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# Output 1: Mapping Spring 2020

By The Finnish Museums  
Association

# About the O1 mapping

The aim is look at:

- a. How common it is for museums to work with creative spaces/maker spaces/fab labs in Europe
- b. Find good examples of methods used or learning outcomes achieved through the use of creative spaces
- c. Find examples of how collections are used or made more accessible through this
- d. Describe good examples of methods used for intergenerational learning, use of collections for fostering entrepreneurship and attracting new audiences.

Questionnaire duration: february-june 2020

Original plan 10 cases / country or region, reduced to 5 due to covid19

# Questionnaire spring 2020

## Participating countries

Croatia 9

Denmark 3

Finland 7

Hungary 1

Italy 9

Latvia 2

Sweden 6

**Total 37 responses**

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# Type of museum / institution



5

Art Museum

14

Cultural History Museum

9

Theme museum

5

Science/Tehchological museum

3

Maker space / Fablab

total 36

# Maker spaces / creative workshops (1/3)

30 respondents have some type of maker/creative spaces in their premises

Description of (some) creative spaces:

- Old /authentic interiors, shops and workshops in museums
- Museum's open workshops with clear instructions, ideas, materials and space to work
- Project spaces in museums and exhibitions
- A maker space with a café
- Combined space for museum workers that turn into open public space
- A place for children's activities
- Virtual maker spaces: mobile apps, VR productions and performances



# Maker spaces / creative workshops (2/3)

*"Workshops are small spaces that can take up to 5-10 people depending on the event. Modern spaces are bigger in size (10-20 people) 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."*(Luostarinmäki Museum Quarter)



# Maker spaces / creative workshops (3/3)

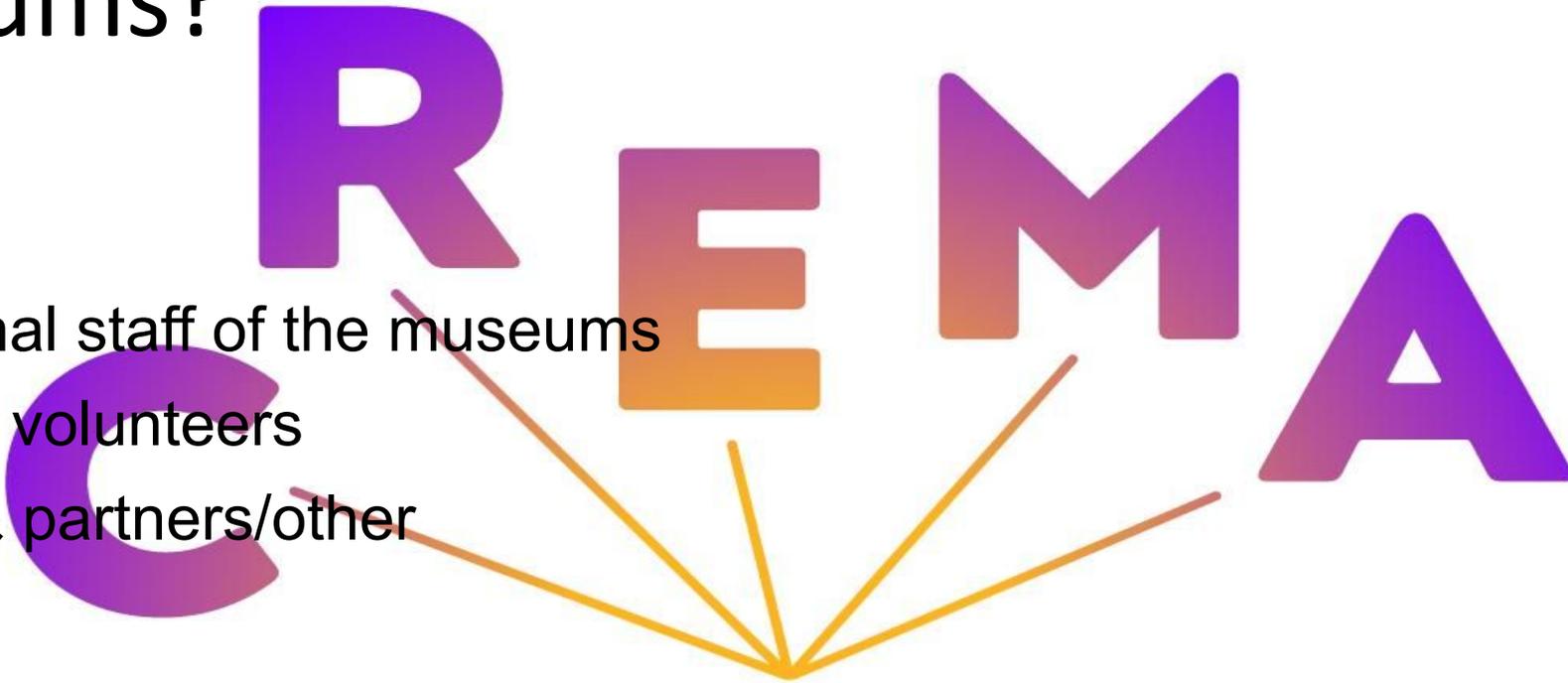
*"We have 14 labs in the museum. Each room is dedicated to a different topic - either related to a part of our collections, to a scientific theme or to a specific activity. One of those labs is dedicated to tinkering activities ("Tinkering zone"). It is a big space that can host up to 30 people. (Museo Nazionale della Scienza e della Tecnica Leonardo da Vinci)*

*"We host a creative space called Studio. In Design Museum's Studio you can engage in design and creating 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 maker space or a fab lab but encourages people to use their own creativity. Maybe more relevant information for the survey is that 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 with our contemporary exhibitions. "*  
(Design Museum)



# Who are responsible of the maker space in museums?

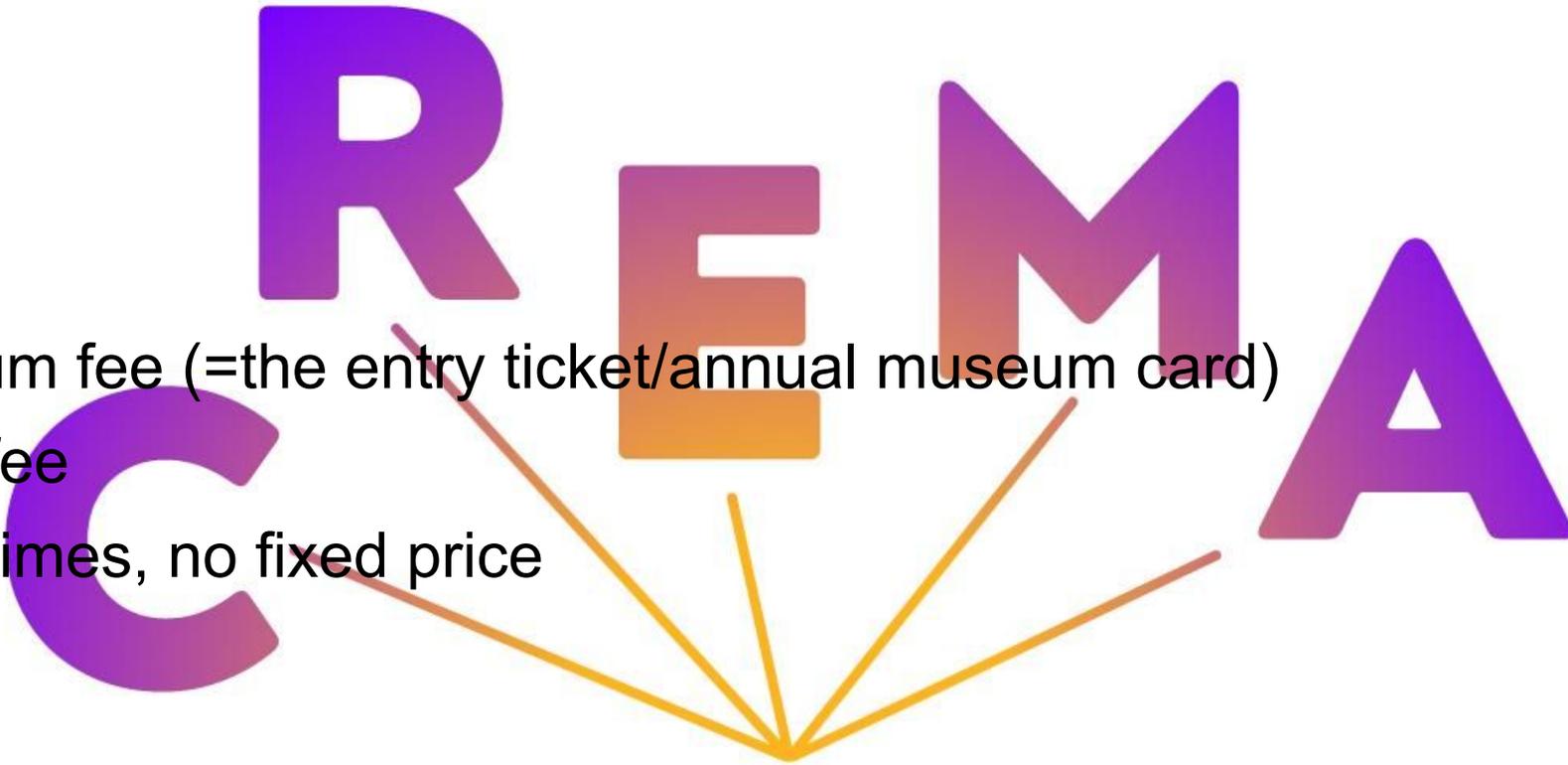
- 25 internal staff of the museums
- 2 staff & volunteers
- 5 Staff & partners/other



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# Entry fee?

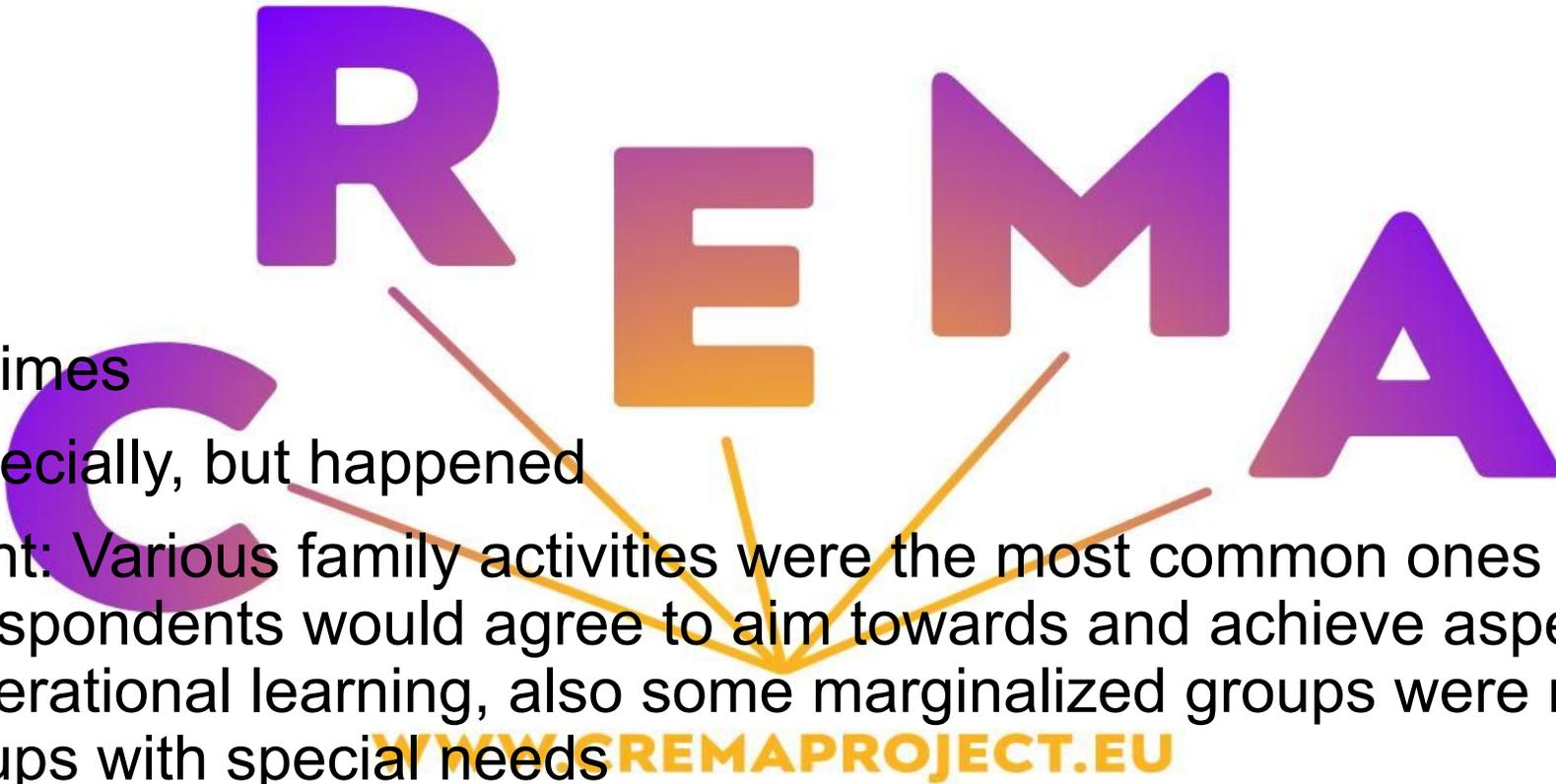
- 11 Free
- 9 Museum fee (=the entry ticket/annual museum card)
- 8 Extra fee
- 2 Sometimes, no fixed price



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# Aspects of intergenerational learning?

- 26 Yes
- 3 No
- 2 Sometimes
- 3 Not specially, but happened
- Comment: Various family activities were the most common ones and most of the respondents would agree to aim towards and achieve aspects of intergenerational learning, also some marginalized groups were mentioned and groups with special needs



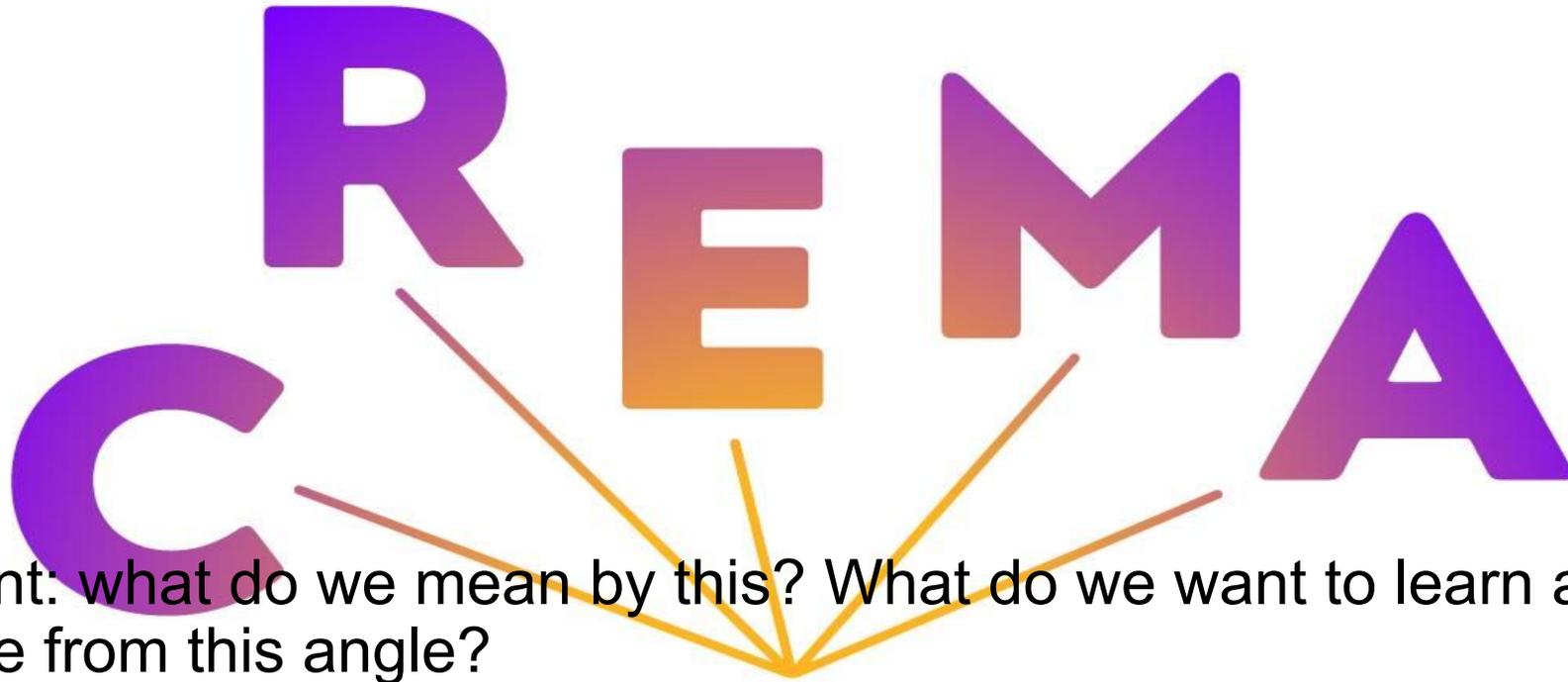
# Intergenerational learning

*"Yes, intergenerational learning is fundamental for us. We work mostly with families in the weekends in all labs, we encourage families to participate together - not just leaving their kids there to play but trying to learn and create something together." (Museo Nazionale della Scienza e della Tecnica Leonardo da Vinci)*

*"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. STORMs target groups were not mainly segmented into demographic groups but into interest groups and reached via an 'interest and community strategy'. The groups being; Crafts, Technology, History, Art, Play and Maker. (Storm20)*

# Aspects of entrepreneurship?

- Yes 14
- No 14
- Other 3



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# Aspects of entrepreneurship?

*"As this project was inspired from Imants Ziedonis work "Kurzemīte" where the author describes local Latvian countryside in Kurzeme region, we decided to invite some local agriculture organisations to have a professional seminar and workshops during the event. So they can enjoy culture and their professional seminars." (Imants Ziedonis Museum)*

*"One of the super users did start his own business to help companies and privates digitize audiovisual material." (City Archives of Copenhagen)*

*"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 in the market. They have created with museum support objects that reinterpret the collection in a contemporary way." (Museo Tolomeo)*

# Special method/theory used in project?

- Yes 20
- No 10
- Comment: In lot of the answers the museums answered to use the (latest) trending museums education methods and implement those in their workshops. Comment: The question itself might have been difficult to understand in terms of new/special methods? Theories?

*"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. (The Museum Mediterranean and Near Eastern Antiquities, Sweden)*

# Learning outcomes (1/3)

- Comment: This part gathered the most responses and very positive, recommendation to read them all!

*” It surprised us that the users are thrilled to find very simple things. 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 artifacts are especially closely linked to the persons and animals of the past. We also experienced a great gratitude of opening up the actual workshop where the archaeologist 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)*

## Learning outcomes (2/3)

*"The museum staff has noticed the lack of motor skills in the last 10 years. Participants need help now longer than in previous times. The paradox of the competitive areas to museum education: theatre and cinema. The offer is getting bigger, and the prices are dropping."  
(Croatian history museum)*

*"The leader of the activity is often surprised and amazed by what the participants can achieve in their conversations as well as artistic processes. It is eye-opening to see their wish to share and reflect. Many participants express increased curiosity and a feeling that they experience something new and inspiring, and that they discover new things with the art as well as within themselves." (Moderna Museet i Malmö)*

## Learning outcomes (3/3)

*” The learning outcomes include: transferring and maintaining traditional skills and knowledge, enhancing a sustainable lifestyle, enhancing creativity and a sense of community.” (Espoo city museum)*

*”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. Learning methodologies from policy makers (top-down approaches) to bottom-up communities, grassroots movements and similar. Radiona is a very specific hybrid organisation that is always at the intersections of diverse methodologies being used in developing and realising its activities.” (Radiona)*

# Museum objects: what, how and why? (1/3)

- Collections work as a source of inspiration for the participants: both physical and digital objects
- Copyright-free material such as photos
- Objects from handling / educational collection
- Not museum objects, but rather participants own objects
- Original archeological museum objects



# Museum objects: what, how and why? (2/3)

- Digital objects and 3D printing
- Objects that are on display in the permanent or contemporary exhibitions (especially art museums)
- Not related directly to the collections, but to different themes etc.
- Highlighting the emotional connection with real objects
- Comment: there were a few actual workshops where real museum objects were actually handled by the participants

*"We always start from the collections (both permanent and temporary exhibitions): the initial part of each workshop includes a visit to the works." (Galleria Nazionale Roma)*



# Museum objects: what, how and why? (3/3)

*” In our ongoing project, the idea is that, using co-creation methods, museum visitors can choose items that inspire them. Collections will be used as tools for brainstorming and discussion, as inspiration for hands-on activities and as part of customer curated exhibits.”*  
(Museum of Technology, Finland)

*” An unusual example how museum object can be used in creating new visitor experience is the way how at the ŻLM the young actors are using the fire wood. Given that during the Nazi time the Lipke family were hiding the Jewish people under the heap of firewood under their shed, the tree logs serve the actors both for scenography and as acting dolls in their own right. This way one of the central artistic installations of the memorial located right at its entrance - the heap of dark firewood gets animated. Individual logs acquire traits of character of people in the story - the rescuer Żanis Lipke himself, the Jewish refugees, the traitor policeman, the Nazi etc. (Żanis Lipke Memorial museum)*



# New ideas on how to use collections (1/2)

- Realization that museums could do more with collections and their on-line presence and that there is audience for that.
- New ideas of how museums interiors could be used as creative spaces. It also underlined the importance of the hands on -objects, which museum already had before but which will be increased based on the experiences in the project.
- Making copies together and taking it into use at the museums public space, so that a larger audience can see it/use it.
- Sharing experiences and crafts on social media.
- Hoping to recruit super users who will help other volunteers or themselves digitize the archives collection of audio visual materials.
- Using VR and AR technologies and 3D printing is inspiring.

# New ideas on how to use collections (2/2)

- 3D object scanning
- ideas of (re)interpretation of the collection and putting it in new context(s)
- Inspiration from collections to create collaboration with performing arts

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# Innovative and new ways apart from makerspaces (1/3)

Various ideas for educational purposes, museum services and products

- Art projects
- Games
- Podcasts
- New learning activities
- Collections used when learning new language for refugees
- Collection visits for inspiration
- Using materials found in collections to used as material for museum shop products and workshops
- Collaborating with other museums, NGOs, self-advocacy associations, nursing homes, Alzheimer's Society, etc

# Innovative and new ways apart from makerspaces (2/3)

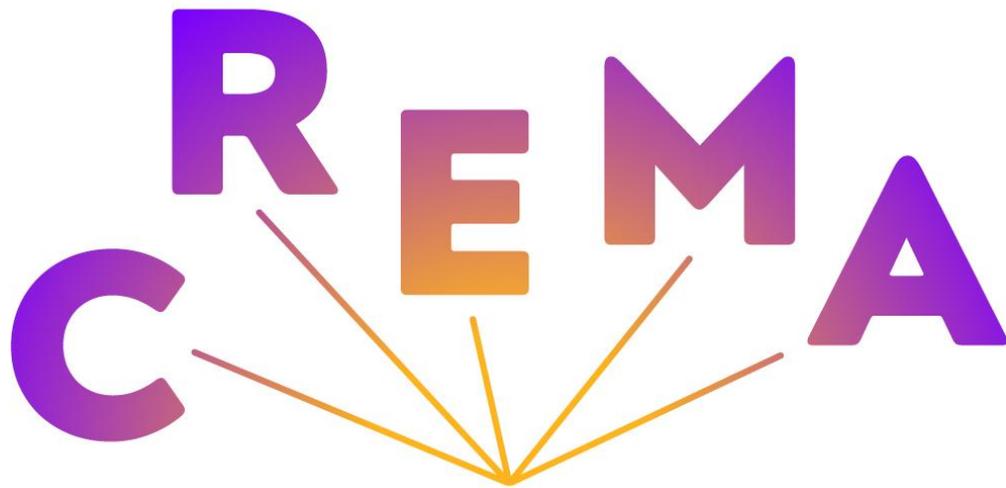
- Indexing historical material from the collections making them searchable for genealogist and researchers
- Animation of collection materials used in museum exhibitions
- Contemporary designers interpret archive materials
- Replicas of archaeological finds for a transportable museum
- Workshops in exhibitions
- Collaborating with other museums, NGOs, self-advocacy associations, nursing homes, Alzheimer's Society, etc

# Innovative and new ways apart from makerspaces (3/3)

Digital/online services and products:

- Interactive city maps
- Virtual wardrobes
- Online memory games
- VR experiences
- Online platforms
- 3D digitization of certain collection
- Online presence for collections through social media

CREMA

The logo for the CREMA project features the letters C, R, E, M, and A in a stylized, bold font. The letters are arranged in two rows: 'C' is on the left, 'R' is above it, 'E' is to the right of 'R', 'M' is above 'E', and 'A' is to the right of 'M'. The letters have a color gradient from purple to orange. Five lines of the same gradient color radiate from a central point below the 'E' and 'M' to the bottom of each letter.

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Thank You  
for all the  
great work!