 The headings in this Agreement are inserted for convenience only and shall not affect its construction.

2.4 A word importing the singular shall (where appropriate) include the plural and vice versa.

3. MEMBERSHIP

3.1 Contacts of the lead individual in each Partner organisation:

Partner	Lead individual	Position	Contact no	Email
Bugsley Museum	Sam Buggle	Curator	01234 56789	curator@bugsleymuseum.org.uk
Bugshire Arts	Arty McSupremo	Creative Director	01987 654321	creativedirector@bugshirearts.org

3.2 At the discretion of the Bugshire Arts Partnership Programme Board and the Partners, other cultural bodies may subsequently be permitted to participate in the Partnership or to buy into services or products produced by or for the Project.

4. GOVERNANCE AND MANAGEMENT

4.1 The delivery of the Project will be managed by the Bugshire Arts Partnership Programme Board (the Board) which is already in place for collaborative working between cultural organisations in Bugshire. The current membership includes the Director for People and Places, Bugshire County Council, the Lord Lieutenant of Bugshire and the Chair of Bugshire Arts. The Bugshire Arts representative chairs the Board and is responsible for recording minutes of Board meetings.

4.2 Each Partner will send an authorised representative to each Bugshire Arts Partnership Programme Board meeting but deputies will be permitted. Additional persons representing the Partners or outside bodies may be invited to attend any meeting for the purpose of providing additional expertise, product demonstrations etc.

4.3 The Bugshire Arts Partnership Programme Board will meet at least quarterly to review the risk and issue logs, and change register at each meeting and agree suitable mitigation strategies.

4.4 The Bugshire Arts Partnership Programme Board will be supported by a cross-partnership team, the Bugsley Widget Partnership Project Team (the Project Team) which is responsible for the operational management of the Project including monitoring the overall progress. The Project Team will meet every six weeks for the duration for the Project.

4.5 Details of Partner contributions are set out in Section 8 of this Agreement.

5. MARKETING AND COMMUNICATIONS

5.1 The Partners commit themselves to developing and implementing a joint marketing strategy for the Project under Bugshire's Get the Art Bug banner.

5.2 The Partners agree to make cash contributions towards the delivery of the joint marketing strategy.

6. CONTRACTUAL AND FINANCIAL MATTERS

6.1 Partners agree to develop and implement a joint fundraising strategy under this banner to add value to their cash and in-kind contributions. To include a joint application to the Heritage Lottery Fund Sharing Heritage grant programme which incorporates Bugshire's Get the Art Bug 2017, the Widgets Exhibition Project.

6.2 Partners agree that transport costs will be shared equally between the Partners.

6.3 Partners agree that all other costs associated with delivering the exhibition in each venue will be underwritten by each organisation separately, notwithstanding the fundraising strategy outlined above.

6.4 Partners agree to a minimum of £5,000 cash contribution towards the delivery of the joint marketing strategy.

6.5 Partners agree to a minimum of £10,000 cash contribution towards exhibition production.

6.6 Partners agree to share opportunities connected with the Project, and to assist each other as far as practical in reducing risks of delay or slippage to the Project from whatever reason.

6.7 Partners agree to jointly procure services and supplies when economies of scale can be achieved and it is practical to do so.

6.8 Intellectual Property Rights (IPR) of any services and products produced by or as part of the Project shall reside with the Bugshire Arts Partnership Programme Board for the duration of the Project, subject to resolution of the Board. At the close of the Project, the Board shall transfer any such IPR to an appropriate individual Partner. A schedule of IPR shall be maintained by the Project Team.

6.9 Partners commit to providing appropriate level of resources to facilitate this partnership work.

7. TERMINATION OR WITHDRAWAL

7.1 Any Partner finding itself unable to fulfil its part of the Project, or desirous of leaving the partnership for whatever reason, shall notify the Bugshire Arts Partnership Programme Board of its position as soon as possible. Partners commit themselves to giving the Board not less than 6 months' notice in writing of any decision to withdraw from the Project.

7.2 In the event of withdrawal by any Partner, that Partner agrees to the continuing corporate use by the Partnership, for the full duration of the Project, of any resources provided to the Project by that Partner up to the effective date of that Partner's withdrawal (i.e. 6 months after the receipt of written notification by the Board). Furthermore, Partners agree that such continuing use of such resources for the duration of the Project shall not be subject to any different terms and conditions other than those that would have applied had the Partner themselves continued to be a full member of the Partnership for the duration of the Project. This means that if costs are incurred due to a partner withdrawing then these costs will need to be met by the leaving partner.

7.3 Notwithstanding the withdrawal from the Partnership by any Partner, that Partner agrees that it continues to be legally bound by the terms and conditions of any contract(s) already entered into by the Partnership up to the effective date of that Partner's withdrawal (i.e. 6 months after the receipt of written notification by the Board), and that this binding contractual commitment remains effective on that Partner until the end of the Project unless otherwise agreed by the Bugshire Arts Partnership Programme Board.

8. PARTNER CONTRIBUTIONS TO THE PROJECT

8.1 Bugshire Arts will:

Provide the project management lead for the Get the Art Bug concept

Share equally with Bugsley Museum all transport related costs

Underwrite any costs associated with delivering the exhibition at Bugleton Arts Centre

Provide appropriate level of resources for the delivery of the Project including staff attending governance and project meetings

Provide marketing expertise and support to deliver the joint marketing strategy as well as a minimum of £5,000 towards marketing activity

Provide a minimum of £10,000 towards exhibition production

Contribute staff time to support all fundraising activity in support of the Project, including leading on the Sharing Heritage application to Heritage Lottery Fund

To the best of its ability, provide arts administration expertise to develop the overall vision, narrative and design for the Widget exhibition programme at both Bugleton Arts Centre and Bugsley Museum

Contribute to the evaluation of the Project

8.2 Bugsley Museum will:

Share equally with Bugshire Arts all transport related costs

Underwrite any costs associated with delivering the exhibition at Bugsley Museum

Provide appropriate level of resources for the delivery of the Project including staff attending governance and project meetings

Provide marketing capacity and support to deliver the joint marketing strategy as well as a minimum of £5,000 towards marketing activity

Provide a minimum of £10,000 towards exhibition production

Contribute staff time to support all fundraising activity in support of the Project, including the Sharing Heritage application to Heritage Lottery Fund

Support the development of the vision and content for the Widget exhibition programme

To the best of its ability, provide historical and collections expertise to develop the overall vision and content and interpretation for the Widget exhibition programme at both Bugleton Arts Centre and Bugsley Museum

Provide loans of Widgets and widget-related material to the exhibition at Bugleton Arts Centre

Contribute to the evaluation of the Project

8.3 Partner cash contributions to the Project are:

Both Partners contribute a minimum of £5,000 each towards marketing

Both Partners contribute a minimum of £10,000 each towards exhibition production

9. DISTRIBUTION OF EXHIBITS FROM THE BUGSHIRE MUSEUM COLLECTIONS

9.1 The following provisional distribution of exhibits from the Bugsley Museum's collections is provided as required to support the preparation of the exhibitions. Subject to the full agreement of Bugshire Arts and the Bugsley Museum, the Partners will have the option to review and amend this distribution list as detailed exhibition plans are confirmed.

Bugleton Arts Centre (main exhibits, not including replica and touch material)

Civilian widget production and applications to include:

1680 small Widget

1760 export market Widget

1870s Town Widgetter uniform

1890 Bugleton Widget

1905 Bugleton Widget Lathe

1942 Nuclear Widget

2005 EcoWidget Prototype

Bugsley City Council (main exhibits, not including replica and touch material)

1856 Widget Corps Major's uniform

1860 Widget Corps Widget Case

1875 Bugsley Widget

1899 Bugsley Widget Mould

1956 Thermodynamic Widget

2010 Defence Space Widget Prototype

9.2 If appropriate additional material is required, the Partners will have the option to review and agree a revised distribution list as and when appropriate.

10. AGREEMENT

Bugshire's Get the Art Bug 2019 Widgets Exhibition Project

I agree to the terms and conditions of the above Partnership Agreement in respect of the delivery of the Widgets Exhibition Project:

Signed(Authorised signatory)

Name (Please print)

Position(Please print)

Date.....

On behalf of Bugshire Arts

Signed (Authorised signatory)

Name (Please print)

Position(Please print)

Date.....

On behalf of Bugsley Museum

What you need:

- Template with relevant headings.
- Sufficient time and attention from people with an appropriate level of authority in each partner organisation.
- If there are significant financial or legal commitments involved, you may need to get specialist advice.

Facilitation brief:

The headings of the proposed partnership agreement can usefully form agenda items at a partnership kick off meeting. Go through the items in turn and then check that what's been agreed is sufficient to deliver the desired project outcomes.

Facilitation style tips:

In our experience, a proper face to face discussion is a better way to start developing an agreement than for one side to write it and then email it across. Compared to email, face-to-face conversations have great benefits in building relationships and because you have the benefit of non-verbal clues (for example body language, tone of voice) they make it easier to pick up on when there is a disparity between partners' expectations. Just make sure that the conversation is purposeful, covers all bases and is followed up in a timely way with a written draft agreement for comment.

Relevant background link:

The Touring Exhibitions Group have produced a very useful resource with more detail on the development of partnership agreements and an alternative format that you might want to use:

http://www.teg.org.uk/images/TEG%20Partnership%20Agreement%20Resource%20%20and%20Template_January%2017.pdf

Section 2: The Event Format Ideas

Event format idea: Cultural Networking Event

Purpose:

To involve different groups and organisations from your community in the life of your museum.

When to use:

Any time that you feel your museum could benefit from some external perspectives or skills.

Overview:

Over the six years of the Cultural Partnerships programme of work, we've found that a dedicating some resources to structured 'partnership brokering' events is a purposeful and fun way to nurture new relationships and generate project ideas. The trick is to give people a reason to turn up and make sure that there is an appropriate balance of social/networking and purposeful, on-topic discussion.

What you need:

- Space for lots of people – if it's within your museum and offers a sense of what you're about, all to the best.
- Relevant contacts e.g. local arts, creative or learning groups (start by brainstorming all the ones your staff, trustees and volunteers can think of and your local Community First or Volunteer Centre may be able to help with a list) – allow a good long timescale to get the word out and use social media to make connections with groups who might be interested.
- An efficient way to manage bookings: we generally use Eventbrite, other similar tools are available. This can greatly reduce the administration involved in sending invitations, keeping track of who's coming, capturing contact details and any special requirements (e.g. dietary needs, permission to take photographs), and automating the sending of information (e.g. travel directions).
- Some key challenges or opportunities you'd like partners to get involved in.
- Careful planning – how will the event be structured to give people plenty of opportunities to meet others and discuss common interests? The example below employs three tools from the toolkit: People Bingo, Conversation Stations and Good because... Even better if....
- A good number of helpers to look after your guests.
- Refreshments – absolutely essential!
- An attraction to incentivise people to come – this might be an exclusive preview of a new display, a peep behind the scenes or maybe some kind of prize e.g. a business card draw for an annual ticket.
- Materials for each activity, as detailed in the 'tools' section.

Example home team briefing document:

Home team brief: Bugsley Museum cross-cultural networking event

Wednesday 18 October 2018 6.00pm-8.00pm at Bugsley Museum (home team arrival from 4.30pm, clear up until 8.30pm)

Background

The purpose of this *networking* event is to:

- Raise awareness of the Bugsley Museum in the Bugshire arts and creative economy.
- Create enthusiasm for partnering with the Bugsley Museum.

- Encourage networking and collaboration between the museum and the wider cultural, creative and heritage sector.

Audience

This networking event is for representatives of arts, digital, creative industry, community and heritage groups, colleges and universities in Bugshire. Approximately 20 delegates are expected, they have been invited via networks including the Bugshire Voluntary Sector Forum, Bugsley Tech Hub, Bugshire Universities Network and Local Cultural Education Partnership.

Overview

It's an evening event designed to encourage networking - getting to know new people; and collaboration - what are we going to do after this event. The following techniques will be used to create a fun, energetic and participatory environment:

- Refreshments and networking, to create a social, collaborative energy.
- A People Bingo icebreaker to encourage informal networking and curiosity about potential partners.
- A short introductory presentation about the Bugsley Museum.
- An exclusive behind the scenes experience: tour of the stores and archive, followed by 'sneak preview' of the newly acquired Crimea widgets.
- Conversation stations to give attendees the opportunity to engage in a number of relevant thematic discussions. The aim is to encourage people to come up with ideas and work together to develop them into activities. Each conversation will be hosted by a member of the museum team, who will be tasked with facilitating the discussion and recording outcomes, including any offers of help or future partnership.

Programme

Time	Who's doing what
Pre-event	<i>Sam Buggle: invitations, delegate list, badges, handouts, People Bingo, introductory presentation</i> <i>Ann Tick: furniture, AV (projector, screen, laptop) and signage</i> <i>Rev Doug Collar: refreshments</i>
4.30-6.00pm	Event set up and briefing <i>** all home team required to set up for the event from 4.30pm will be appreciated, we will also have a pre-event catch up of the home team at approximately 5.30pm **</i>
6.00pm	Arrivals, registration, refreshments and networking <i>Welcome and reception duties: Col Buggle-Sleigh, Museum Chair and Ann Tick, Trustee. All delegates greeted, asked to sign in, given a badge, agenda and contacts list and a People Bingo card with nuggets of information about delegates that they have to meet. Explain the card and encourage people to start networking.</i> <i>Help with refreshments: Chris Packett, Trustee and Rev Doug Collar, Volunteer. Make sure people with special dietary needs (e.g. gluten free) are identified and given the right items.</i>
6.30pm	Welcome and introduction to the museum <i>Sam Buggle, Curator, Bugsley Museum</i>
6.45pm	Behind the scenes tour and sneak preview of new acquisition <i>In 3 groups:</i> <i>Group A with Sam Buggle, Group B with Ann Tick, Group C with Chris Packett</i> <i>Stagger groups to avoid overcrowding in the stores.</i>

7.10pm	<p>Conversation stations</p> <p><i>Four trestle tables in main gallery, each with a sign stating the topic, paper and pen for the table host to keep notes, capture contact details.</i></p> <p><i>Sam Buggle will explain the process and encourage people to move between stations as they wish.</i></p> <p>How can artists and writers use the Bugsley Museum collections for inspiration? <i>Host: Chris Packett</i></p> <p>What's good about the Bugsley Museum? What would make it even better? <i>Host: Ann Tick</i></p> <p>How might digital improve the Bugsley Museum experience for children and young people? <i>Host: Rev Doug Collar</i></p> <p>How might students and academics make use of the Bugsley Museum's collections? <i>Host: Col Bugg-Sleigh</i></p> <p><i>Host key points:</i></p> <ul style="list-style-type: none"> • <i>Draw out quiet people, don't let anyone dominate the discussion. For example you might thank someone vocal for their contribution and then ask someone quiet what they would like to add.</i> • <i>Use positive, encouraging language ('that's interesting/a good idea...'), and comment on particular contributions of members and accomplishments of the group ('sounds like you have lots of experience of doing art activities with young people...')</i> • <i>Make a note of who comes up with suggestions or offers of help.</i>
7.50pm	<p>Final remarks</p> <p><i>Col Bugg-Sleigh, Museum Chair</i></p>
8pm	<p>Meeting closed</p> <p><i>Delegates leave the venue. Clear venue.</i></p> <p><i>** home team please stay for half an hour or so to help with the clear up, many hands make light work **</i></p>
Afterwards	<p>All handover their notes to Sam Buggle within 2 days. Col Bugg to send follow up thank you emails within 1 week. Next steps discussion main item at November Board meeting, to inform forward plan.</p>

Example agenda as attendees would see it:

<p>Bugsley Museum networking evening</p> <p>Wednesday 18 October 2018 6.00pm-8.00pm at Bugsley Museum, The Guildhall, Bugsley</p>	
6.00pm	Registration, refreshments and networking
6.30pm	Welcome and introduction to the museum
7.45pm	Behind the scenes tour and sneak preview of new acquisition
7.10pm	Group discussions:

	<ul style="list-style-type: none"> • How can artists and writers use the Bugsley Museum collections for inspiration? • What's good about the Bugsley Museum? What would make it even better? • How might digital improve the Bugsley Museum experience for children and young people? • How might students and academics make use of the Bugsley Museum's collections?
7.50pm	Final remarks
8.00pm	End

Facilitation style tips:

This is your opportunity to engage people who can become ambassadors for your museum with key constituencies. The atmosphere and the behavior of the hosts needs to carefully balance pride in your museum with an openness to others' critique and new ideas.

Think carefully about how to match the wording of your invitation to potential partners' needs and interests. For example, artists may be looking for sources of inspiration, History teachers or academics for original material to study, youth groups for affordable local activities.

Encourage wide involvement in the home team, matching skills/personality types to roles but making sure that a good range of staff, trustees and volunteers get involved, this will help to engender ownership of the outcomes. Play to the strengths of your workforce, for example one person may feel very confident to host a discussion group, whereas another may be more comfortable showing people collections or helping with refreshments.

Make sure you follow up with participants so they know what you will be doing with the ideas that came out of the session.

Relevant background link: <https://www.eventbrite.co.uk/blog/how-to-organise-networking-event-ds00/>

Event format idea: Partnership Exploratory Workshop

Purpose:

To develop ideas for partnership working that are relevant to the priorities of the different organisations involved.

When to use:

When your museum has developed a relationship with potential partner organisations and some commitment to work together, but have not agreed on what you will actually do.

Overview:

This event format is designed to bring partner organisations together for some structured thinking about potential partnership activity that is relevant to their respective priorities. It focuses on developing a better understanding of one another's' strategic goals and finding areas of activity that are mutually beneficial. This event format idea uses the priority matching tool from the toolkit.

What you need:

- Sufficient working space for representatives of all partners.
- Attendees with the required level of authority from each organisation to be able to commit to partnership activity and mobilise the required resources. It will be best if you invite someone suitable from your organisation alongside yourself to represent its interests, it is tricky to both facilitate and represent your museum.
- Materials: flipchart paper, sticky tack, pens, sticky notes, sticky dots, digital camera/cameraphone (see the tools section for details).
- Refreshments suitable to the time of day.

Example home team briefing document:

Bugsley arts and heritage partnership exploratory workshop

Thursday 13 December 2018 3.30pm-5.00pm at Bugsley Museum

Home team brief

At the Bugsley Museum networking event, the following organisations expressed interest in working with the museum to undertake partnership working, to create great experiences for children and people: Bugsley High School; University of Bugshire, Bugshire Youth Orchestra; Buggy Artists Collective, Saint Buggs Sixth Form College, Bugsley College of the Arts and Technology, Bugshire Operatic and Theatrical Society, Bugsley Castle and Garden, TechLink Bugshire.

The purpose of the workshop is to bring all of the potential partner organisations together for some structured thinking about potential partnership activity that is relevant to their respective priorities. The intention is to develop ideas for a potential joint project and related funding applications.

Programme

Time	Who's doing what
Pre-event	<i>Sam Buggle: book museum meeting room, arrange furniture (boardroom style), flipchart paper, sticky notes, sticky tack, pens refreshments</i> <i>Col Bugg-Sleigh: invitations, circulate travel directions, agenda, note re preparation (all to bring list of their top strategic priorities)</i>
3.00-3.30pm	Event preparation and room set up (Sam, Col Bugg-Sleigh)
3.30-3.40pm	Arrival, refreshments (Sam welcome and greet)
3.40-3.45pm	Welcome. Round of introductions. Reminder of the focus of the proposed partnership (working together to create great experiences for children and people) (Col Bugg-Sleigh)
3.45-4.15pm	Priority matching exercise. Sam explain the process and facilitate. Col Bugg-Sleigh undertake the exercise on behalf of Bugsley Museum: participants write each of their priorities on a separate sticky note initials on the bottom of each note to keep track. When everyone has finished, participants read out their notes one at a time and stick them on the sheet of paper. Review the results, looking for areas of common ground for joint project.
4.15-4.45pm	Discussion of initial ideas of a project, informed by priority matching exercise. Col Bugg-Sleigh chair. What activities are key? Who else needs to be involved? What resources are available to us (organisations' different strengths, assets) and what else would we need? Where might we seek additional resources (e.g. funders?)
4.45-5.00pm	Discussion of next steps: who will take ideas away and work them up as an outline project proposal? Actions, responsibilities and deadlines. Working group? Date of next meeting. Thanks and farewells. (Sam lead)

5.00pm	Close (Sam, Col Bugg-Sleigh stay to collect outputs and clear up)
Afterwards	Follow up actions/communications as agreed.

Example agenda as attendees would see it:

Bugsley arts and heritage partnership exploratory workshop

Thursday 13 December 2018 3.30pm-5.00pm at Bugsley Museum

3.30-3.40pm	Arrival, refreshments
3.40-3.45pm	Welcome and introductions
3.45-4.15pm	Exploring our shared priorities
4.15-4.45pm	Developing project ideas
4.45-5.00pm	Next steps
5.00pm	Close

Facilitation style tips:

The success of an event like this will very much be in how the later stages are handled. In its current form, this is quite a short meeting would act as a stimulus for initial project ideas. It's unlikely to deliver you a fully formed project, ready for funding applications. So reviewing the outcomes at the end of the meeting and assessing where to go next will be vital.

It might be that attendees agree to form a small working group to further develop ideas, into project proposals. In which case, the working group might use other tools from the toolkit in its work.

It's foreseeable that some partners may decide at the end of the meeting that they won't be continuing to participate. That's OK, it's better to have a smaller number of engaged players than loads of 'passengers.' Thank them for their contributions and keep in touch with them, for example inviting them to previews or events. They may be ready to engage at a future point.

Event format idea: Partnership Project Kick Off Workshop

Purpose:

To provide firm foundations for a partnership project.

When to use:

At the commencement of a project, to make sure that all partners are on the same page. It might inform the development of a project plan, working group Terms of Reference or partnership agreement.

Overview:

This event format is designed to get all the key players together, help them to get to know each other and develop a shared understanding of the project background, what success looks like, what needs to be done, and how partners will work together effectively.

A project kick-off meeting can set the tone for the rest of a project contribute enormously to the success of the project itself. At its best, it will support the development of a productive partnership culture in which everyone is clear about what they are doing and why, and feels highly motivated to play their part.

What you need:

- Sufficient working space for representatives of all partners.
- Attendees with the required level of authority in each partner organisation and relevant involvement in the project. Sometimes this might require having two people from the same organisation – one who will be intensively involved in the project and another as ‘sponsor’ to sign off their involvement and any other commitments.
- Objectives and agenda relevant to your project. For example, if you are kicking off a project after a positive decision from a funder and have already developed a partnership agreement as part of the bid, you shouldn’t need to go back over all of that again but might want to make sure everyone has seen and understood the bid version and it’s up to date with any staffing or 37rganizational changes.
- Appropriate tools/techniques for the agenda and objectives. The example below uses Ideas Bingo and an Effort/Impact matrix.
- Refreshments suitable to the time of day.
- Materials such as sticky notes, audio visual aids, as appropriate to the tools you are using.

Example home team briefing document:

Kick-off workshop: Get the Art Bug working group

Thursday 8 March 2019 2.00pm-4.30pm at Bugsley Museum

Home team brief

Bugsley Museum as lead partner has secured funding from the Bugg-Sleigh Family Trust for 'Get the Art Bug' a one-year programme of cultural events. The bid states that Get the Art Bug will raise the profile of Bugshire as a cultural county, widen participation in heritage, the arts and culture, inspire and engage older people in creative activities, develop intergenerational links, and reduce the likelihood of loneliness and social isolation.

Prior to submission of the funding application, commitments to take part in a working group were received from: Bugshire Arts, Bugshire Museum Development Programme, University of Bugshire, Buggy Artists Collective, Age Concern Bugshire, Bugsley College of the Arts and Technology.

The purpose of the workshop is to provide firm foundations for the activities of the working group. It will inform the development of working group Terms of Reference and action plan. The workshop will be hosted by Bugsley Museum and jointly facilitated with Bugshire Arts, demonstrating the partnership philosophy underpinning the project.

Programme

Time	Who's doing what
Pre-event	<i>Arty McSupremo: invitations, circulate travel directions, agenda, copies of bid a week before. Prepare slides with key points of process, contact lists, introductory presentation</i> <i>Dell Monty: ideas bingo poster, effort/impact matrix poster, sticky notes, sticky tack</i> <i>Sam Buggle: book museum meeting room, arrange furniture (boardroom style), AV (projector, screen, laptop, flipchart) and signage, refreshments</i>
1.30-2.00pm	Event preparation and room set up (Sam, Arty and Dell)
2.00-2.10pm	Arrival, refreshments (Sam welcome and greet)
2.10-2.20pm	Welcome. Toilets/emergency exits. (Sam) Project background and context. Round of introductions – invite each person to say who they are, which partner organisation they represent, one thing their organisation brings to the project and one thing they want to get out of it) (Arty)
2.20-2.30pm	Reminder of the bid proposal: what outcomes were committed to? (Arty)
2.30-2.50pm	How will we achieve these outcomes? Idea generation activity (Ideas Bingo) Y axis pre populated with outcomes from bid – invite

	suggestions of partner capabilities/resources to populate X axis (Dell facilitate)
2.50-3.00pm	Comfort break
3.00-3.30pm	Prioritising and selecting activities using Effort/Impact matrix (Arty facilitate)
3.30-3.45pm	Arrange priority activities into logical order, discuss timescales and most appropriate leads: output is input to action plan. (Arty facilitate)
3.45-4.15pm	How will the working group operate, to achieve this plan? (The output of this section can provide input to draft Terms of Reference) to include: <ul style="list-style-type: none"> • Composition (voting/non-voting membership?/attendance) • Responsibilities of members • Leadership/facilitation • Communication to wider sector • Conduct of meetings • Secretariat support/admin/coordination • Venues for meetings
4.15-4.30pm	Review of outputs of workshop activity Confirmation of next steps.
4.30pm	Close (Sam, Dell and Arty stay to collect outputs and clear up)
Afterwards	Arty: write up draft Action Plan and Terms of Reference, circulate to attendees within 1 week. Dell: use Doodle to consult on dates for meetings through project period, confirm dates/venues to all within 4 weeks.

Example agenda as attendees would see it:

Kick-off workshop: Get the Art Bug working group

Thursday 8 March 2019 2.00pm-4.30pm at The Bugsley Museum, The Guildhall, Bugsley

2.00-2.20pm	Arrival, welcome and introductions, background and context
2.20-2.30pm	The bid proposal
2.30-3.45pm	Developing our action plan
3.45-4.15pm	Developing working group terms of reference
4.15-4.30pm	Next steps
4.30pm	Close

Facilitation style tips:

Compared to a networking event, the atmosphere of a kick-off meeting is likely to be much more directed and pacy. By making sure that the experience is purposeful and productive, you set the tone for the project and create appropriate expectations within the partnership.

You might notice that the attendees' version of the timetable doesn't specifically mention the ten minutes that have been set aside for registration. This is to minimise people drifting in 10 minutes late, disrupting the process, because they think the first bit is not important to them.

Relevant background link:

http://www.nes.scot.nhs.uk/media/3602178/sample_meeting_agenda_pdf.pdf

Event format idea: Partnership Project Review Workshop

Purpose:

To review the progress of a partnership project, informing improvements or evaluation.

When to use:

A similar approach might be used part way through a project, or at the end.

Overview:

This event format is designed to secure the contribution of all the key players in reviewing the effectiveness of a project.

Open and honest contributions from project partners and other stakeholders will greatly enhance the quality of a review process.

What you need:

- Sufficient working space for representatives of all partners.
- Attendees from each organisation who know its strengths and weaknesses. You might also invite other stakeholders who can add external perspective – for example if your project aimed to engage a particular population, someone from that group.
- Documentation of the agreed objectives, outputs and activities of the project.
- Appropriate tools/techniques for the agenda and objectives. The example below uses Good because... Even better if..., Framework for Effective Partnership and the How Deep is Your Love Continuum.
- Refreshments suitable to the time of day.
- Materials such as sticky notes, audio visual aids, as appropriate to the tools you are using.

Example home team briefing document:

Review workshop: Get the Art Bug project

Thursday 8 September 2020 10.00am-1.00pm at Bugsley Museum

Home team brief

Background

Workshop to support the core project partners in reviewing and evaluating the project. The outputs to inform:

1. End of project reporting to the funder Bugg-Sleigh Family Trust and to partner organisations' Boards
2. Individual, organisational and collective learning
3. Planning for successor projects

Audience

This event is for:

Representatives of the core partners in the project (the working group): Bugsley Museum, Bugshire Museum Development Programme, University of Bugshire, Buggy Artists Collective, Age Concern Bugshire, Bugsley College of the Arts and Technology.

Key stakeholders who have been engaged with the project and can provide an external perspective: Bugsley Dementia Café; St Mary's Secondary School Art Department.

Programme

Time	Who's doing what
Pre-event	<i>Sam Buggle: book meeting room, AV (projector, screen, laptop, flipchart) Signage, refreshments.,</i> <i>Arty McSupremo: invitations, circulate travel directions, agenda, reminder of project agreed objectives, outputs and activities, reminder to bring stats e.g. number of events, attendees, visitor numbers etc also copies/notes of media coverage 10 days ahead. Print copies of agenda. Prepare slides with key points of process, tools and frameworks, version of action plan to project onto screen.</i> <i>Dell Monty: prepare poster headings for Good because... Even better if..., pens, green and yellow sticky notes, sticky tack</i>
9.30-10.00am	<i>Event preparation and room set up: Sam, Arty, Dell</i>
10.00-10.05am	<i>Arrival, refreshments and networking (Sam meet and greet/sign in)</i>
10.05-10.15am	<i>Welcome and introduction to the session (Arty)</i> <ul style="list-style-type: none">• Welcome• Session objectives• Process and timetable• Round of introductions
10.15-10.45am	<i>Review of achievement against project plan (Sam)</i> <ul style="list-style-type: none">• Project agreed plan onto screen

	<ul style="list-style-type: none"> • <i>Check through – what was delivered and when</i> • <i>Anything missed out?</i>
10.45-11.30am	<p><i>Review of achievement against 'hard' outputs (Dell)</i></p> <ul style="list-style-type: none"> • <i>Collection of key statistics from partners:</i> <ul style="list-style-type: none"> ○ <i>Visitor numbers (incl school visits)</i> ○ <i>Web statistics</i> ○ <i>Comparison with equivalents in previous period, where available</i> ○ <i>Numbers attending events (e.g. Dementia Café workshops, shopping centre pop-ups)</i> ○ <i>Media coverage (to form basis of Advertising Value Equivalent calculation)</i> • <i>Discussion of any gaps</i>
11.30am-11.45am	<i>Break</i>
11.45am-12.15pm	<p><i>Review of achievement against objectives using Good because.. Even better if...(Arty)</i></p> <p><i>Posters for each of the objective areas attached to the wall:</i></p> <ul style="list-style-type: none"> • <i>Raise the profile of Bugshire as a cultural county</i> • <i>Widen participation in heritage, the arts and culture</i> • <i>Inspire and engage older people in creative activities</i> • <i>Develop intergenerational links</i> <p><i>Attendees encouraged to write at least one green (Good because...) and at least one yellow (Even better if...) sticky note for each poster. Discussion of key themes.</i></p>
12.15-12.30pm	<i>Review of the partnership (as opposed to the project) referring to Framework for Effective Partnership and/or How Deep is Your Love Continuum depending on what key themes are coming out of discussion so far. Conclusions to inform future projects. (Arty)</i>
12.30-12.45pm	<p><i>Discussion of outputs (Sam)</i></p> <ul style="list-style-type: none"> • <i>Drawing together key messages from the morning</i> • <i>Capturing perceived key outcomes of the project, good and bad, expected and unexpected</i> • <i>What are key points to include in funder report?</i> • <i>What are key points to include in reports to partner boards?</i> • <i>What are key points to inform successor projects</i>
12.45-12.55pm	<i>Confirmation of next steps</i>
12.55-1.00pm	<i>Final summary and thanks</i>
1.00pm	<p><i>Meeting closed</i></p> <p><i>Sam, Dell and Arty stay to clear venue and tidy up.</i></p>

Example agenda as attendees would see it:

Review workshop: Get the Art Bug project

Thursday 8 September 2020 10.00am-1.00pm at Bugsley Museum

10.00-10.15am	Arrival, welcome and introduction
10.15-10.45am	Review of achievement against project plan timescales
10.45-11.30am	Capturing achievement of 'hard' (quantified) outputs
11.30am-11.45am	Break
11.45am-12.15pm	Qualitative review of the project against objectives
12.15pm-12.30pm	Discussion of the effectiveness of the partnership (as opposed to the project)
12.30pm-1.00pm	Summary and next steps.
1.00pm	Close.

Facilitation style tips:

The key to an effective review or evaluation event is to create a safe space for people to be open and honest and to be sensitive to people's feelings. It's crucial to avoid a blame culture. If people fear blame or punishment, they are less likely to be open and honest, which will undermine the effectiveness of the process. They are also less likely to want to work with you on future projects.

Techniques that you might use include:

- Using language that reflects a wide ownership of issues (e.g. 'what might we have done differently?' rather than 'what should Chris have done differently?')
- Focusing on future solutions, for example moving a conversation about who did what and why on to the steps required to move from the current position to the desired one.
- Anticipating if some people might feel particularly fearful of the review process and taking the time to speak to them beforehand to reiterate the constructive nature of the event and addressing any concerns that they have.

Relevant background link:

<http://partnershipbrokers.org/w/journal/progressive-review-and-evaluation-as-a-trust-building-mechanism-in-partnerships/>

Additional Resources and Sources

Here is a selection of other readings and resources, offering additional tools or deeper consideration of the issues involved in facilitating partnership working. We hope that you will find these of interest.

‘Collaboration: From Emerging Science To Evidence Base?’ The Social Innovation Partnership (TSIP) <https://tsip.co.uk/images/features/06975-Collaborate-TSIP-paper-FINAL.pdf>

‘Partnership Resources’ Museum SOS http://www.museum-sos.org/htm/res_menu_docs.html

‘Collaborative Leadership’ Community Toolbox <https://ctb.ku.edu/en/table-of-contents/leadership/leadership-ideas/collaborative-leadership/main>

‘Partnerships and Participation’ Partnerships Online <http://partnerships.org.uk/part/>

‘The Partnership Lifecycle’ Somerset County Council
<http://www1.somerset.gov.uk/council/board9%5C2011%20April%2028%20Item%209%20Strategic%20Partnership%20working%20and%20Risk%20Appendix%20B.pdf>

‘The Partnering Toolbook’ The Partnering Initiative <https://thepartneringinitiative.org/wp-content/uploads/2014/08/Partnering-Toolbook-en-20113.pdf>

‘Co-creation toolkit’ Waag Society <https://co-creation.waag.org/tools>

‘Innovation Tools’ Forum for the Future
https://www.forumforthefuture.org/sites/default/files/images/Forum/Projects/E21C/Innovation_infrastructure/1.%20Toolbox%20A5%20Cards%20updated.pdf

‘Joint Working Agreements’ National Council for Voluntary Organisations
https://www.ncvo.org.uk/images/documents/practical_support/public_services/Joint_working_agreements.pdf

‘Partnerships: Frameworks for Working Together’ Strengthening Nonprofits
<http://www.strengtheningnonprofits.org/resources/guidebooks/Partnerships.pdf>

‘Facilitating Meetings’ Seeds of Change
<https://www.seedsforchange.org.uk/facilitationmeeting>

‘How to Plan a Collaborative Project in Four Easy Steps’ Share Academy Project
<http://www.londonmuseumsgroup.org/share-academy/resources/advice/>

‘Partnership working in the Arts and Humanities: A guide to good practice’ Arts and Humanities Research Council <http://www.ahrc.ac.uk/documents/guides/partnership-working-in-the-arts-and-humanities/>

‘The Art of Partnering’ Kings College London/BBC
<https://www.kcl.ac.uk/cultural/culturalenquiries/partnership/index.aspx>

‘The Creative Museum: Analysis of Best Practices from Europe’ Creative Museum Project
<http://creative-museum.net/wp-content/uploads/2016/06/analysis-of-best-practices.pdf>

‘World ~Café Method’ The World Café <http://www.theworldcafe.com/key-concepts-resources/world-cafe-method/>