

Chapter 1

Museum collections and creative making

cremaproject.eu

CREative MAKing in Lifelong Learning (CREMA) is a three year project (2019-2022) funded by the Erasmus+ Programme of the European Union.

CREMA explores the concept of creative spaces for adults in museums. Through mapping of best practices, developing and testing innovative working methods, this project aims at learning how to make better use of museum collections for creative making as part of the overall Erasmus+ lifelong learning vision. The far-reaching aim of the project is improved museum services that deliver new skills and competences, which can assist adults to stay creative throughout their lifetime. Encouraging creative and entrepreneurial spirit across generations and developing guidelines for creative making in connection to museum collections are among the objectives of the CREMA project.

The project is carried out by seven different European organisations: The Regional Museum of Skåne (Sweden), the Finnish Museum Association (Finland), History & Art (Denmark), the Hungarian Open Air Museum (Hungary), Creative Museum (Latvia), Radiona Zagreb Makerspace (Croatia) and BAM! Strategie Culturali (Italy).

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In the context of a creative maker space/lab, a concrete relationship with the objects that you work with is essential. The objects are not only a vessel for inspiration and learning, but also concretely function as building blocks for new objects and juxtapositions. But what do you do, when the objects in question are museum objects and materials, which normally can only be handled by professional curators as part of a collection? How do you make it possible for visitors to museum makerspaces to interact with the objects and not feel purely as spectators?

These guidelines look at some of the ways which this dilemma can be dealt with, and also refer to concrete actions which museums can take to facilitate such museum maker spaces and engage their audiences here.

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Abstract

Museums and cultural institutions are the keepers of our “chosen” history, which shows us what came before, and places our present in a continuous timeline. Having this responsibility, these institutions should be accessible to all. Furthermore, many museums and cultural institutions rely heavily on public funding, and therefore, it is also our obligation to continuously rethink the ways we communicate our collections and the history connected to them.

Having a more creative and inclusive approach to museum communication is thus about being democratic in our approach to our visitors and giving something back to society.



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Background

The way we traditionally visit the museum or similar cultural institutions – in many ways an individual relationship between the person and the object that focuses on visual and intellectual communication – has proven not to be ideal for all segments in our communities. The decision to think about museum communication as something that also embraces all our senses and being more socially inclusive, is therefore a way to counter and minimise our somewhat excluding traditional practices. Making creativity part of museum communication and learning is not new. Creative and social practices have been part of museum work for a long time, especially in relation to children.

Makerspaces, FabLabs and other similar interdisciplinary creative spaces for adults in museums, are however rather new forms of spaces. They mainly focus on using museum material in creative making through different hands-on activities and user participation, which invites the visitors to become active partners in the experience. These types of spaces often share the common goal to include a more diverse audience as well as offer something new to the regular museum visitor. The trend today is that audiences increasingly expect a more experience-based museum. Today, we want to be co-creators and take an active part in what we experience, and we expect the museum to convey its knowledge

to us in the most compelling way. Using museum material in creative making, however, is not the same as an exhibition with different interactive elements or a creative room in a children's museum – although equally important and necessary. Creative making is about creating greater access to and involvement in our collections in new and sometimes unexpected ways.

Activities with a hands-on approach to authentic museum objects or copies of them, have proven to be very rewarding for all. The combination of professionals talking about the objects with the stimuli of the tactile and sense of sight are important factors for a more constant pattern of attention.

 Using collections
in creative making

Meth ds

In Denmark, the Museum of Copenhagen has an open archaeological space that functions both as a working space for the archaeologist and as a workshop for visitors:



It surprised us that the users are thrilled to find very simple, ordinary objects. And their excitement affects the archaeologist too. The excitement goes both ways. The majority are especially excited about the parts from leather shoes and animal bones. What they have in their hands are both new to them, but they also recognize it from their own life experiences. Furthermore, these types of artefacts are closely linked to the people and animals of the past. We also experienced a great gratitude for opening up the actual workspace where the archaeologists do their job every day. It is an authentic room. It is not staged. It is the real thing and people - young and old - respect that.



Museum of Copenhagen,
Denmark

Using museum material in creative making, adds another dimension to the learning process as it provides another layer of learning and understanding. It gives museums the opportunity to bring the collections to life in new ways. Including those parts of the collections that have not been exhibited or been available to the public in other ways. It allows the visitors to co-create their experiences by selecting historical material, or copies of it, and work with it in practice. In this way, the collections can be brought to life (again) through the visitors' own imagination and creativity.

Furthermore, the visitors often get to bring an actual object home, which helps extend and enhance the individual experience in connection to the museum visit. Independent museum professional Linda Norris and independent curator Rainey Tisdale formulate it thus in the book "Creativity in Museum Practice" (Routledge; 2016): "When our museum audience have a chance to explore what interests them in a self-directed manner, they are more likely to explore intrinsically motivated learning, paving the way for creativity", and even believe that the most important task of museums is to develop citizens' creativity. In other words, we learn by making.

Using collections in creative making can increase learning and strengthen active communities between people in their use of art, culture, and history. Working innovatively and directly with the collections not only gives better knowledge and understanding of the collection and the cultural heritage it is linked to, but also an increased desire to use it actively.

The collections from museums and cultural institutions thus function as inspiring resources that participants help activate.



The new relationships that can emerge in the creative space can be a goal, but also a means to help foster learning. It can also add an extra dimension to the cultural visit, as it inspires a greater feeling of ownership of our common heritage. Not only does using collections in creative making let the participants interact more closely with the objects, but equally it encourages interaction between participants, who could otherwise be affected by social, physical, and generational barriers.

The dynamic configuration lets them meet across these barriers as they share a common setting for their interaction and the museum object. This offers a unique experience for both the participants and the staff involved. Thus, these creative spaces can be a chance to open a whole new way of communicating and interacting with museum collections and makes it possible for participants to immerse themselves in the collections in other ways than before.

This helps reach new citizen groups, since it challenges the traditional way of approaching for instance history, which can often be limited to one-way communication through objects and text or an intellectual process, which focuses on formal knowledge.

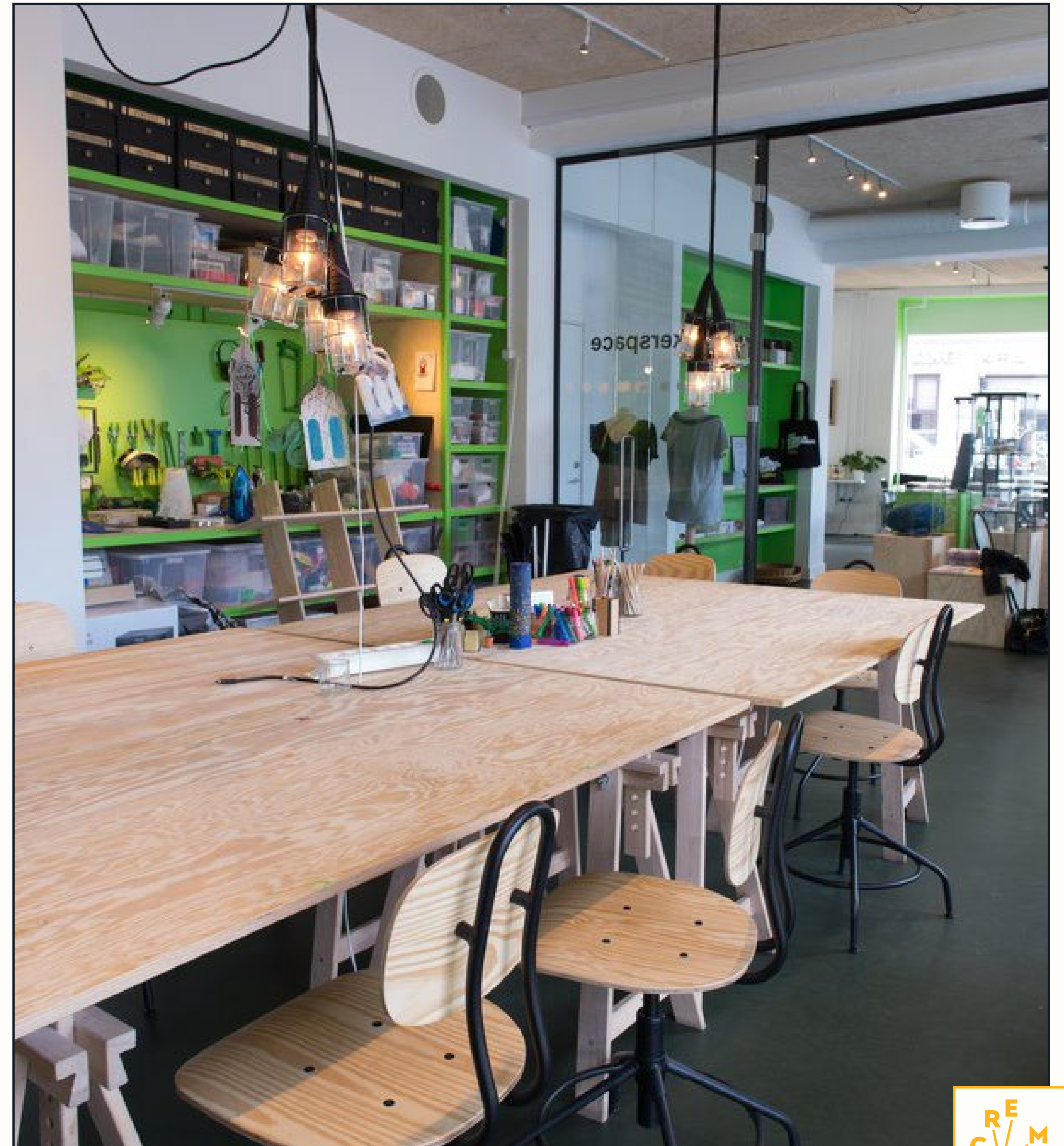
If you are not able to establish an actual makerspace or FabLab it can be recommended to define a specific area of your institution for the sole purpose of creative making (does not have to be a large area). The activities in the area should always have a professional connection to the institution and its collections. Having a permanent creative space makes people connect to your institution socially and gives them the opportunity to dwell over the material for a longer period of time.

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Workshops are small spaces that can take up to 5-10 people depending on the event. Modern spaces are bigger in size and have basic equipment such as electricity, light, tables, chairs, some materials but the main idea is that the person leading the course or workshop arranges the equipment needed with the help of the museum.

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Luostarinmäki Museum Quarter



Entrepreneurship

Another way of working with the collection can be by including it in work, which focuses on fostering entrepreneurship alongside learning. Museo Tolomeo Italy shares their experiences:

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Through a collaboration with Fondazione Golinelli in Bologna alongside the ‘Giardino delle Imprese’ (Garden of Companies) project, done in another space in the city. The aim for young entrepreneurs was to build prototypes (manual and digital in this case) in a month and a half/two to be sold at the market. They have created with museum support objects that reinterpret the collection in a contemporary way.

Nurturing entrepreneurship can be particularly rewarding when working with young adults.

The makerspace becomes a place where participants learn to unfold their creative potentials.

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We host a creative space called Studio. In Design Museum’s Studio you can engage in design and create design ideas on your own in connection with the themes of our current exhibitions. The Studio can be reserved for holding design-related teaching sessions. The space is not quite a makerspace or a FabLab but encourages people to use their own creativity. (...) We have collaborated with startups and Aalto University’s Fab Lab & Media Lab while creating contents related to the maker culture. We build our contents related to our contemporary exhibitions.

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Design Museum,
Finland



Bringing back craftsmanship

A big part of the learning outcome is that using museum material in creative making focuses on traditional craftsmanship.

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The museum staff has noticed the lack of motor skills in the last 10 years. Participants need help now longer than in previous times.

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Croatian History Museum,
Croatia

Focusing on craftsmanship creates a double learning outcome. Participants do not just learn about your collection but also get familiar with new creative skills.

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It is clearly stated that the creative and crafting activities should be an integrated part of the museum and relate to the exhibitions and collections. The making brings added value to our collections because it allows us to better understand the craftsmanship of the objects. By studying the craftsmanship we increase our understanding of the object, and vice versa.

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The Museum of Mediterranean and
Near Eastern Antiquities,
Sweden



Focusing on craftsmanship is a great way to create intergenerational meetings and communities and for visitors to dwell into the cultural heritage by using their hands.

If participants are given the opportunity to get close to the objects, they tend to recall the object and the story connected to the object to a much larger extent than if it had been shown on display in a museum. One of the reasons being, that one connects emotionally to the object and the story of it. One simply remembers how it felt.

This means that incorporation of historical elements, narratives, sources, photos, etc. into the creative work not only makes the participants remember the stories better, but also gives them a strong connection to the objects. In addition to the joy of producing something themselves, the participants relate to the personal narrative about the object produced (the social context of the visit to the creative space), as well as a historical narrative.

A good example of this is the historical knitting workshop organised by The Museum of Copenhagen. The museum is in possession of a larger collection of gloves from the 17th century, which have been found in excavations around the City Hall Square. A textile craftsman read the patterns of the gloves in collaboration with the museum's archaeologists and then developed recipes for several of them. For the activity, the participants first saw the original gloves up close, and then knitted them themselves.

At one of the screenings, a woman exclaimed "I think it's touching to see!" and subsequently elaborated on the workshop: "I think it was touching. Imagine that someone sat and knitted those gloves 400 years ago - and now I am here knitting the same gloves myself!". And she is right. It is touching to imagine the person who neatly knitted the gloves so many years and lives ago, and that this person was as much into detail as we are today. This certainly was bringing history to life because one feels a human connection to the past through the actions one makes oneself.

Another important aspect of the knitting workshop was that knitting is currently popular among both younger and older generations. Hence it attracted a target group ranging from age 25+, making it a place for different generations to meet and exchange ideas and skills.

In a situation like the historic knitting workshop, where the objects are directly exposed to the public, it is worthwhile to consider the location of the event and the number of participants attending. It is a close-up event, where participants are interested in having a better look at the fabric and examining the techniques used to produce the historic garments. Although these garments are solely handled by the facilitator, they may be closely examined without any interference from others, as one may encounter when studying an object within a museum exhibition.



A large part of our cultural heritage and history is intangible, and is carried and passed on through people, such as traditions, languages and communities. In recent years, museums have been encouraged to work more purposefully with this “invisible” cultural heritage. In relation to this kind of cultural heritage, the creative space is ideal for creating encounters between people, as participants quickly gather around the creative and practical work.

The collections serve as part of the activity – as historical items the participants have some kind of relation to for instance – but they are secondary to the exchange and sharing of experiences that takes place among the staff and visitors.

It has gradually been proven that the human contact between mediator and recipient is of significant importance for our learning. For example, Nikolaj Petersen from HistorieLab Denmark refers to the constructivist learning theorist Seymour Papert and writes: “(...) the best learning takes place when the learner becomes engaged in a meaningful and social activity, which he/she is preoccupied with, and assumes (co) ownership over.”

That is to say, we become motivated to learn and engage when it happens in a social setting and in community with others.

Workshops do not need to include 1:1 reproduction like the gloves, the important thing is that being creative with history creates reflection in itself. In her book “The DNA of Learning”, associate professor at Aarhus University Theresa Schilhab writes: “It is much easier to remember and understand information if we simultaneously use our hands, eyes and ears and thus are physically involved in learning. The sensitivity to the world through our senses makes learning by means of tangible things very easy” and further “If what is to be learned can be presented to several senses at the same time, the awareness of it is sharpened automatically.”

We often forget that this also applies to adults. In museums, workshop rooms are often dedicated to children. But if you want to reach a diverse group of people, link them more closely to history, to each other and to the place, using museum material for creative making can be a great way to do just that.

The makerspace becomes a place of community and a place of learning.

This democratic way of meeting is framed in a spirit of the times, where civic engagement is gradually integrated into any museum strategy.

Citizens’ input is in fact valuable and can make a significant contribution to the institution.

So how can one actually work with museum collections, which for the most part consist of rare objects of often fragile material that must be protected and handled with care under the proper conditions? How is one to begin the task of creating a makerspace? And what is the actual learning outcome? The following gives advice on how to work with different types of museum objects and materials for the purpose of making for and with different audiences. We investigate which types of objects and materials are most suitable in a makerspace/creative space setting and describe the potential learning outcomes.

Museums cater to a wide range of people who may or may not be used to visiting museums and even less used to museum experiences where the museum objects and materials are directly accessible. In these situations, some may handle the objects with little awareness of the delicate nature of the objects, while others may handle them with too much care and therefore diminish the potential output of the experience. To counter situations like these, good communication becomes an important instrument to the facilitator of the event.

R ecommendations

Dealing with the museum objects

Much of the following advice may seem trivial but is essential in terms of safely handling delicate objects and materials, all the while contributing to a rewarding experience for the participants. We have chosen to categorise museum material into three groups:

1.

Objects and materials which can be used directly with the public.

2.

Objects and materials that are too fragile and therefore must be overseen in different ways.

3.

Objects and materials which are digitised and for the most part exist online.

1. Using original objects in a public setting

A good way to set the stage for activities that include museum objects is to outline the ground rules on how to handle the objects and explain why these instructions are to be adhered to. As instructions for each of the objects can vary, it becomes equally important to be thorough and even articulate what one may believe to be common sense while handling vulnerable objects. Therefore, a wide variety of questions are relevant to address, and some could be the following: May the objects be directly touched and handled? If yes, how? What is just to be looked at? May there be pictures taken of the objects? Can the object be handled by more than one person at a time?



Depending on the objects presented, the tools and equipment that are available, the anticipated activity-output or the situation of the participants, the handling instructions may of course vary a great deal from activity to activity.

Therefore, it is recommended to consider the handling situation of the objects prior to each activity as well as in the planning process, which allows the activity to be based on the requirements of the object.

In-depth preparation will ultimately also contribute to the most adequate communication of each of the individual activities.

In order to use authentic objects with the public, the vulnerability, rareness, and condition of the object must be considered. Non-organic objects are most suited for the public being hands-on with the material. This includes ceramics, animal bones, glass, and metal, which can be carefully selected from your collections.

Preferably they are fragments that are non-unique and that do not pay an essential value for historical identification. Some historic objects also exist in such large quantities, that it may be possible to use them in a makerspace setting even though they are archeological findings. Either way, despite the material's relative robustness, it is important that the visitors use rubber gloves, use both hands as much as possible and are otherwise careful while handling the items, as they are authentic museum objects. Caution is always stressed rather than hastiness.

2. Using fragile objects in a public setting

When using organic and more vulnerable objects in activities with public participation, it is commonly prohibited to touch the items. Instead, it is recommended that they are put on display in a fashion, which lets the participant inspect them closely and to create an activity, which makes the participants get involved with the history and/or craft of the object. One may call it a close-up event, instead of an actual hands-on event.

Some materials are too fragile to include in any activity. Paper and silk and other particularly delicate materials for instance, are off limits in both close-up and hands-on activities. If the requirements of a safe handling cannot be met, it is recommended to work with it in different ways – which, in a makerspace setting, can be endless.

There are lots of ways to include and bring life to these objects. For instance, replicas can be made in interesting new ways via 3D printing or CNC scanning. Or the participant can remake the object by crafting it in the traditional way. The idea is that it is the participant that makes the replica and not the staff. The staff serves as helpers and experts, but the participant and his or her work is in focus. However, it does not have to be a replica, you can make other activities where the object simply serves as inspiration for making something tangible.

Both ways of creating support an emotional connection between the participant and the object, which fosters both skills and history learning. This will be elaborated later.

It may potentially put the objects at risk if there is too much commotion around them. The risk is reduced if the number of participants is adjusted to the circumstances. The adjusted number of participants is also favourable to the experience, as it becomes more intimate and leaves both room and time to explore and learn. Otherwise, a systematic approach to the handling or viewing of the objects, is always encouraged as it can be helpful when trying to avoid commotion around the objects and thus unsolicited accidents happening.

There is, of course, always a risk connected with the use of authentic objects in public settings and the risk is undeniably even more acute during the “hands-on” and/or “close-up” activities. However, the risk can be minimised by some precautions touched upon in these guidelines. Although essentially, we believe that despite the risk, the outcome is necessary for our desired impact on our community.

Checklist when working with fragile objects

- Type of gloves in the right sizes. White cotton gloves are good, but they are often not that easily well fitted, can fall off and some materials tend to get stuck in the cotton fabric and can lead to the object being difficult to handle. Disposable plastic gloves are better because they have a tight fit.
- No large jewellery (long heavy necklaces or rings or bracelets), no key hangers around neck, no hats/caps. Long hair must be controlled. Long wide sleeves must be rolled up and fastened.
- Moving people around the table is better than moving the object from person to person.
- Delicate objects always close to the table surface and not to be lifted.
- No fluids or foods nearby.
- If the activity is outdoors, make sure that you have the equipment to cover the objects in case of rain and windy weather.

3. Using digitised collections creatively

Online collections are for the most part not directly on display in the museum in their entirety. Because they have been digitised, they are easy to work with and can be particularly interesting to work with in a creative setting, since they can be used in numerous ways as material for different activities. This could be a public website that contains historical photos or other online collections. The material can be used as a basis for analogue activities, or it can be extended online. Some examples of this are:

- Interactive city maps
- Virtual wardrobes
- Online memory games
- VR experiences
- Other online platforms
- 3D digitization

Facilitating tagging and keying cafes is also a great way of engaging participants in online collections while they also connect socially. Participants key names from old records, making them accessible and searchable for citizens, without, for instance, the ability to read old handwritings.

In general, it can be added for all groups of objects and materials, that it is also a possibility to include personal objects in different activities. Participants bring their own objects, which have some sort of connection to the activity and the topic of the event. This can be photos, boxes, shoes etc. It connects the participant to the collection and is interesting for the professionals as well.

Staffing and settings

Staffing the activities

It is not just the job of the staff to give out instructions on dos and don'ts, her or his role is equally to add context to the objects through historical-, social- or personal narratives. Adding context is best done by a facilitator or instructor that feels at home with the objects used in the activity. However, it does not have to be a museum professional every time since the focus is on creating.

Staff members with good technical-, digital-, craft- and social skills are equally important to involve, as they can add new perspectives to the objects.

If you choose to reach diverse audiences, it can be beneficial to host activities, where both analogue and digital tools are being used, and where there are different levels of difficulty.

When using a professional museum facilitator, it is recommended that it is a person who has been directly engaged in some way or other with the objects used. For example, a lead archaeologist gives a presentation on the finds of his or her excavation, the conservator gives a presentation on how objects are preserved after they are brought in from the field, and the archaeobotanist presents some of the seeds and grains found on excavations in the past years. The genuineness of the presenter can be essential to the experience, as their partaking contributes to a professional atmosphere, which exemplifies the value of the objects. Further, a “real” archaeologist, historian or conservator will give a compelling understanding of

the objects and ensure a rounded activity with details, examples and not least quirky anecdotes.

However, as specified, it is not just important to broaden the ways traditional museum staff disseminate their work, it is also essential to have facilitators that are skilled in other fields, which normally do not belong to the communication or research department at a museum.

By bringing new skills to the museum, it is possible to rethink the way we communicate the collections and reach new audiences.

It is to be expected that most of the participants are not familiar with using museum material in creative making or with the makerspace, FabLab, etc. concept. Therefore, it is important that all activities are explained and that the purpose of the activities as well what that exact space is, is clarified in a simple way. The expectations are usually that the activities are framed in advance, and that one can get help with machines and materials when attending the workshop. If the settings become too loose, many have no idea what to do with that freedom. The museum visitors must be introduced to this new form of communication, and staffing is therefore an absolute necessity. If one takes the staffing and facilitation seriously, it can support the feeling of belonging and connectedness to the place. This paves the way for both the creation of new maker communities and attracting existing ones.

When using museum material in creative making, the staff can show the way, prepare activities and guide the participants, so that the participant's own level of engagement, desire and curiosity carry the learning forward.

Amy Oates, a visual artist and advocate for creativity and hands-on learning, writes in a report on studies of makerspaces: “The studies highlight ways that visitors form self-driven problems, exhibit motivation and curiosity, persist and take risks, experiment, approach problem solving, demonstrate creativity, and make personal meaning.” (“Evidences of Learning in an art museum makerspace”; University of Washington, 2015).

This works especially in activities, where participants are motivated to create their own projects. It is important that the makerspace staff know how to guide and receive all kinds of people and tune into their personality and needs. The challenge is to find the formula for activities that set a clear framework and where the participants simultaneously can influence and shape the result. Not all activities work in all places. It can be a good idea to test different concepts and try out activities through trial and error.

If one still wants a makerspace to be available to the public outside of the activity hours, smaller activities can be made that participants can dive into by following simple instructions. For example, folding boxes or models with architectural motifs, self-made postcards with historic buildings etc.

The role of the staff

- The importance of the facilitator, dos and don'ts - instead of written information and signs.
- The facilitator can be museum professionals, persons that are skilled within certain crafts and/or technology, persons that are good in creating communities etc.
- The staff serves as both museum professionals as well as being responsible for creating a social connection to and between the participants.

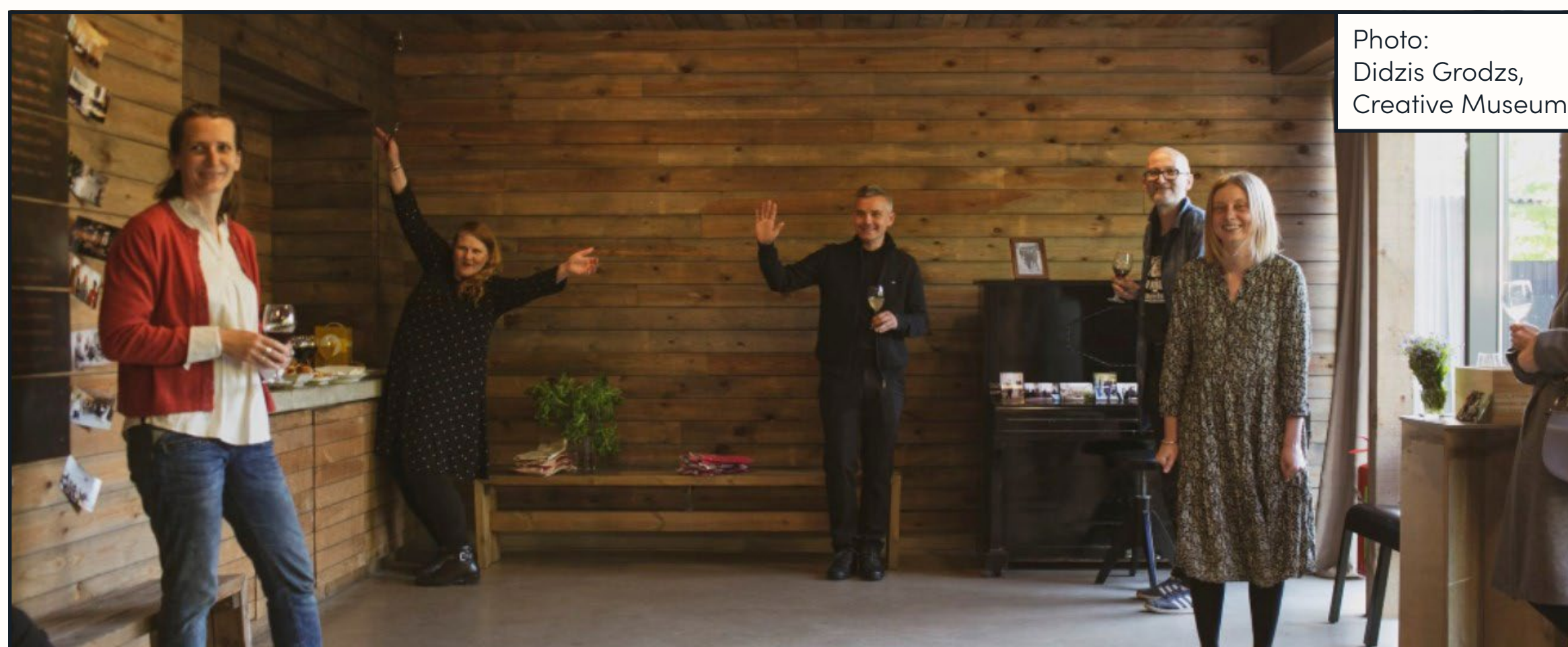
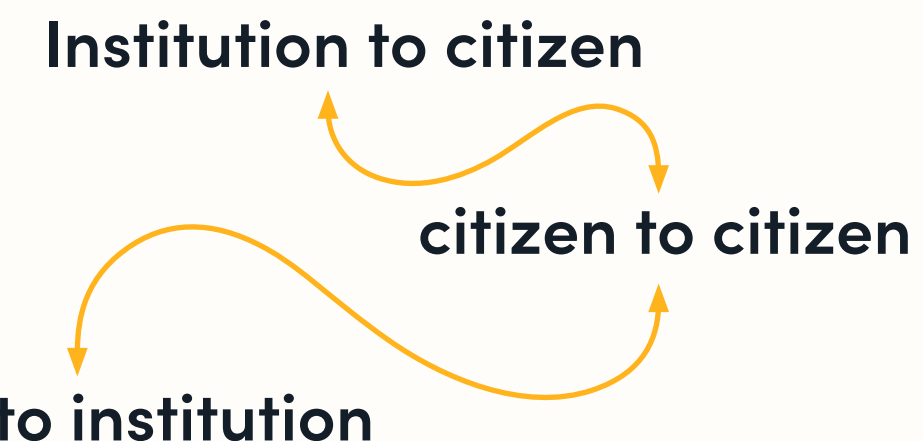


Photo: Didzis Grodzs, Creative Museum



Institution to citizen

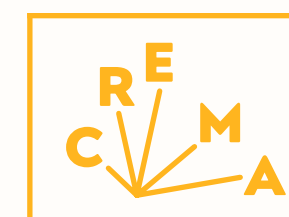
The facilitator provides access to:

- Knowledge
- Collections
- Tools
- Technology
- Community

citizen to institution

The facilitator focuses on:

- Community
- Intimacy
- Presence
- Knowledge sharing and dialogue
- Creativity and immersion



Settings

Use the physical settings to achieve your goals. The facilities, possibilities and restrictions should be understandable for everyone. Think about if you want the space to accommodate intimacy and community building, or should the space be able to accommodate many guests at once and compromise on proximity? Is the focus primarily on the collections, the social aspect or on technology, crafts or something else? Consider this from the beginning. If fragile or original museum material is included, make sure the environment is clean and safe.

If it is a small space, conversation between participants can arise more naturally across the worktable. Exchange of opinions and experiences centred around a workshop topic can be of great value to both the facilitator and the listener.

Furthermore, this gives the staff great knowledge about the participants and often new, valuable knowledge is brought to light. Of course, one must keep in mind what the purpose of the activities is. If it is a stated goal to create lasting communities connected to the activities and/or the collections, and therefore important that participants return, specific settings that create a sense of intimacy and togetherness are key.

In other creative spaces, where the purpose is to make the activities an integral part of the museum experience, the focus could be on temporary communities. That is, communities that arise within a given temporal framework around an activity or topic and dissolves again thereafter. This type of community will still have an impact on the individual experience.

Whether you want to create lasting or temporary communities, it is vital that the staff manages to create an intimate and social environment for each activity, but it can unfold in many ways.

The important thing is that the makerspace should be a place of community and a place of connection; to the location, to other visitors, to the staff and to each other.

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We have 14 labs in the museum. Each room is dedicated to a different topic - either related to a part of our collections, to a scientific theme or to a specific activity. One of those labs is dedicated to tinkering activities (“Tinkering zone”). It is a big space that can host up to 30 people.

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Museo Nazionale della Scienza e della
Tecnica Leonardo da Vinci

Defining your target groups

How do you develop activities that must accommodate a wider range of citizens, and especially those that have never paid a visit to your museum? If the creative space is detached from the museum, it can be helpful to implement an 'interest and community strategy' when working with target groups in a makerspace or creative space setting, since many visit the space in some connection to their personal interest. This means that your target groups are not mainly segmented into demographic groups but into interest groups, which are reached via this strategy.

Depending on the settings, the interest groups are defined according to the facilities and goals of the creative space.

Thinking about and planning the activity as a place of community further helps the connection to the space.

The reason for joining the activity is then; A) because of one's interest B) one can join a small community that shares the same interest and that one can exchange ideas and experiences with.

The model for this could be:

Community

Crafts

Technology

History

Art

Play

Maker

Every activity is based in your collections, but this is not the primary focus. It is the participators' interests which are in focus and through this learning is created. Planning activities based on existing communities of interest, can be for those particularly technically interested or for people with creative hobbies. This makes it easier to plan different types of activities as well as making the promotion work easier as you can reach groups who are already interested in a certain type of activity. People often seek others to pursue their interests with, and in this way, you can offer them a space to do so, while introducing them to using the collections as inspiration.

Some interests naturally belong to certain age groups, but others span several generations. This can get people who never attend museums to learn about museum collections and the stories connected to them.

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One of the purposes of the weekly knitting cafe, for instance, was for different generations to meet and share ideas and experiences. Same goes for the tagging cafes and a lot of other activities.

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STORM20,
Copenhagen.

The community aspect is important, and it can even get participants to come along. It can add a new dimension to their existing hobby, such as digitising films or handicrafts. In the Copenhagen makerspace, a user survey showed that 50% of the participants had never visited any of the institutions connected to the space, which are some of the main cultural institutions in Copenhagen.

When working with activities that include minorities it can be useful to design activities that do not solely address minorities, but activities that in their format include them. If the goal is to be more accommodating towards people with visual impairments for instance, do not necessarily arrange activities exclusively for people with a visual impairment. It can potentially further distance the minorities from the rest of the society. The goal can instead be to mix people with different backgrounds and different needs and let them meet and interact in the museum setting.

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Not waiting for the audience to come to our spaces, but to change the perspective to come to the audience, and bringing them to our events and spaces. The importance of interdisciplinary approaches.

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Radiona,
Croatia



