



# [CreativeCH toolkit and handbook – concept]



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FP7-SCIENCE-IN-SOCIETY-2011-1  
Grant Agreement No. 289076

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## **CreativeCH**

### **Creative Cooperation in Cultural Heritage**

Theme SiS.2011.1.3.4-1:  
Clusters of cities of scientific culture for innovation.

## **CreativeCH toolkit and handbook – concept**

**Deliverable number:** D3.2  
**Dissemination level:** Public  
**Delivery date:** 30 January 2013  
**Status:** Final Deliverable  
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DELIVERABLE / DOCUMENT INFORMATION:

|   |  |
|---|--|
| <b>Deliverable nr. / title:</b>           | D3.2 CreativeCH toolkit and handbook – concept                         |
| <b>Document title:</b>                    | CreativeCH_D3.2_toolkit-and-handbook_concept_final_30012013.pdf        |
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| <b>Dissemination level / distribution</b> | Public   |

DOCUMENT REVISION HISTORY:

| <b>Version / Date:</b> | <b>Changes / approval:</b>                        | <b>Author / approved by:</b> |
|------------------------|---|------------------------------|
| v0.1 / 29.11.2012      | First draft of structure and content              | G. Geser                     |
| v0.2 / 04.12.2012      | Sections on product functions and intended users  | G. Geser                     |
| v0.3 / 11.12.2012      | Sections on content preparation                   | G. Geser                     |
| v0.4 / 18.12.2012      | Sections on content preparation                   | G. Geser                     |
| v0.5 / 17.01.2013      | Sections on structure and content of the products | G. Geser and A. Strasser     |
| v0.6 / 24.01.2013      | Case study example                                | A. Strasser                  |
| v0.7 / 28.01.2013      | Executive summary and final edits                 | G. Geser                     |
| Final / 30.01.2013     | Final version                                     | F. Niccolucci (Coord.)       |

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## 1 Executive summary

The CreativeCH project aims at enabling cities and regions across Europe to benefit from cultural heritage assets through innovative approaches, products and services that are developed and promoted in creative cooperation of Science & Technology (S&T), Cultural Heritage (CH), and Cultural & Creative Industries (CCI) organisations.

As part of the support activities of CreativeCH the project will produce and disseminate a Handbook (print) and Toolkit (online) on how to promote and implement S&T – CH – CCI cooperation successfully.

The products will include 20-30 case studies of innovative projects as well as results of other project activities, e.g. discussion of CreativeCH topics in workshops, contributions to the CHIEF forum, and insights gained in the development of the local showcases.

The overall objective is to identify and summarise success factors, problems encountered and lessons learned in S&T – CH – CCI cooperation. Furthermore a set of recommendations on good practice in such cooperation will be provided.

The partner leading the preparing of the Handbook and Toolkit is Salzburg Research (SRFG), while all other partners will suggest examples of innovative projects, provide results of the project workshops, the CHIEF forum and the local showcases, and suggest recommendations on good practice. MFG Baden-Württemberg will support the implementation of the Toolkit (online) and production of the Handbook (layout and print management).

The Handbook and Toolkit (in English) will become available in project month 27, December 2013. The Toolkit (online) will provide an interface that allows for easy access to the various hyperlinked content elements. The content will be structured and interlinked according to topics, examples, lessons learned, and recommendations on good practice in S&T – CH – CCI cooperation.

The Handbook will be a print product of some 80 pages. At least 300 print copies will be produced as well as a digital copy made available for free download on the project website. Printed copies of the Handbook will mainly be distributed at major events and to key contacts.



The Toolkit will be an online, interactive version of the Handbook. The Toolkit and the digital copy of the Handbook will allow users to follow external links to digital publications, project websites and other online information. Moreover, the Toolkit will allow for updating or adding relevant new content, for example, in response to feedback by users.

The two products will be promoted through information on the project website, the CHIEF forum, members of the CreativeCH peer-learning community, social media and e-mailings to related projects and networks.

Both products will be freely accessible and published under a Creative Commons licence thereby allowing for easy uptake and use of the project results.

## 2 Functions of the toolkit and handbook

CreativeCH aims to stimulate a higher level of cooperation of science & technology (S&T) centers, cultural heritage (CH) organizations and cultural and creative industry (CCI) businesses. The objective is to promote the collaborative development of innovative approaches, products and services that enable cities and regions across Europe to benefit from their cultural heritage assets.

Therefore the functions of the CreativeCH Handbook and Toolkit are

- to provide a useful knowledge base in S&T – CH – CCI cooperation,
- to stimulate such cooperation through inspiring examples,
- to make new projects aware of success factors, problems encountered, and lessons learned by other practitioners,
- to provide recommendations on viable approaches and good practices.

Thereby the products aim to promote more creative cooperation in the preservation, communication and exploitation of cultural heritage assets in the benefit of towns and regions across Europe.

Notably the products will be freely accessible and published under a Creative Commons licence thereby allowing for easy uptake and use of the project results.

### 3 Intended user groups

The main target user groups of the CreativeCH Handbook and Toolkit are science & technology centres, cultural heritage organizations, creative businesses, and municipalities and regional development agencies. CreativeCH is aware that in order to reach and engage these target audiences it must take account of their different perspectives.

#### *Science & technology centres*

Directors and staff of S&T centres have a particular focus on scientific approach, innovative solutions (e.g. novel ICT applications), and technology transfer and consultancy. Therefore the Handbook and Toolkit will highlight success factors in the knowledge transfer to potential users of innovative solutions in the domains of cultural heritage and cultural and creative industries. In the S&T target group we include higher education institutions and training programmes in the domains of arts & humanities, heritage preservation and management, and related technologies whose teachers and students can benefit from the CreativeCH products.

#### *Cultural heritage organizations*

Directors and staff of CH organizations (e.g. curators, learning programme managers, exhibition designers) are interested primarily in innovative solutions that serve the institutional goals, i.e. preserving, documenting, interpreting and exhibiting or otherwise communicating cultural heritage. Therefore appropriateness of innovative solutions for the mission is paramount. Furthermore operational viability and cost considerations are core criteria for this target group. Therefore the Handbook and Toolkit will highlight good practices and lessons learned by other cultural heritage organizations in creative cooperation, e.g. benefits of adopting innovative approaches, opportunities for organisational & professional development, etc.

#### *Cultural and creative industries businesses*

Businesses that consider cultural heritage as a potential “niche market” often lack domain expertise for working with institutions such as museums or heritage sites. Therefore the Handbook and Toolkit will highlight conditions of successful cooperation with such





institutions, for example, their priorities and requirements when using novel ICT applications for communicating heritage themes and content.

### ***Municipalities and regional development agencies***

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City and regional level policy-makers and funding agencies focus on stimulating and supporting socio-economic development. Cultural heritage assets can allow for promoting tourism and leisure markets, enhanced cultural services and products, and citizen cultural participation and learning. Therefore the Handbook and Toolkit will highlight how support of cooperation among S&T centres, cultural heritage organisations and creative businesses can be beneficial for the town or region.



## 4 Preparation of the handbook and toolkit

The overall objective of the Handbook and Toolkit is to help cultural heritage, cultural and creative industry and science & technology organisations achieve successful cooperation in promoting cultural heritage in the benefit of European cities and regions.

Therefore the products will highlight the potential benefits of such cooperation, present inspiring examples and describe important success factors. Furthermore a set of recommendations on good practice will be provided. Appropriate attention will be paid to sensitive issues in the presentation and interpretation of cultural heritage, for example, due to cultural diversity or historical legacies.

A major part of the Handbook and Toolkit will be a portfolio of 20-30 case studies of successful S&T – CH – CCI cooperation. Furthermore included will be results of other project activities such as the discussion of CreativeCH topics in workshops, content shared and discussed in the CHIEF forum, and insights gained in the development of the project's local showcases.

The partner leading the creation of the Handbook and Toolkit is Salzburg Research (SRFG), while all other partners will suggest examples of innovative projects, provide information on results of workshops, the CHIEF forum and local showcases, and suggest recommendations on good practice. MFG Baden-Württemberg will support the implementation of the Toolkit (online) and production of the Handbook (layout and print management).

### 4.1 Highlighting benefits of creative cooperation

CreativeCH aims at making cities and regions across Europe aware of the values of cultural heritage assets and how they can be preserved and developed further in creative cooperation of S&T centres, CH organizations, and cultural & creative industries businesses.

Therefore an overview of the benefits of promoting cultural heritage assets through innovative approaches, products and services will be elaborated. Available facts & figures and illustrative examples of such benefits will be collected and summarised.



## 4.2 Presenting the spectrum of related topics

The Handbook and Toolkit will also make clear to the users the wide spectrum of related topics which concern particular requirements or contexts of creative cooperation in cultural heritage. Therefore briefs on the 10 CreativeCH topics will be produced and included in the products. These topics are:

- Creative clusters / clustering,
- CH and ICT in the experience economy,
- New skills and professionalization,
- Business models for creative cooperation,
- Internationalisation and localization of CH content,
- IPR and management of digital rights,
- CH and city/regional development,
- Cultural tourism,
- Cultural diversity,
- Citizen cultural participation.

The introductory level texts of about two pages each will also include selected references and links to available practical information on the topics.

## 4.3 Providing case studies of creative cooperation

Examples of creative cooperation can allow for inspiring new joint projects as well as learning about what approaches and methods work or do not work in S&T – CH – CCI cooperation. Therefore a portfolio of 20-30 case studies will be developed. The identification of good examples and their description in the form of case studies will be a major part of the production of the Handbook and Toolkit.



### 4.3.1 Range and selection

The selection of the innovative examples will take care of a good coverage of different aspects which are described below:

#### *Relation to the focus areas of the four CreativeCH local showcases*

The focus areas of the showcases are:

- Archaeological sites,
- World Heritage towns,
- Industrial heritage sites,
- Multi-cultural heritage communities.

Three or four examples of each focus area will be selected. Additional examples will cover other important areas of cultural heritage, for example, cultural routes, historic places and monuments, works of art and intangible heritage (e.g. traditional crafts, music, drama, etc.).

#### *Relation to the topics of the workshop series*

It is also intended to select examples for case studies that allow for illustrating particular issues related to one or more of the CreativeCH topics (see the list of topics in the section above). For example, a case study may specifically explain good practice in dealing with IPR of digital heritage content, or how local heritage can be presented online to attract interest by wider, potentially world-wide audiences.

#### *Relation to relevant technologies*

An additional selection criterion is the application of innovative digital information, communication and other technologies. The range of such technologies is rather wide so that we do not include here a list of relevant technologies. Yet, priority will be given to technologies that allow for involving wider groups of users (e.g. interactive media) and have shown to attract audiences that usually are not interested in cultural heritage (e.g. use of remote sensing technologies to discover ancient sites).

### 4.3.2 Template for case studies

Each case study of 2-3 pages will have the same structure comprising the following elements:

- General information: Title, cultural heritage domain, country, website,
- Project focus,
- Participants and funding sources,
- Innovative features of the project,
- Technologies used,
- Intended users and market
- Success factors / lessons learned,
- Sources used for describing the example.

An example of a case study is presented below.

### 4.3.3 Example of a case study

#### ***Zeitfenster / Time Window App***

Cultural heritage domain: City history

Project focus: Augmented reality / experience of historic change

Country: Germany

Website: <http://www.zeitfenster-app.de>

#### ***Project focus:***

Zeitfenster (Time Window) is a mobile augmented reality application for smartphones that allows city visitors and local people experience the historic change of the built and other urban environment in a novel way. The application is available for the city centre of Stuttgart, the capital of Baden-Württemberg.



***Participants and funding sources:***

The application has been produced in the years 2009-2011 by five master students of the Hochschule der Medien Stuttgart. The project leader has been Patrick Burkert and the other team members – Diana Bullmann, Nils Fröhlich, Benjamin Schaufler and Sven Straubinger – took care for different technical and other aspects of the project. In a CreativeCH interview Patrick Burkert highlighted: “Creators, designers and developers work together. This gives the whole project a creative and interdisciplinary character.”

The project has been supported by the Landesmedienzentrum Baden-Württemberg and the Haus der Geschichte Baden-Württemberg, mainly by providing historical images and descriptive information.

The initial project costs have been covered by the team of master students. The project now seeks sponsors and investors to develop the project further and cover also other towns. Beside new institutional partners it is intended to involve an online community to collect historical photographic material also from private owners.

***Innovative features of the project:***

Zeitfenster goes beyond other available touristic applications by offering a “time travel” experience of urban sites and buildings that is based on the difference between their present and historic appearance.

The user can chose between a “tour modus”, featuring different pre-defined themes and routes, and a flexible “discovery modus”. The latter modus allows the user selecting on a map particular places as well as the time period and, when a place is reached, automatically provides the available historical images. The images are served in real time according to the position of the user which is identified by Global Positioning System (GPS). The user can change the transparency and frame of the image to overlay it exactly with his or her view of the place.

The historical photographs often present features of the urban environment that do not look the same or are not there anymore. Therefore the Zeitfenster project besides providing a novel “augmented reality” experience also wants to contribute to the preservation of cultural heritage by showing the loss in built and other historic environment.



***Technologies used:***

Zeitfenster provides augmented reality that offers an extension of the user's perception of urban sites and buildings. The application uses mobile technology, digital images and smartphone devices (at present Apple iPhone) with Global Positioning System (GPS).

***Intended users and market:***

Mobile applications for smartphones are a growing market internationally. In 2012 over 21 million Germans used such apps on their smartphone, more than double than in 2010. (BITKOM 2012) Zeitfenster aims to capitalise on the increasing interest of city tourists in mobile applications. In 2010, 140 million domestic and international tourists travelled in Germany, 50 million of which visited one of the 80 larger cities. (n-tv.de 2011) 1.4 million tourists visited Stuttgart for which the first Zeitfenster app has been created.

***Success factors / lessons learned:***

The project manager Patrick Burkert emphasises the challenge of bridging the “two worlds” of on the one hand historical experts working in museums and archives and, on the other hand, creative designers and developers. The historical experts want to ensure the authenticity of the historical material while the creative team members are eager to explore novel design and technical capacities. (cf. the CreativeCH video of the Zeitfenster application).

Furthermore in the CreativeCH workshop at the INVTUR 2012 conference in Portugal the project manager noted the difficulty of receiving from the cultural heritage institutions licenses for using historic material. Sometimes the copyrights are not cleared or the institutions are concerned about making available digital images, fearing that they may be captured and used in inappropriate ways.



**References & links:**

Zeitfenster project website, <http://www.zeitfenster-app.de>

Hochschule der Medien, Interaktive Medien: Zeitfenster (no date), <http://im.hdm-stuttgart.de/projects/zeitfenster>

CreativeCH website: “Zeitfenster: The time travel App” (09.04.2012), <http://creative-heritage.eu/4922.html>

CreativeCH video: “CreativeCH - MFG - Zeitfenster - Time Travel App” (16.04.2012) on YouTube, <http://www.youtube.com/watch?v=0xSDYoZJrmw>

BITKOM: Der App-Boom geht weiter (10.10.2012), [http://www.bitkom.org/73657\\_73653.aspx](http://www.bitkom.org/73657_73653.aspx)

n-tv.de: Deutsche Städte noch beliebter (25.02.2011), <http://www.n-tv.de/reise/Deutsche-Staedte-noch-beliebter-article2702216.html>

## 4.4 Building on results of other CreativeCH activities

In addition to the case studies the Handbook and Toolkit will include summarised results of other CreativeCH activities. These activities are the CreativeCH series of workshops, the CHIEF online forum and the four local showcases.

### *CreativeCH workshops*

Relevant content from the CreativeCH workshops includes: summarized workshop results, interviews with experts, related projects and organizations addressed by the speakers and participants.

### *CHIEF forum*

Relevant content from the CHIEF forum includes: postings by participants on CreativeCH topics, discussion threads on particular issues, student and institutional projects and initiatives highlighted by participants.

### *Local showcases*

Relevant content from the local showcases includes: challenges, viable approaches and lessons learned of showcase managers.





## 4.5 Summarising success factors and recommendations on good practice

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The results of the case studies and other project activities will be summarised to highlight success factors and provide recommendations on good practice in creative cooperation. First a synthesis of challenges, lessons learned and other advice by managers and participants of creative cooperation projects will be produced. Based on this synthesis a set of recommendations for the intended users of the Handbook and Toolkit will be elaborated.

Where stakeholders such as S&T centres, CH institutions, creative businesses, municipalities and others can contribute to the success of a project in certain ways the required specific actions will be suggested.



## 5 Structure and content of the products

### 5.1 Overview of the Handbook

The table below presents a commented overview of the foreseen structure and content of the Handbook; the product will comprise about 80 pages:

| <b>Chapters</b>   | <b>Brief description of content</b>  |
|---|--|
| <b>1. Introduction and intended users of the handbook</b> | <p>This chapter introduces the theme of creative cooperation of cultural heritage (CH), cultural &amp; creative industry (CCI) and science &amp; technology (S&amp;T) organizations in the benefit of European cities and regions.</p> <p>Furthermore the chapter explains how the intended target groups can use the Handbook to stimulate and guide creative cooperation.</p> <p>The intended user groups are:</p> <ul style="list-style-type: none"> <li>- Science &amp; technology centres,</li> <li>- Cultural heritage institutions,</li> <li>- Cultural and creative industries businesses,</li> <li>- Municipalities and regional development agencies.</li> </ul>                                     |
| <b>2. Benefits of creative cooperation</b>                | <p>This chapter highlights the relevance of promoting cultural heritage through creative cooperation of CH, CCI and S&amp;T organizations.</p> <p>The benefits of such cooperation are illustrated with examples and available facts &amp; figures.</p>  |
| <b>3. Topics in creative cooperation</b>                  | <p>This chapter briefly introduces the 10 CreativeCH topics, each covered on two pages including references and links to available practical information material.</p> <p>The 10 topics are:</p> <ul style="list-style-type: none"> <li>- Creative clusters / clustering,</li> <li>- CH and ICT in the experience economy,</li> <li>- New skills and professionalization,</li> <li>- Business models for creative cooperation,</li> <li>- Internationalisation and localization of CH content,</li> <li>- IPR and management of digital rights,</li> <li>- CH and city/regional development,</li> <li>- Cultural tourism,</li> <li>- Cultural diversity,</li> <li>- Citizen cultural participation.</li> </ul> |



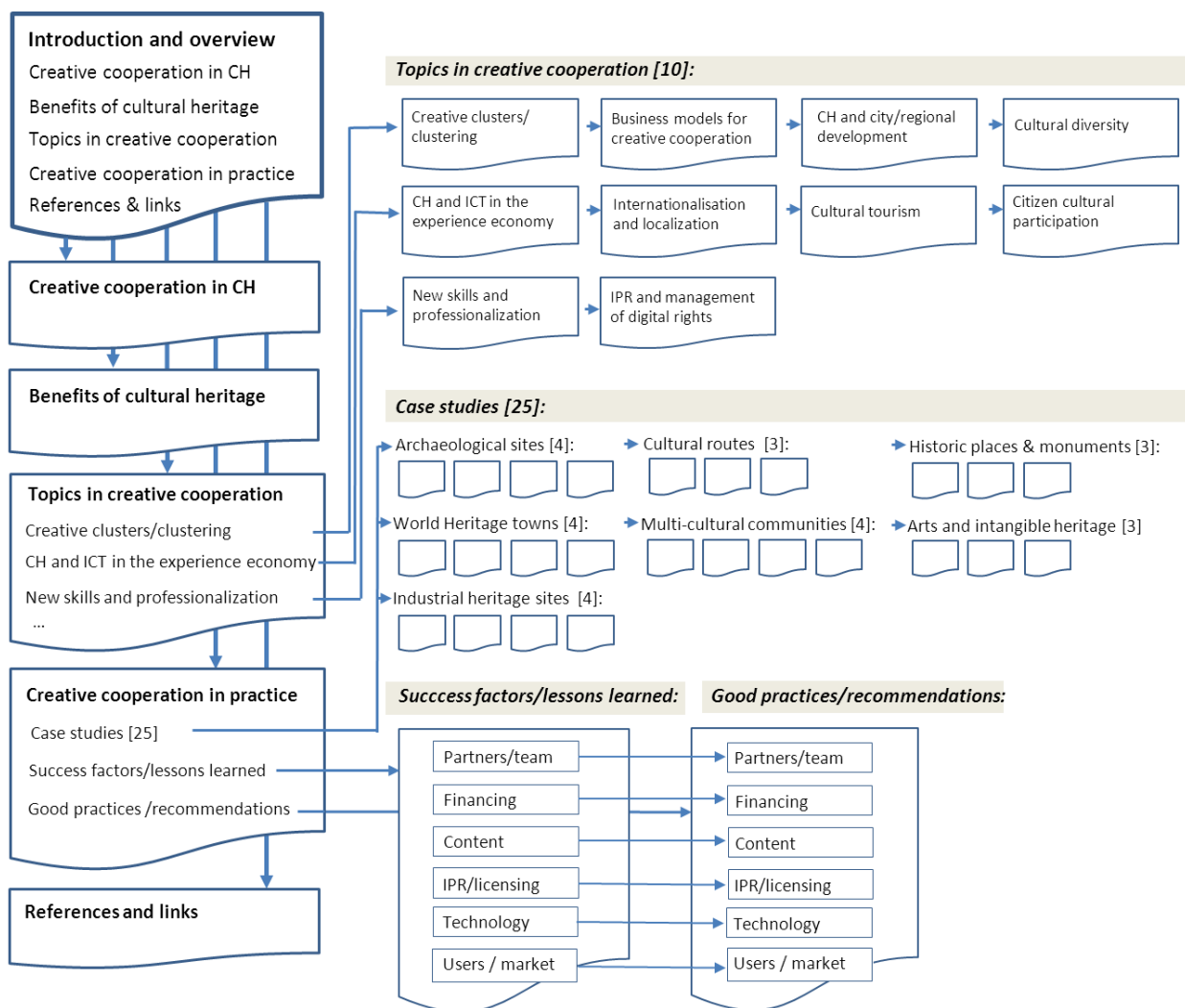
|  |  |
|--|--|
| <p><b>4. The case studies</b></p>                            | <p>This chapter will present 20-30 case studies of innovative examples of creative cooperation. The overall aim is to stimulate and inspire other joint projects.</p> <p>The examples will represent a good coverage of the following aspects: Cultural heritage focus areas of CreativeCH, relation to the 10 CreativeCH topics, and relevant technologies.</p> <p>Each case study will comprise 2-3 pages, covering the following elements:</p> <ul style="list-style-type: none"> <li>- Project title, CH domain, country, website,</li> <li>- Project focus,</li> <li>- Participants and funding sources,</li> <li>- Innovative features of the project,</li> <li>- Technologies used,</li> <li>- Intended users and market,</li> <li>- Success factors / lessons learned,</li> <li>- References &amp; links.</li> </ul> |
| <p><b>5. Success factors for successful cooperation</b></p>  | <p>This chapter summarises the challenges and success factors of creative cooperation as perceived by project managers and participants.</p>   |
| <p><b>6. Recommendations on good practice</b></p>            | <p>This chapter provides a set of recommendations on good practice in creative cooperation.</p> <p>The recommendations will be grouped according to the success factors of such cooperation and suggest specific actions the participants can take.</p>  |
| <p><b>7. Further readings and references &amp; links</b></p> | <p>This chapter comprises two sections of information:</p> <p>Suggested further readings on special topics, e.g. topics such as skills development or copyrights/licensing.</p> <p>The list of all literature and Web-based information referenced in the Handbook.</p>  |



## 5.2 Overview of the Toolkit

The Toolkit will provide an online interface that allows for navigation and interactive use of the various content elements of the Handbook. The concept of the Toolkit is explained below with two figures.

**Figure 1: Schematic overview of the structure and content of the Toolkit**



As shown in figure 1 above, the user starts at an overview page that introduces him or her to the content of the Toolkit. The user can first learn about the CreativeCH theme of “Creative cooperation in cultural heritage” and “Benefits of cultural heritage” for cities and regions.



Then the user can choose to explore the 10 CreativeCH topics or proceed to the main part of the Toolkit, “Creative cooperation in practice”.

The main part comprises three sections: Case studies, Success factors / lessons learned, and Good practices / recommendations. The case studies are grouped according to important areas of cultural heritage. The section Success factors / lessons learned comprises subsections on major factors such as partners/team or technology. These sections are linked to the identified good practices and recommendations for the target groups of the Toolkit.

The final part of the Toolkit is “References and links” which lists all literature and Web-based information referenced in the Toolkit.

While figure 1 provides an overview of the overall structure and content of the Toolkit, the foreseen hyperlinking and possibility to navigate the various content elements is much richer than can be shown in one figure. Therefore figure 2 illustrates some navigation options around a case study. The example is the case study on the Zeitfenster (Time Window) application that is presented in section 4.3.3 above.

Figure 2 below shows that the user has chosen to explore the main part “Creative cooperation in practice” and selected the section “Case studies”. Under the subsection “Historic places & monuments” the user is attracted by the case study on the Zeitfenster (Time Window) application. Having read in the case study the section on success factors, in particular, some comments on the importance of IPR/licensing, the user proceeds to the lessons learned by several projects about this success factor, and on to recommended best practices in IPR/licensing.

Figure 2: Examples of navigating the Toolkit

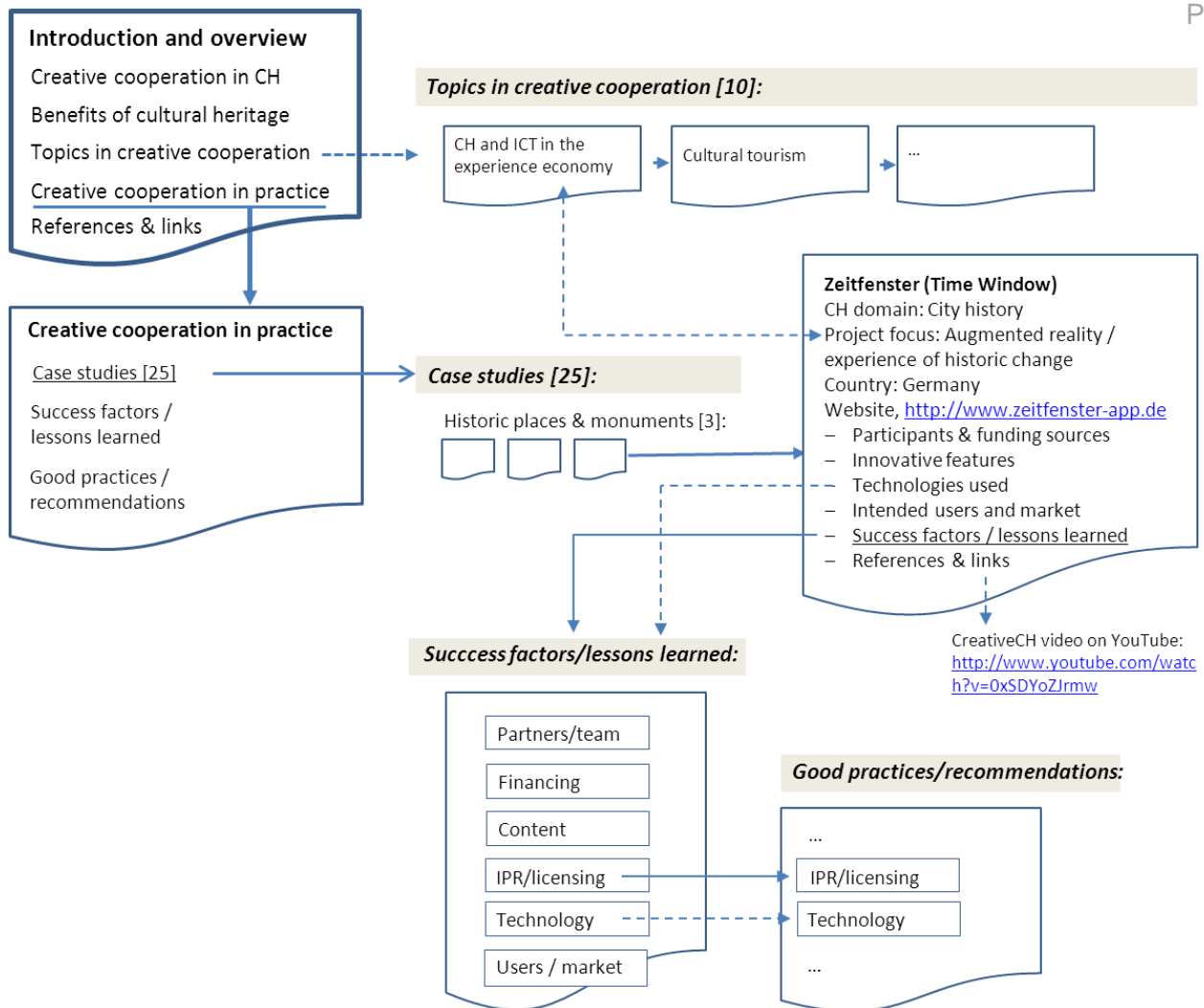


Figure 2 also illustrates with dotted arrows that the user might just as well have chosen the main entry point “Topics in creative cooperation” and been attracted by the topic of “CH and ICT in the experience economy”. In the description of this topic the user finds a note on “augmented reality” and follows a link to the Zeitfenster (Time Window) case study. Having read through the case study the user here first chooses to watch an available CreativeCH video about the Zeitfenster application on YouTube. As the user is mainly interested in technologies he or she then proceeds to the section on Success factors / lessons learned, subsection “Technology”, and on to the recommended best practices in the use of technology.



## 6 Dissemination of the products

The Handbook and Toolkit (in English) will become available in project month 27, December 2013. The Handbook will be a print product of some 80 pages. At least 300 copies will be produced as well as a digital copy made available for free download on the project website.

Printed copies of the Handbook will mainly be distributed at project events and to key contacts. It is also considered to involve a print-on-demand service for making available print copies to other interested organisations and individuals.

The Toolkit is an online, interactive version of the Handbook. The Toolkit and the digital copy of the Handbook will allow users to follow external links to digital publications, project websites and other online information. Moreover, the Toolkit will allow for updating or adding relevant new content, for example, in response to feedback by users.

The Handbook and Toolkit will be promoted through information on the project website, the CHIEF Forum, members of the CreativeCH peer-learning community, social media and e-mailings to related projects and networks.

Below we present an overview of major channels through which information about the available products will be disseminated (figures as of 28.01.2013):

- *CreativeCH project website*: In the months March 2012 - January 2013 the website welcomed 3990 unique visitors (average/month 363; 490 in November 2012, 407 in December 2012, 474 in January 2013);
- *CHIEF forum*: In the months Mai 2012 to January 2013 the forum welcomed 793 unique visitors, 101 registered as members;
- *CreativeCH peer learning network*: 25 members;
- *CreativeCH twitter*: 85 followers;
- *EuroMACHS Twitter (University of Coimbra)*, 101 followers,
- *EuroMACHS Facebook (University of Coimbra)*, 131 likes;



- *CreativeCH related networks and projects (selected):*
  - Network of five universities (Coimbra, Cologne, Graz, Selento and Turku) that offer the EuroMACHS European master programme – led by project partner University of Coimbra;
  - 30 member organisations across Europe of the EICI – European Interest Group on Creativity and Innovation – chaired by project partner MFG Baden-Württemberg;
  - 30 local archaeological museums and related cultural organisations of the AMAT network (Tuscany) – liaison through project partner PIN - Servizi didattici e scientifici per l'università de Firenze;
  - 20 centres of the Industrial Tourism Network of Catalonia – the network is led by project partner Museu de la Ciència i de la Tècnica de Catalunya (mNACTEC);
  - Six centres of the Rede Economias Criativas (Creative Economies Network) in Portugal (Óbidos, Montemor-o-Velho, Montemor-o-Novo, Guimarães, Seia and Tondela) – liaison through University of Coimbra;
  - 12 partners of the KiiCS project (Science in Society programme) – liaison through MFG Baden-Württemberg; project coordinator: European Network of Science Centres and Museums (ECSITE);
  - 10 partners of the CERTESS project (Interreg programme) – liaison through Salzburg Research; project coordinator: European Institute of Cultural Routes.

The figures for the dissemination channels presented above are as of 28 January 2013. The dissemination of information about the Handbook and Toolkit will start in December 2013 when the products will become available. At that time we expect that the volume of usage of the various CreativeCH channels such as the project website, CHIEF forum, etc. will have increased substantially.