

Chapter 4

Guidelines for Intergenerational Learning

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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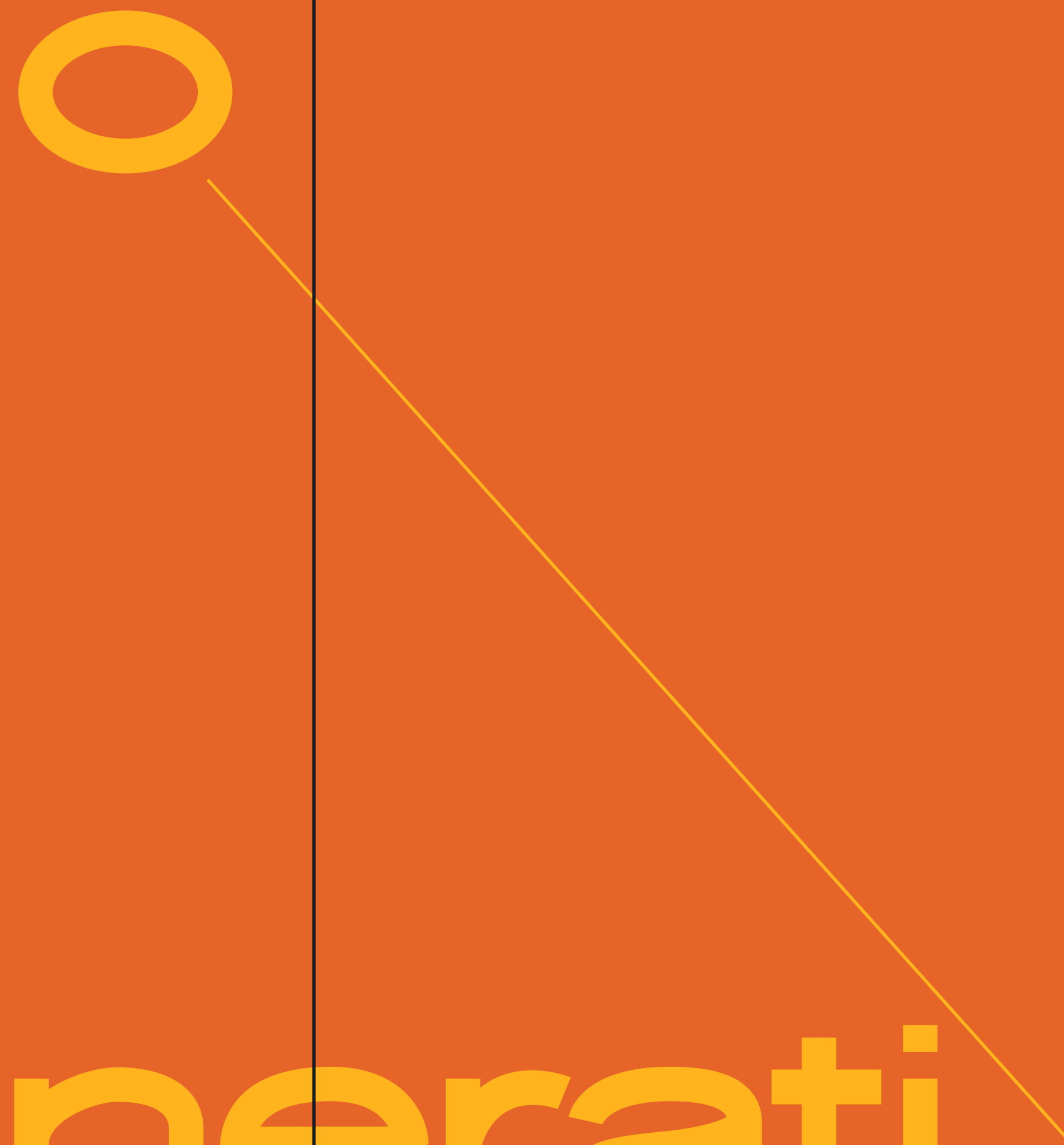


The purpose of the report is to provide guidelines and recommendations for museums on how to implement Intergenerational Learning in creative making for adults. The guidelines in this report are based on several sources and methods: Mapping of best practices in partner countries, results from projects on intergenerational learning, previous experiences from partner organisations in the CREMA project, surveys and pilot testing activities.

Six pilot test activities were performed by the Regional Museum of Skåne. These activities were arranged as workshops, where the participants used museum objects as inspiration for creative making. The aim with the pilot testing was to see how well the guidelines made in the first draft actually worked when implemented in hands-on workshops and projects. By analysing the outcome of the pilot test activities, this report presents guidelines and recommendations that proved to be beneficial for implementing Intergenerational Learning at museums.

Abstract

About intergenerational learning



What is inter-generational learning?

Intergenerational learning, or IGL for short, is a form of learning that occurs when people of different generations learn together and share knowledge between each other.

In a 2013 report by ENIL (European Network for Intergenerational Learning), intergenerational learning is described in the following manner:

Intergenerational Learning (IL) is a way that people of all ages can learn together and from each other. IL is an important part of Lifelong Learning, where the generations work together to

gain skills, values and knowledge. Beyond the transfer of knowledge, IL fosters reciprocal learning relationships between different generations and helps to develop social capital and social cohesion in our ageing societies.^①

The keyword here is reciprocal. Intergenerational learning is not about a young person instructing the elderly or vice versa, but about participation, interaction and co-learning. It occurs whenever generations meet and exchange knowledge, skills and experience. Intergenerational learning is not like traditional learning, when one or several individuals transfers knowledge to others as teachers, tutors or instructors. IGL is most often associated with informal and non-formal learning and the sharing of thoughts, experience and knowledge. As the Generations in Interaction (GE&iN) project puts it:

In essence, IGL actions can certainly be structured and planned, but they are not intended to train people in specific skills or to lead to qualifications and certificates: learning in

an intergenerational context is primarily about sharing experiences with different generations with a view to increasing personal and social growth. The main purpose of intergenerational learning programmes is that the tendency to interact with people from other generations gradually becomes a habit, a normal way of experiencing being part of society, and therefore, a way of learning from situations that appear in everyday life.^②

The term intergenerational should not be confused with multigenerational. IGL doesn't happen because people of different generations are in the same lecture hall at the same time, if there is no interaction or exchange going on. The social aspect is extremely important and the long term goal is to strengthen communities and promote social cohesion. The Scottish organisation Generations Working Together (GWT) defines IGL like this:

Intergenerational learning is the way that people of all ages can learn together and from each other. It is an important part of Lifelong Learning, where the generations work together to gain skills, values and knowledge. Beyond the transfer of knowledge it fosters reciprocal learning relationships between different generations and helps develop social capital and social cohesion in our ageing societies.

① https://sid.usal.es/idos/F8/FDO26254/Report_on_Intergenerational_Learning_and_Volunteering.pdf, page 4.
ENIL was a EU-funded project (project nr 510890-LLP-1-2010-1-FR-GRUNDTVIG-GNW) in the Grundtvig programme in 2011-2013. The project website is no longer available but the report can be found in PDF form.

② Vuković, Mile & Pilat: "Generations in Interaction: A Guide to Intergenerational Learning", p. 7. More on the GE&IN project can be found in the "IGL in practice: Relevant organisations and projects" chapter.

“

Be aware: Generations are more than their age! When speaking about generations, we tend to use the term to refer to age spans. But a generation is more than an age group - it requires societal and/or cultural shared experiences for the individuals.

”

This is more thoroughly discussed in Kansalaisfoorumi's (Citizen's Forum) "Generations in Interaction 1/3: Core Concepts of Intergenerational Learning" (video): https://www.youtube.com/watch?v=czdleqxfb-g&ab_channel=Kansalaisfoorumi

What are the benefits of inter-generational learning?

Humans have always practised IGL to benefit society, create understanding and pass on important knowledge and skills. Traditionally, it occurs mainly within the family - most commonly grandparents and parents teaching their children and grandchildren. In today's Western culture, it is uncommon for more than one or two generations to live together under the same roof and so the "natural" arenas for IGL are few. Instead, we need public spaces such as museums to provide those arenas.

IGL is particularly relevant in an ageing society such as Europe today, and even more so in a fast changing world. The last few decades' technological advancements have come with huge possibilities, but also contributed to the so-called "digital divide". The latter is a term used to describe the gap between those who can fully benefit from the digital revolution, and those who, for various reasons, cannot. Mostly, this term is used when discussing regional or socio-economic differences in digital

accessibility, but it can also refer to the older generations to whom digital technology is not always very familiar or approachable.^③ By making generations come together, we could address the generational aspect of the digital divide.

At the same time, traditional arts and craftsmanship are often practised by the elderly to a greater extent. But even in an increasingly digital world, these skills need to be preserved; not only because they are part of our history and cultural heritage, but because being able to mend your own clothes or weave your own basket can be empowering and contribute to a more sustainable society. When talking about the fact that Europe has an ageing population, it's almost always seen as a problem rather than focusing on the great resources of experience and knowledge that the older generations possess.

Another desirable outcome of IGL is to counteract ageism and social exclusion. By getting generations together, we battle prejudices between age groups and may contribute to stronger social cohesion in our society.

^③ Definition from "Digital divide", a Stanford University project: <https://cs.stanford.edu/people/eroberts/cs181/projects/digital-divide/start.html>

Inter- generational learning in the CREMA project and museums

In a survey made by the CREMA project in 2020, 30 out of 36 European museums stated that they include IGL one way or another in their public activities and workshops. Most of them mentioned family learning, or young children and elderly learning together. These are important aspects of IGL, but not the only ones. The CREMA project is about lifelong learning and adult education, and we want to look at IGL for adults of different generations who aren't necessarily related to each other. Since the project is about learning through creative making, particularly in museums, the aim is

to find a way to implement making activities - often related to museum collections in one way or another - where participants of different generations meet and exchange ideas, perspectives and knowledge.

There were some examples from the 2020 survey that mentioned IGL outside the context of "classic" family learning (grandparents - parents - children). The answers also showed that IGL between adults can occur spontaneously - and how museum makerspaces/ creative spaces can provide the perfect environment for it, if it encourages interaction between participants.

The degree of focus on IGL as a goal in itself varied a lot between the respondents. Several of them emphasised the social aspect of their activities and that simply providing a space and an activity where people of all ages can meet will lead to IGL. Some respondents were more actively aware of IGL when planning activities. One respondent in the survey said:

“

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

”

Some respondents also elaborated on the term "family learning". For instance, one museum said:

“

By family we mean both parents + children and extended families: grandparents + grandchildren, uncles + grandchildren, older brothers + minors, etc.

”

This is an interesting point - families can be more than the "nuclear" kind. There is also the perspective that the term "generation" is broader than the categories "children", "adults" and "the elderly". One museum in the survey pointed out that even though most of their participants might be considered to be of the "older" category, there is still a great age span within that group:

“

Most of our participants are 55 and older. However, we should remember that there are different generations in the age span 55-85. Occasionally there are younger participants as well. We see that there is a lot of knowledge exchange between age groups.

”

So, are creative making at museums a suitable arena for IGL among adults? There is certainly reason to believe so. According to the ICOM definition, education is one of the core purposes of museums.^④

④ International Council of Museums:
<https://icom.museum/en/resources/standards-guidelines/museum-definition/>

Museums are open and public spaces, generally with a mission to educate people and promote social cohesion. They are arenas for informal and non-formal learning, since they often possess a great variety of knowledge and expertise and generally aim to share this in a way that is accessible for everyone. The collections and exhibitions, be they physical, digital or otherwise, provide endless possibilities for innovative learning and attracting participants of various ages and backgrounds. Museums also have the opportunity to and, often, the experience of organising open drop-in activities as well as closed courses and workshops. As we could see in the 2020 survey, museums also tend to already work with learning through creative making in different ways. All in all - the conditions for IGL are certainly beneficial!

IGL in practice: Examples & resources

Intergenerational learning is a huge field of research, and this report won't go into the academic and theoretical framework. Most of the existing research focuses on intergenerational learning in schools, and the learning dynamic between seniors and children, rather than on adult education. However, some cases and projects are of particular interest to the CREMA project, and their studies, recommendations and methods have contributed to this report. The projects and organisations described below all have a hands-on approach, that focuses mainly on how to implement IGL and how that can benefit a community.

Organisations

Generations Working Together (GWT)

GWT is a Scottish organisation that supports and promotes intergenerational practice all over Scotland. They started out with the aim to explore issues and challenges that society faces with an ageing population and today they work to battle ageism and to put intergenerational practice on the political agenda. On their website can be found lots of resources that discuss intergenerational practice from several different points of views. While a lot of GWT's projects focus on bringing children and seniors together, they have done a few projects on adult education.

<https://generationsworkingtogether.org/>

Bridging Ages

Bridging Ages is an international organisation that uses the time travel method - a way to build bridges over generations as well as time periods. The time travel method uses local heritage and role-playing to reflect on contemporary issues and contribute to community building. The interaction between the participants is heavily emphasised and aims to promote community building between learners and teachers as well as between generations and people with different backgrounds.

<http://www.bridgingages.com/>

Projects

ENIL - European Network for Intergenerational Learning

This project, carried out with the support of the Lifelong learning programme in the European Commission, ended in 2013 and is no longer active. However, several IGL projects reference their reports, so the impact of the ENIL project has been substantial when it comes to spreading awareness on the topic of IGL. The project website is no longer available, but more information on the project can be found on the website of European Association for the Education of Adults:

<https://eaea.org/our-work/projects3/enil-european-network-for-intergenerational-learning/>

Generations in Interaction (GE&iN)

GE&iN is an Erasmus+ project coordinated by the Finnish Citizen's Forum, Kansalaisareena. The project's goal is to increase competences in intergenerational learning and is mainly aimed at teachers, facilitators and instructors in the field of non-formal adult education. In the project, they have worked together with the North Karelian Museum Hilma in Joensuu, Finland, to organise intergenerational museum walks. GE&iN have among other things produced a report titled "A guide to intergenerational learning" which is a great resource for anyone wanting to learn more about IGL.

<https://ge-inproject.eu/>

Age:Wise

The Age:Wise project (also an Erasmus+ project) is aimed at senior citizens, to empower them to engage in IGL as teachers. While many IGL initiatives focus on young people teaching the elderly, perhaps mainly in the technology field, AGE:WISE wants to promote the skills and experiences of the older generations. The goal is not only to preserve and pass on knowledge to the younger population, but also to combat depression and a feeling of not being needed that can manifest in some seniors when they retire.

<https://www.agewise.eu/>

Carbon Dioxide Theatre

Even though it was aimed at young people (ages 15-20), experiences on IGL became a quite substantial byproduct in this project's outcome. It was carried out at the Västmanland County Museum in Västerås, Sweden, and focused on exploring how a museum can use participatory theatre and design to promote awareness on climate issues. IGL occurred in the meeting between the teenagers and the adults that carried out the project, such as museum staff, researchers, actors and designers. A booklet report on the project is available in English and can be downloaded here:

<https://www.vastmanlandslansmuseum.se/Content/126732/Carbon-Dioxide-Theatre-at-the-Museum.pdf>

Regarding IGL, there are several guides and recommendations out there on how to implement it in schools and similar learning institutions. Not all of them are necessarily relevant to the CREMA project, which focuses on learning through creative making in a museum setting. In this chapter, we'll present and discuss a few suggestions for museums that wish to implement IGL in their creative activities.

C for practitioners of intergenerational learning in creative making

Re ommendations

Getting inter-generational groups together - know your audience

Knowing one's audience is, of course, one of the core principles for everyone that works with public activities in one way or another and often it is a never-ending ongoing challenge. This is more thoroughly discussed in another output in the CREMA project; "Guidelines for engaging new audiences". Here, we'll only touch on the subject in relation to age groups and generations.

When we talk about audiences and different types of target groups, it is common to divide people into age groups. When trying to span across generations, it is important to recognize that people are more than just their age. We must try to think about audience groups in terms of interests and behavioural patterns as well as more tangible factors like age and gender. This also came up in the 2020 survey made by the CREMA project. One respondent wrote:

“

[Our] target groups were not mainly segmented into demographic groups but into interest groups and reached via an 'interest and community strategy'.

”

The international consultancy firm Morris Hargreaves McIntyre works with audience development and market research for cultural institutions. They have identified and divided audiences of cultural institutions into eight different so-called "culture segments", not based on their age, gender or occupation, but rather on their behaviour and motivations.^① While it could be argued that these segments are based on rather arbitrary factors and might not be applicable to everyone, the basic idea is sound: Find a way of addressing your audience's interests and motivations, rather than their age.

Also, when overcoming generational gaps, it is important to be aware of different age groups' different roles in society. While the organiser of an IGL event must take care not to project one's own prejudices upon the participants, it serves to be conscious of the prejudice and discrimination people face because of their age. Reflect upon what kind of difficulties people might experience due to their age. How influential are the elderly or the young, compared to middle-aged people?

Partner up!

This is especially relevant if you are planning a more long-term project or program that includes IGL. Find collaborators that represent different age groups and involve them in planning and executing your project or program. If possible, try to have facilitators or staff from your collaborators present at the activities. Hold meetings in advance with representatives from the organisations and their respective age groups to discuss their thoughts and potential concerns. The Scottish organisation Generations Working Together (GWT) makes the following suggestions:

To overcome challenges, it is wise to hold separate meetings with the different age groups involved before bringing everyone together; this will assist in discovering what the challenges may be, from an individual and organisational perspective. Some questions worth considering in these meetings include:

- fears, concerns and similarities of each generation;
- what are the differing needs and support;
- find a mutually agreeable time and suitable venue to meet;
- explore access to venue's or online platforms;
- identify mixed abilities between the groups;
- address and challenge preconceived assumptions about each other in a friendly manner;
- recognise different styles in communications between the different age groups.^②

Initiating partnerships is a great way of getting new perspectives on your projects and reaching new audiences, and they might be beneficial for future projects as well. It takes time to build relationships with other organisations, but it is an investment that pays off.

^② "The Role of Intergenerational Learning in Adult Education", Alison Clyde & Bella Kerr, Generations Working Together (EPALE) https://generationsworkingtogether.org/downloads/6033ab7b55ab8-epale_oer_intergenerational_article.pdf

Use multiple channels of communication

Often, different age groups use different channels for communicating. To reach a variety of age groups, it is therefore advisable to use multiple platforms for reaching your potential participants. Regarding the Regional Museum of Skåne, it appears that its own channels of communication – Facebook page, Instagram profile, website – mostly caters to a slightly older audience. If the organiser is a museum, it can most likely be tricky to reach younger adults in their usual channels. To tackle this, try to reach out to organisations or even individuals with a suitable network and see if they can help you spread the word.

Even if the target audience is older adults, it's not certain that they will receive the information on your activities through your ordinary channels. At the Regional Museum of Skåne we hosted several activities on creative making related to its great collection of textile art from Skåne. We quickly found out that simply putting the activities on our website or on Facebook was far from enough to reach out to potential participants. Instead, we contacted people that we knew had lots of contacts in the textile art community, and they were often more than willing to help us spread the word.

Designing a makerspace for diverse groups

Since IGL is all about learning together and sharing knowledge, it is crucial that it feels natural for the participants to interact with one another. How the space where the creative activity is designed and furnished makes a huge difference. Most makerspaces are designed to promote social interaction, and if you plan on designing one, this should be an important aspect. The following are some suggestions.

Have all the participants gathered around the same table, if possible

One of the respondents in the CREMA survey said the following regarding their creative workshops:

“

The participants vary in age and share their knowledge and skills with one another. (...) Usually, all the participants are gathered at the same table, to encourage conversation.

”

Humans tend to be extremely perceptive about the unspoken rules in any social setting. If the participants don't know each other before the activity, they are likely to choose separate seating spaces if possible, because that is how we usually behave in public spaces. Something as simple as having one long or round table rather than several smaller ones can make a huge difference in how people interact with each other. If there is an instructor, they too should sit at the same table and socialise with the participants.

Decorate the space with "conversation pieces"

Designing the space with art pieces or unusual knick knacks is not only fun, but can also benefit the activity. Not only because the participants become more inspired in their making, but because it gives them something to talk about. Talking about what you can see (and hear, smell, feel and so on) around you is an easy way to start a conversation because you share that experience with the other people in the room. If the conversation pieces somehow connect to the activity (say, embroidery art if it's an embroidery workshop), that's a bonus!

Of course, if you involve objects from a museum collection in your creative activity, they will naturally become the focus of attention and spark conversation. Still, a creative and inspiring space will likely improve the participants' experience.

Make the space accessible in all aspects

This should be considered in every public setting, not only makerspaces. If people of all ages are to feel welcome, extra consideration needs to be taken into account. Disabilities of different kinds are more common among the elderly, such as difficulties walking without support, visual or hearing impairments, or reduced dexterity in hands and fingers as a consequence of arthritis or parkinson's disease. Accessibility in makerspaces is discussed more in-depth in the CREMA report "Guidelines for people with special needs".

Methods for IGL in creative making

“The Method of Things” - use museum objects to bridge generations

Objects have stories. The Norwegian project "Tingenes metode" ("The Method of Things") explores how museums can use their collections to become more open and inclusive. One of the main insights of the project was that an object carries not one story or one meaning, but many.^③ An object has relationships with everyone it comes in contact with - someone made it, someone used it, someone got rid of it. This makes it inherently multifaceted. At the Regional Museum of Skåne, we often see examples of how "the thing itself", the authentic object, fascinates old and young alike. "Is it real?" is one of the most frequently asked questions by visitors when they study an object from the collections. There is just something about authenticity

that speaks to people and gets their imagination and creativity going. This multifaceted trait can be used in many ways. One way is to allow participants (or visitors, depending on the situation) across generations to explore the life story of an object, for instance in a museum exhibition. This doesn't necessarily need to be the "true" story of that particular object, it could just as well be based on the associations of the participants. This was tested in the Swedish project titled "Carbon dioxide theatre" that was carried out at the Västmanland County Museum. The following is an excerpt from the book that the project resulted in:

③ <https://tingenesmetode.no/tingenes-metode>
(Site in Norwegian)

Ask people to pair up and explore the museum exhibition together. Choose who is A and who is B. Both A and B choose an object from the exhibition that raises their curiosity. It doesn't need to be a shared object. The object should be something that they would like to explore in more detail and learn something new about. Ask them to hold the object in their hand or, if that's not possible, to stand close to it, so that they

can look at it and have "eye contact" with it. During the first round, B listens carefully while A has 2 minutes to tell the life story of that object, from the day it was "born" until today, including how the object ended up in the museum. The person telling the story "becomes" the object. So, they should stick to the first person perspective, and use the "I" form. They imagine the whole history of that object, which might include

past experiences of being produced, sold, distributed, found, used, reused, misused, abandoned and disposed of. In the next round, have B describe the future perspective of the object to A and answer this question: what will happen to the object in the future?^④

④ Carbon Dioxide Theatre at the Museum, published by Västmanlands läns museum, page 66-67: <https://www.vastmanlandslansmuseum.se/Content/126732/Carbon-Dioxide-Theatre-at-the-Museum.pdf>

Obviously, this is only one of many ways to approach and explore the life stories of objects. The main idea is to let the object function as a bridge between people. This way, different perspectives on the object's inherent traits (material or field of application, for instance) can be explored. How do participants from different generations regard a cheap and disposable material such as plastic, for instance?

When planning an intergenerational making activity that includes museum collections, it can be beneficial for the group dynamic to start off with a conversation about the museum objects. What meaning do they carry for the different participants? Exploring the stories and properties of the objects together before starting the making part of the activity can be an efficient way to break the ice and give the participant an opportunity to learn more from, and about, each other.

Promote digital skills as well as traditional crafts

Digital literacy is an important skill, and increasingly so. The older generations have not been fostered in the same digital culture as younger people - older generations did not learn how to use computers or digital tools in school, nor were they expected to handle such technology when they started their careers. For people born during or after the 1980s, the digital world has been a natural part of their life since childhood. It's not difficult to see why there might be a generational gap when it comes to digital literacy. This is a challenge our society faces - and arenas for intergenerational learning, where older people can learn from and together with the younger, might be part of the solution.

Involving digital activities can also be an effective way to bring different generations together and appeal to younger adults, which, for many museums, is more challenging than reaching a senior audience. In the 2020 CREMA survey on making activities in museums in the partner countries, one respondent informed about two of their recurring making activities: Ceramics workshops, and fab lab^⑤ workshops. They noticed that IGL occurred more often in the latter, possibly since the fab lab was managed by young people. It's reasonable to assume that younger people in general are more familiar with the digital technology of fab labs than older people.

However, it is also important to pass on traditional arts and crafts to younger generations. Perhaps this is even more important than ever, in a world that becomes more and more digital? Promoting traditional crafts might also help raise the status of such skills. And, of course, this is where museums in particular can find their place in the maker movement. Museums all over Europe have vast collections with objects made with traditional crafts, sometimes in techniques that are on the verge of dying out. As preservers and disseminators of the tangible as well as the intangible cultural heritage, museums have an important role to play when it comes to preserving and passing on those skills.

For ideas on what kind of digital and traditional creative activities to implement in your makerspace, see the CREMA report "Guidelines for using museum collections in creative making".

⑤ The term fab lab is short for fabrication laboratory, a small scale workshop where digital tools are used for manufacturing.

Minding the basics

Even if this report is about IGL in creative making specifically, it helps to keep in mind the basic rules of any intergenerational learning (or really, all kinds of group learning) environment. Since it's about learning together, the social dynamic of the group must be kept in mind. The following excerpt is from a blog post written by Brendan O'Keefe on the website [edutopia.org](https://www.edutopia.org):

Top Five Considerations for an Intergenerational Learning Project or Program

- 1 Make sure you always involve the participants in the design and planning, and communicate about how activities will benefit all participants
- 2 Take health and safety into account, and be clear about any boundaries that must be respected
- 3 Remember to include new arrivals, and explain the project or program clearly
- 4 Ensure any dominant personalities do not exclude others; look out for the reserved members of the group
- 5 How will you evaluate and share the findings so others can benefit? ⁶

Now, these considerations are mainly relevant when planning long term projects or programs, but should be kept in mind even for one-shot activities even though they might not be as easy to implement. As always, it's important to be aware of what kind of strategies that apply to your activities in particular and how they can contribute to the experience and outcomes for the participants.

Making the guidelines

n



Method

The guidelines in this report are based on several sources and methods: Mapping of best practices in partner countries, results from projects on intergenerational learning, previous experiences from partner organisations in the CREMA project, surveys and pilot testing activities.

First, information was gathered via a mapping process, where surveys were sent out to museums and similar institutions in the partner countries regarding their work on making activities. The results from this mapping were analysed and discussed in the project group.

The leading organisation of this report, The Regional Museum of Skåne, looked at some reports and results from relevant projects and organisations (see chapter 1) as well as experiences of IGL from the CREMA partner organisations. The results of these different approaches were put together to produce a first draft of guidelines. Finally, the guidelines were tested on participants in a number of activities, referred to here as "pilot test activities", to see how well they could be applied in a museum makerspace setting (for results, see chapter 4). The guidelines were finally adjusted with the outcomes of the pilot tests in mind.

Mapping of creative spaces in museums

During February–June 2020, a mapping process of creative spaces/makerspaces primarily in museums and similar institutions were performed. Each organisation in the CREMA project was tasked with reaching out with a survey to museums in their respective country. The survey was rather extensive and the work was partly affected by the COVID-19 pandemic. In the end, the survey received a total of 37 responses: 9 from Croatia, 3 from Denmark, 7 from Finland, 1 from Hungary, 9 from Italy, 2 from Latvia and 6 from Sweden. The aim of the mapping was to get an overview of:

- How common it is for museums to work with makerspaces, FabLabs and creative spaces in the partner countries.
- Find good examples of methods used or learning outcomes achieved through creative spaces.
- Find examples of how collections are used or made more accessible through this.
- Describe good examples of methods used for intergenerational learning, use of collections for fostering entrepreneurship and attracting new audiences.

30 respondents reported that they have some type of maker or creative spaces on their premises. The descriptions of the spaces and activities were quite diverse: Old/authentic interiors, shops and workshops in museums; open workshops with clear instructions, ideas, materials and space to work; project spaces in museums and exhibitions; makerspace with a café; combined space for museum workers that turn into an open public space; virtual makerspaces: mobile apps, VR productions and performances.

Pilot test activities

Due to the CREMA project starting out in September 2019 and ending in December 2022, it has been greatly affected by the COVID-19 pandemic. The original plan was to carry out pilot testing during the entire course of the project, and that the pilot testing activities would focus on one of the six set of guidelines of the project at a time (these being: using museum collections for creative making, audience development, creative making and entrepreneurship, intergenerational learning and working with people with special needs). However, with the pandemic raging in Europe and affecting all the partners - most of us had to shut down for a longer period of time - it wasn't possible to start pilot testing until late 2021. To make up for the lost time, many of the pilot testing activities tested several of the guidelines in

the project simultaneously. Also, we couldn't carry out as many activities as we'd hoped for. The aim with the pilot testing was to see how well the guidelines made in the first draft actually worked when implemented in hands-on workshops and projects. How the guidelines were implemented and to what extent could differ from case to case - all the recommendations might not have been used in each pilot test. Each pilot testing activity was evaluated by participants and organisers with the help of evaluation surveys.

Embroidery workshops

The Regional Museum of Skåne arranged four pilot testing activities at the museum's makerspace. During these creative activities, the participants could try different embroidery techniques with inspiration from the museum's collection of textile crafts. Embroidery experts in the chosen subject instructed the participants and viewed the museum objects. These experts also guided the participants in their creative process by answering questions about the museum objects, techniques and ways to move on. The activities were initiated with an introduction about the history and traits of the chosen objects to awaken the participants' curiosity and inspiration before the making.

Discussion workshops

Another two pilot test activities were arranged at the Theatre Museum in Helsinki during a conference for presenting the CREMA-project. In these activities, a variety of museum objects were viewed for the participants as a source for discussion. Some of the objects that were brought were, for example, a pocket watch, opera binoculars and a mechanic toy. These objects were not selected for trying out a certain craft or artform on site, but were rather used as inspiration for creative making in general.

The participants received several questions about the objects to discuss that were specifically designed for awakening curiosity, creativity and inspiration for making. Some of these questions were especially formulated for trying to enhance IGL by using “The Method of Things”, which emphasises that museum objects are multifaceted and have an inherent potential to build bridges across generations. (Questionnaire used at these workshops is to be found at the end of this report).



Evaluation method

As stated above, the first draft of guidelines for this report was drawn up from results of the 2020 CREMA mapping, studies of other cases and projects on IGL in similar contexts, and experiences of the CREMA partner organisations. The final, and in many ways most crucial, part was to test the guidelines in the pilot test activities.

After each activity, both the participants and the organiser of the activity were asked to fill in a survey regarding their experience of the activity. There were two different surveys for the participants: one short version with hardly any open-ended questions, and one more in-depth for a deeper analysis of the participants' experiences.^① Some participants filled in the shorter version and some the longer. For some activities, the option to fill in the longer one wasn't available.

The organiser's survey differed from the participants'. In the former, the purpose was partly to get a general picture of the activity in question (what kind of activity, how many participated etc) but mainly to get a grasp of how the guidelines impacted the activity and to what extent the intended learning outcomes were achieved.

^① See appendix: Pilot testing evaluation surveys

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Results of pilot testing activities

The purpose with the pilot testing activities was to try out what impact the recommendations and guidelines would have for implementing IGL. In this chapter, the results of the pilot test activities will be presented as well as recommendations for working with creative making and IGL at museums.

Attracting participants for the pilot test activities

When trying to reach out for audience groups to span across generations, it is highly recommended to focus on interests rather than tangible factors like age or gender. The Regional Museum of Skåne targeted associations with an interest in textile crafts, by informing them about the pilot tests in advance. The members of these associations were often highly interested and appreciative about getting an invite to work with museum collections in creative making. However, the pilot tests were not dedicated or exclusive for members of certain associations, but were open for a broader audience as well. Nevertheless, it became clear that a distinct majority of the participants that

attended the pilot tests came from the targeted associations. Reaching out to interest groups was not only effective in getting participants to the activities, but also for spanning across generations. What seemed to be shared by the members of the associations was not primarily age, but a shared interest in textile crafts. Furthermore, the results from the participant surveys showed that members of the targeted associations were often keen to know if there were to be more similar creative activities planned at the museum in the future. This is thus a suitable audience when planning a range of activities or if your organisation is planning on working with creative making or/and IGL in the long term.

Setting the makerspace for IGL

IGL is all about learning together and sharing knowledge, skills and experiences across generations. The setting of the makerspace is essential to promote social interaction. During all pilot test activities, the participants were gathered around the same table to encourage conversation and sharing amongst each other. This might be viewed as an obvious or simple arrangement but it turned out to work effectively as the participants frequently shared ideas, thoughts, memories and experiences with each other. By sharing the same table they were physically able to take part in social interaction and reciprocal learning across generations. The pilot test activities were never arranged with separate tables in the makerspace

but it is reasonable to assume that by doing so the participants would to some extent be prevented from taking part in mutual conversation and to gain skills and knowledge from the whole group. This might become an issue especially when participants are not familiar with each other prior to the activity since they might choose a seat or table with distance to other participants.

When trying to implement IGL, it is recommended to set the makerspace so that the physical space enhances social interaction. However, there might sometimes be certain tasks or elements of an activity that require that the participants are divided into smaller groups or pairs. Nevertheless, it

is beneficial to start and end the activity together. Starting together is not only a matter of introducing the activity effectively, but also a way to make the participants more familiar and comfortable with each other throughout the session. To set aside time for ending the activity together ensures that the participants get an opportunity to take part in a mutual discussion and to gain skills, insights and knowledge from the whole group. With that said, it is preferable to have the participants gathered as one group as much as possible throughout the activity when trying to implement IGL.

The pilot test activities have confirmed that museum objects are excellent conversation starters. The museum objects that were brought and/or viewed at the activities instantly became a shared experience which prompted the participants to talk to each other, even before the introduction. The objects are not merely a source

of inspiration but also effective “ice-breakers” for making the participants interact and share thoughts. Therefore, it is advisable to make the museum objects visible for the participants sooner rather than later when planning a creative activity for IGL.

Another outcome of the pilot test activities was that the participants were enthusiastic and engaged in mutual discussion to a considerably higher extent when viewing the museum objects on site or “in real life”, rather than when viewing them as printed pictures, on screens or in books. To be able to see the “real” objects from different angles, feeling the structure, weight etc. (if possible), is of course more intriguing. This might hardly be surprising. But still, the difference in engaging reciprocal conversation and the sharing of thoughts amongst the participants was striking and needs to be highlighted. As long as the condition of the museum objects

allows them to be brought to the makerspace, this is desirable. That way they can function as a source for inspiration and conversation throughout the activity. If the chosen objects are fragile or in other ways difficult to move, it is recommended to make a visit with the participants to the collection facility before arriving at the makerspace.

The participants showed much appreciation for having the opportunity to see and work creatively with authentic museum objects. Museum objects seem to fascinate and enthuse both young and old. A shared enthusiasm can in itself work as a spark for conversation and for bridging generations. It is therefore recommended for facilitators to think of ways to encourage and enhance this enthusiasm within the group of participants, since this arguably increases the probability of discussion and sharing through IGL.

In terms of setting the makerspace, an enhanced enthusiasm can also be achieved by the ways in which the objects are physically presented and handled. At some of the pilot test activities, the museum objects were presented on protective cushions and handled with archive gloves by the participants. This seemed to create a feeling of awe for the objects and of sharing a special moment together. To share a special moment and experience something out of the ordinary together is something that can build cohesion and start a vivid conversation within the group. In this case, the setting and use of protective equipment seemed to enhance the overall experience and favourable conditions for IGL. It might be worth considering how to present and handle the objects, regardless if they are fragile or in need of special care.

“The Method of Things” - use the multifaceted traits of museum objects for IGL

Museum objects are multifaceted and have an inherent potential to bridge across generations as well as working as a source of inspiration for making. They carry different stories, traits and meaning that can spark discussion and creativity in many different ways. It is advisable for facilitators to find ways to unlock this versatility of the objects. By doing this, the participants will get several angles and topics for starting a discussion or to get inspired for making. For example, if there is a

background story about the museum object that can be told to the participants at the introduction, this will get their imagination going and also make them relate to their own experiences or memories which can be shared. This effect was clearly visible at the pilot test activities. If the museum objects used at the creative activity have little or no background information, it is recommended to tell the participants about the historical context or time period in which the objects were made/used.

Another method is to make the participants use their imagination to “fill in the gaps” about the object by asking questions such as: Who might have owned this object? Who might have made this object? etc. The lack of information of an object is not necessarily a bad thing. The “mystery” of an object might as well spark curiosity and an opportunity for the participants to use their imagination and take part in conversation. The pilot test activities have shown that the objects as such usually have an effect of awakening curiosity and discussion, regardless of whether they have a lot of background information or not. However, to really ensure that IGL is implemented, it is recommended to prepare some questions about the objects for the participants that will unlock several dimensions and topics that can spark imagination, creativity and discussion.

Awakening the participant’s personal memories or a feeling of nostalgia turned out to be especially beneficial for IGL. The sharing of memories is not only a way of getting to know each other and to build social cohesion, but also a way to create an understanding for different backgrounds and generations. The sharing of memories amongst the participants can be achieved by actively asking them questions about the museum objects, such as: Did you own anything similar during your childhood or youth? Or: Was an object like this considered as expensive or exclusive when you grew up? Another way is to simply show and work with kinds of objects that inspire to share memories, such as toys, children’s clothes, an old cell phone etc.

Enabling the sharing of skill and experience

IGL is a way by which people of all ages can learn together and from each other. Beyond the transfer of knowledge, IGL fosters reciprocal relationships between different generations which develops social cohesion. When planning creative activities for IGL, it is advisable to enable situations or tasks where the participants will share experiences and skills with each other. With that said, the sharing of skill and experience can of course arise spontaneously amongst the participants to some degree. However, a way of actively and strategically achieving IGL is to let the participants collaborate as a whole group, in separate groups or in pairs. At the Discussion workshops, the participants were instructed to work in pairs to come up with ideas

for creating something together with inspiration from a chosen museum object, by combining their skills and experiences. For example, at one time during these workshops, two women got inspiration from a pocket watch from 1905, to come up with ideas to create something together. One of the women had experience in traditional pottery and the other in 3D-printing. They came up with the idea to build a sculpture containing a ceramic tree with 3D-printed pocket watches hanging from its branches, calling it “The tree of time”. This example of collaboration shows the reciprocal transfer of knowledge and experience that can build bridges across generations.

A pocket watch and a mechanic toy used as inspiration for creative making at the Discussion workshops



At some creative activities the topic and/or craft is determined by the facilitator in advance. This was the case with the Embroidery workshops where the participants got inspiration from, and tried, traditional embroidery. At the Discussion workshops on the other hand the museum objects could not be associated to a single craft or topic but several. This situation can especially be imagined in a makerspace with access to a wide range of different tools and equipment that can open up for a variety of crafts or ideas for creative making. At the Discussion workshops some participants tended to have a narrow minded view of the museum objects by only thinking of the craft in which they were created. For example, one of the participants had chosen to work with a pocket watch for inspiration and stated that she had no experience whatsoever with watchmaking. It is recommended for facilitators to make the participants think outside the box regarding

what can be created and how. This can be achieved by giving some examples on how the objects could work as inspiration for making something specific and thereby showing that several different kinds of skills can be applied. Widening the view of the objects is not only a matter of opening up for creativity but also to encourage the participants to apply and share their own skill or experience.

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The main purpose of this report was to provide guidelines and recommendations for museums on how to implement IGL in creative creative making for adults. Through mapping, surveys and pilot test activities, several guidelines and recommendations have been presented and tested. Some new guidelines and recommendations have also come into light when analysing the outcome of the pilot test activities arranged by the Regional Museum of Skåne. The following is a summary of guidelines and recommendations that are especially beneficial for implementing IGL:

Conclusion

1

When trying to reach out to an audience for creative activities, it is advisable to focus on interests rather than age. It is recommended to contact interest groups or associations, which usually represent a wide range of backgrounds and generations.

2

Museum objects are excellent conversation starters as well as a source for inspiration. It is therefore preferable to bring them to the makerspace and to have them visible throughout the whole session. Seeing the “real” object in front of you is intriguing, and enhances

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the probability for conversation and sharing. If the objects cannot be brought to the makerspace, make a visit to where they are located before starting the making part of the activity.

IGL is all about learning together and sharing knowledge. It is crucial to set the makerspace so that it feels natural for participants to interact with one another. Using one shared table enables reciprocal conversation and the spreading of knowledge to all participants. It is recommended to keep the participants together as much as possible throughout the activity.

4

Certain tasks or elements of an activity might sometimes require that the participants are divided into smaller groups or pairs. To set aside time for introducing and ending the activity together ensures opportunities for mutual discussion and the sharing of knowledge within the whole group.

5

Museum objects seem to fascinate and enthuse both young and old. A shared enthusiasm can in itself work as a spark for conversation and for bridging generations. It is therefore recommended for facilitators to encourage and enhance this enthusiasm within the group of participants.

6

Telling about the museum object or craft in an intriguing way is one approach. The use of protection equipment can also create a sense of awe and fascination for the objects.

Museum objects are multifaceted and have an inherent potential for bridging generations. It is advisable to unlock several topics and dimensions for the participants to discuss and to get inspiration from. Telling about the background story of the objects or to make the participants “fill in the gaps” will get their imagination going. To really ensure that several topics will be discussed, provide the participants with prepared questions.

7

Awakening the participant's memories or a feeling of nostalgia is an effective way of implementing IGL. The sharing of memories is not only a way of getting to know each other and to build social cohesion but also a way to create an understanding for different backgrounds and generations. This can be achieved by asking questions that refer to memory or to use museum objects that have an inherent ability to do so as such.

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When planning creative activities for IGL, it is advisable to enable situations or tasks where the participants will share skills and experiences with each other. One strategy is to let the participants collaborate as a whole group, in separate groups or in pairs. Some tasks can even be formulated specifically so that the participants will combine their skills and experiences.

9

It is recommended to make the participants think outside the box regarding what can be created and how. This can be achieved by giving some examples on how the museum objects could work as inspiration for making something specific, and thereby showing that several different kinds of skills can be applied.

Widening the view of the objects is not only a matter of opening up for creativity, but also to encourage participants to apply and share their own skill or experience.

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Questionnaire



Discussing Museum objects for inter- generational learning and creative making

Awakening curiosity and inspiration

Discuss the questions below
with your partner:

1. Who might have owned this object? (for example: gender, age, occupation, class etc.)
2. Who might have made/built it?
3. Which material is it made of?
4. This object used to belong to someone. Try to imagine how it became a museum object. What do you think happened to it?
5. Is there anything else that you would like to know about this object?
6. Is there anything you would like to know about the time in which this object was used?
7. Is there anything about this time in history that you find interesting?

Intergenerational learning – sharing experiences and building bridges between generations

Discuss the questions below with your partner:

1. Do you have any personal experience with an object like this?
2. Do you know anyone that own/owned or use/used an object like this?
3. Do any memories arise from discussing this kind of object? (or a modern version of it)

4. Would an object like this be considered as expensive or exclusive during your childhood? (or a modern version of it) Why?

5. When this object was made, it was viewed as modern and maybe even “high tech”. Can you think of an object/invention from your childhood/youth which had a great impact in your life?

6. Do you have a favourite object/belonging today?

7. Did you have a favourite object/belonging as a child?

Using museum objects as inspiration for creative making

Choose one of the questions below and discuss it with your partner. Use a piece of paper to draw and/or write.

1. Use the object as inspiration for a painting or drawing. What would you paint/draw?
2. How would you use this object as part of a sculpture or statue?
3. Imagine that this object is included in the first chapter of your novel. How would the story begin?

4. Try to imagine the person who owned this object and make her/him into a fictional character in a theatre play or film. What would her/ his personality be like? What appearance and clothes would the character have?

5. What skills do you have when it comes to creative making or crafting? Share with your partner and discuss what you could create together by combining your skills. Use your object as a source of inspiration.

6. The object was made a long time ago. Is there anything about this time in history that you find appealing, exciting, or beautiful? For example: Art? Architecture? Clothes? Cars? Craft methods? Use this as inspiration for a drawing.

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