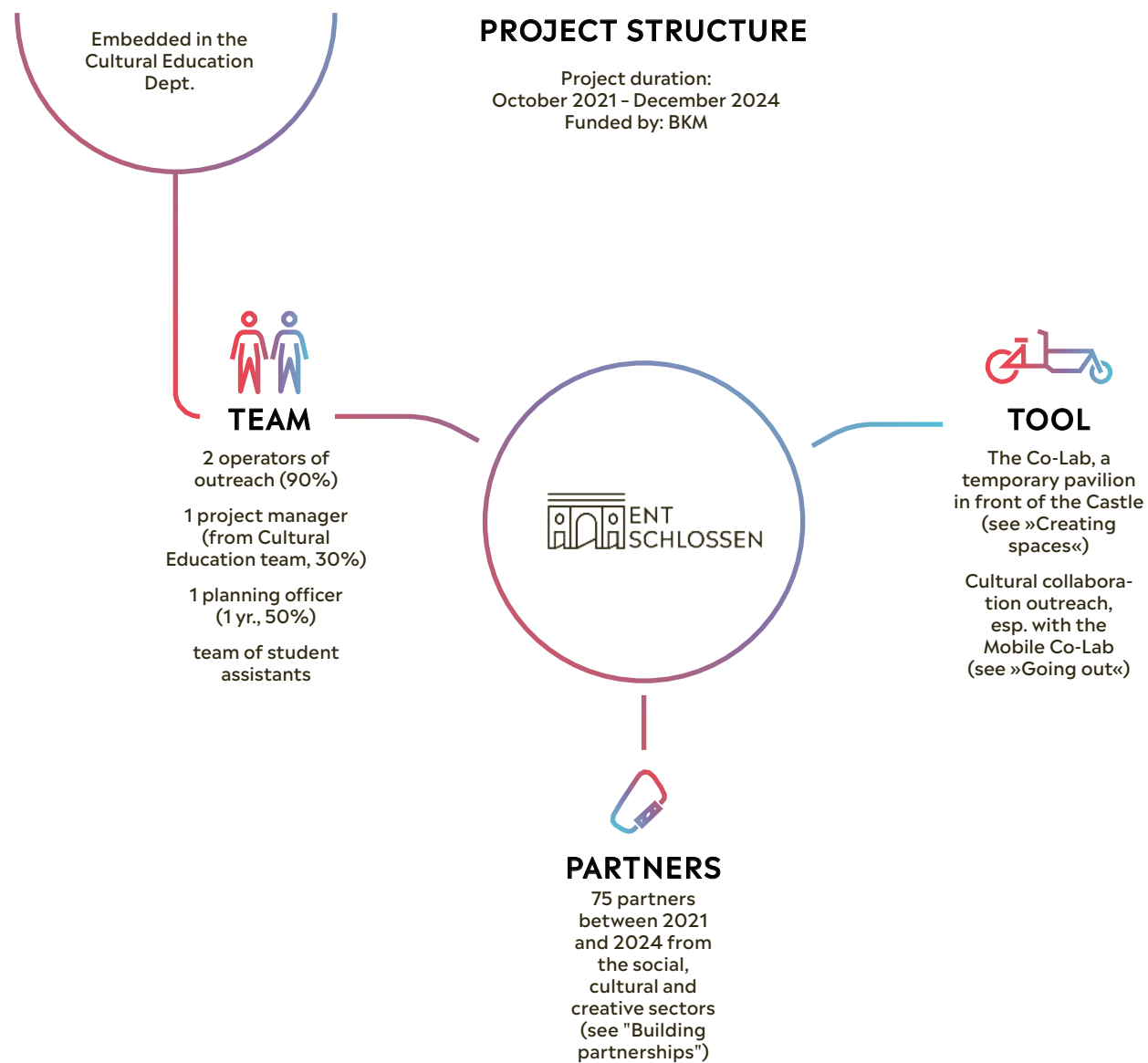


OUTSIDE

OUTREACH AND COMMUNITY
WORK WITH THE CO-LAB

A PRACTICAL
GUIDE FOR
CULTURAL
INSTITUTIONS

KLASSIK
STIFTUNG
WEIMAR



THE FIRST STEP: LEAVING THE MUSEUM

Cultural institutions throughout Germany are facing profound changes. Since ICOM released its new “museum” definition with an emphasis on social relevance, participation and diversity, museums have been actively embracing their role as partners in a multifaceted civil society. They want to make themselves even more accessible to various social groups. This entails developing strategies for outreach and community work, i.e. engaging with the public outside the confines of the museum and seeking opportunities for collaboration with local partners and stakeholders. Such strategies help to dismantle barriers and facilitate cultural participation. But how do we build partnerships, create spaces and reach people who have stayed away?

WHY A PRACTICAL GUIDE, AND WHO IS IT FOR?

In the following, we address this problem with tried-and-tested, practical ideas. We present examples, key findings and working methods based on the BKM-funded project “Ent|Schlossen”, which the Klassik Stiftung Weimar (KSW) carried out from 2021 to 2024.

This guide is intended for all those who work in museums and other cultural institutions and who see themselves as active partners in a vibrant, multifaceted society. It should serve as inspiration and an incentive to venture outside the museum premises, keep an open mind to new ideas and establish (unconventional) partnerships.

THE PROJECT

THE PROJECT

With the three-year project “Ent|Schlossen”, the Klassik Stiftung Weimar (KSW) explored new avenues of collaboration with various civil society organisations.

The aim was to develop projects that promoted increased access, encouraged participation in cultural offerings, strengthened the diverse cultural landscape of Weimar and the surrounding region, and shifted the focus of the KSW’s overall programme to more every-day, contemporary themes. These objectives were accomplished with three key measures described in detail below: building partnerships, creating spaces and offering mobile cultural activities outside the museum. All three measures had a transformative impact on the internal structures of the institution itself.

The project’s three central questions:

HOW CAN WE PROMOTE DIALOGUE AND ENCOUNTER?

The predominance of polarising opinions in the public domain can create the sense that our society is more divided than ever. What we need is real-world places of encounter so that we can once again recognise our commonalities and exercise tolerance and acceptance of our differences. Museums are especially well-suited for this purpose as they are widely regarded as trustworthy compared to other public institutions. As a potential place of encounter, museums would do well to take advantage of this social capital¹

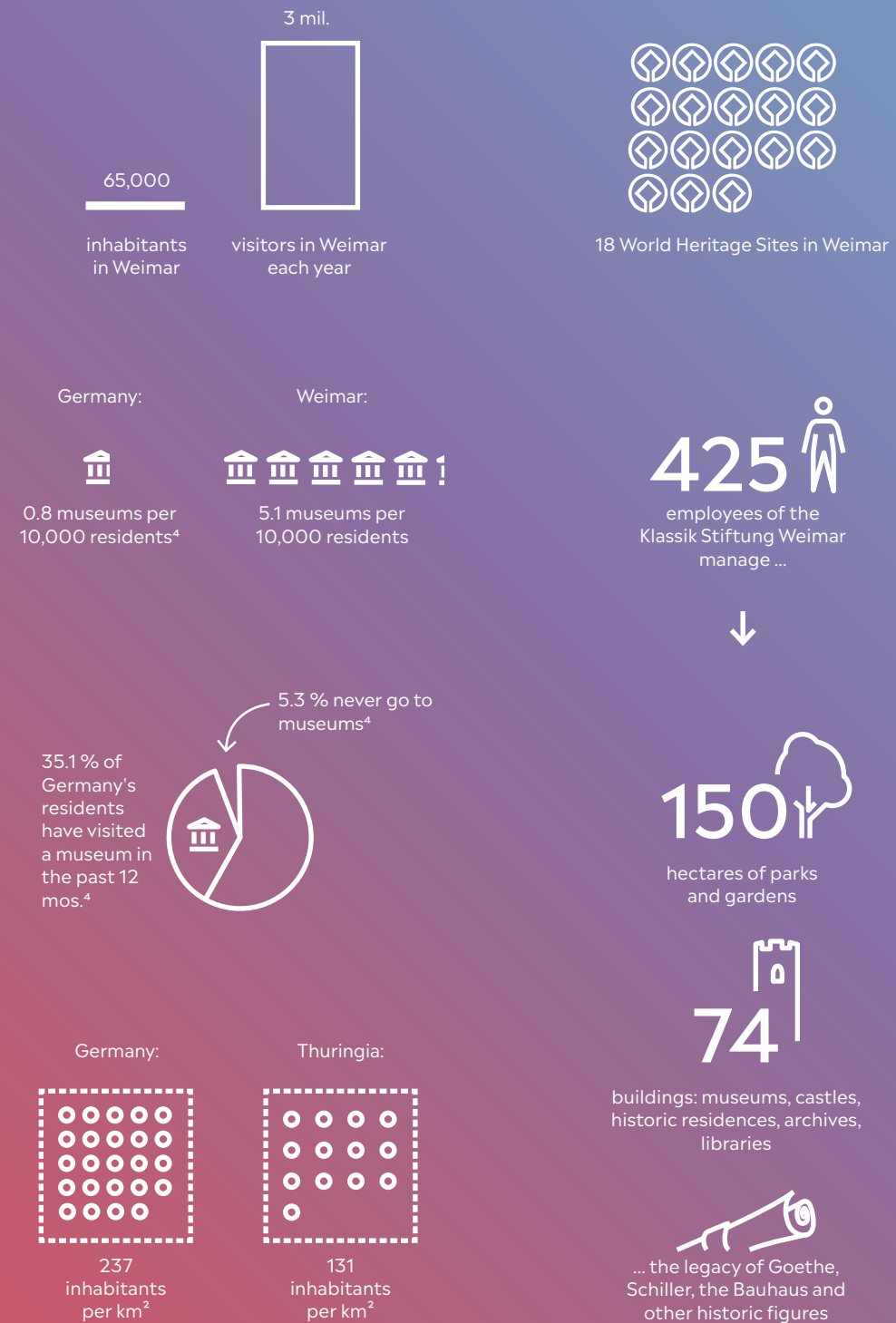
HOW CAN WE COMBINE MUSEUM ACTIVITIES AND PUBLIC SPACES?

Cultural institutions (especially museums) are not regarded as advocates of public spaces per se. On account of modern phenomena like museumisation, i.e. society’s intense interest in preserving the past, public spaces have become touristic backdrops which have lost their function as venues of everyday social interaction. There should be no contradiction between museums and public spaces. This is where cultural institutions have to develop concepts of usage which connect the two.²

HOW CAN WE BECOME MORE DIVERSE?

Many institutions are already pursuing the goal of becoming more diverse. Often they struggle with the fact that their staff is relatively homogenous and lacks diversity – especially in terms of sociocultural and educational background. In order to implement a truly impactful diversity policy, it is necessary to build strong partnerships with civil society and develop new approaches that strengthen diversity (and awareness thereof) within the institution.³

PROJECT CONTEXT

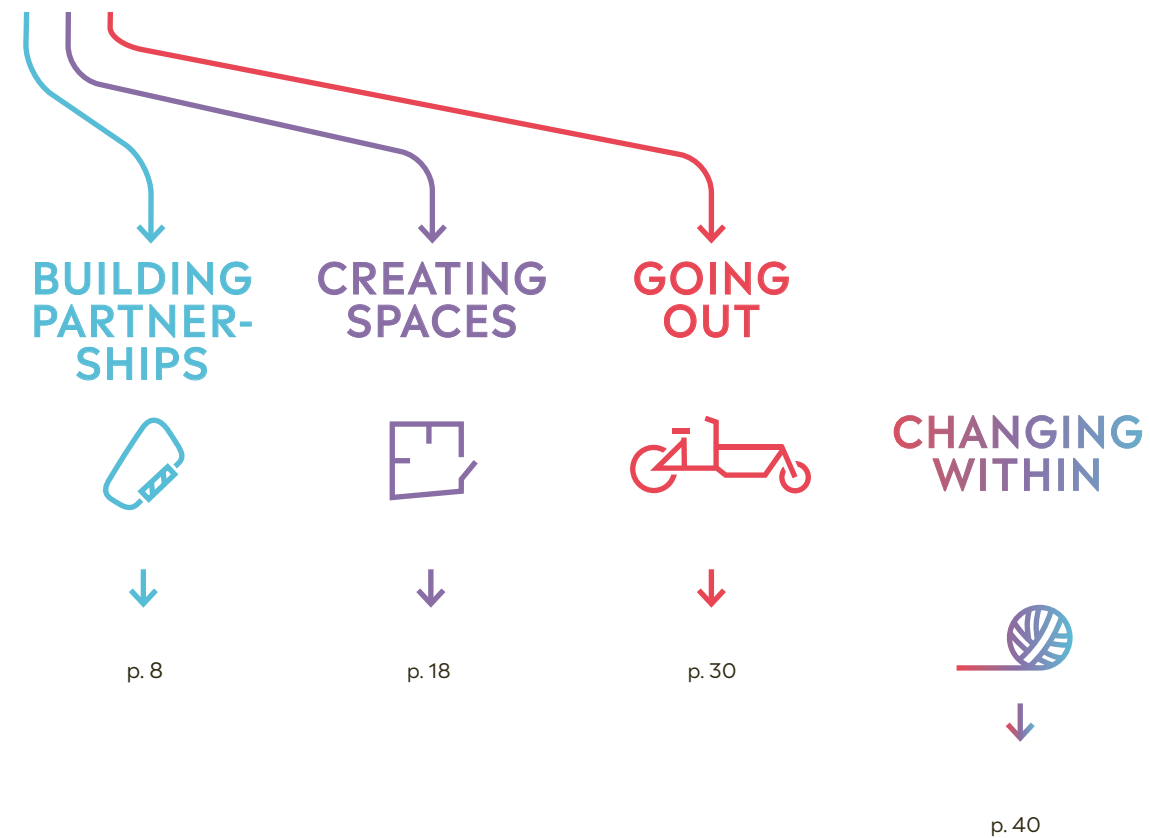


PROJECT GOALS AND MEASURES

The project aimed to achieve three key objectives by means of outreach activities and community work approaches. The first three chapters present and reflect on each of these methods individually. The fourth chapter highlights how such outreach projects can impact the working processes within an organisation.

GOALS

1. Strengthen the cultural landscape in Weimar and the surrounding region
2. Increase possibilities for cultural access, participation in cultural programmes and contact to new target groups
3. Focus more strongly on every-day, contemporary themes in the KSW's overall programme (relevance)



The Mobile Co-Lab often staged activities at locations outside of town. It is shown here visiting Weimar-Nord.



Was ist das Sprachlabor?

Sie wollen selber aktiv werden?
Schreiben Sie eine Mail an
co-labor@klassik-stiftung-weimar.de
und erzählen von Ihrer Idee.

Öffnungsmarkt 2022
7. Oktober 2022, Donnerstag
14.00 - 19.00 Uhr
14.00 - 19.00 Uhr

KLASSIK-STIFTUNG
WEIMAR

Created in 2022
in cooperation with
Caritas, the Lan-
guage Café offered
visitors the chance
to meet and learn
languages. It was
staged at the Co-
Lab in the summer
and at one of the
museum workshops
in the winter.

BUILDING PARTNER- SHIPS



DIVERSE PERSPECTIVES

Cultural organisations can only remain relevant in society if they include society in their activities. Partnerships can serve as a tool for implementing concrete projects in cooperation with exemplary stakeholders in civil society. In view of the diversity mandate expressed in the new ICOM “museum” definition, partnerships can have a diversifying impact and contribute to a broader range of perspectives in the programme.

STRENGTHENING THE CULTURAL LANDSCAPE

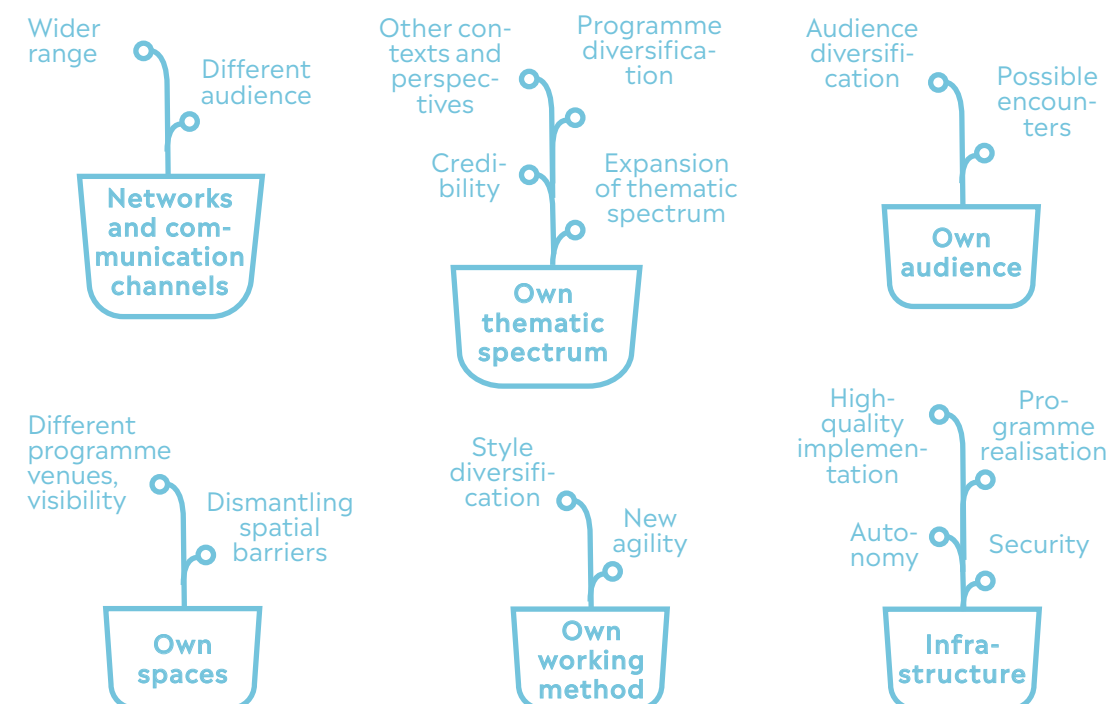
Partnerships present activities, themes and resources more broadly and thus heighten their overall impact. Not only do partnerships compensate for one’s own deficits and strengthen all participants, they also make the city’s entire cultural and societal infrastructure more resilient. The Mobile Co-Lab, for example, augmented its partners’ programme portfolios in Weimar’s city districts.



THE ADDED VALUE OF COLLABORATION

For a partnership to succeed, the institution and its partners must bring specific resources to the table.

This allows both sides to benefit from their respective partner’s infrastructure, competence, themes and perspectives.



WHICH ORGANISATIONS PARTNERED WITH THE PROJECT?

75 theme-based cooperation partners between 2021 and 2024 from the following areas:



The result



BENEFITS FOR THE PARTNERS

- Partner organisations enjoyed increased visibility
- Partners’ themes received greater publicity
- Cooperation opened door to larger scale collaborations with the entire institution
- Smaller partners were strengthened

BENEFITS FOR THE KSW

- Shift in focus to everyday and contemporary themesNew, positive image: more in-touch, open and interested in people
- Acceptance and stronger identification with the KSW
- Closer connection with local residents
- Relevance: needs-oriented focus and communication of events
- Increased diversity
- Shared sense of being seen and appreciated through art and culture

CHALLENGES



Prerequisites for successful collaboration

To ensure a successful partnership, it is key that the cultural institution keep an open mind toward new impulses – even if these are very different from its established themes and working methods. This mindset should be prevalent throughout the institution as it signals a general willingness to embrace and implement change. The key aspects of this attitude include:

- Willingness to learn and change
- Trust and transparency
- Collaboration as equal partners
- Taking the partners' needs seriously
- Accountability and reliable communication
- Openness to jointly develop ideas (co-creation)
- Flexibility in implementation



Challenges of collaboration

STRUCTURAL DIFFERENCES

The partners might have very different working methods and internal logic than the cultural institutions. Although collaborating with structurally similar partners might be simpler, it could exclude relevant groups which some may consider more “difficult” to work with, e.g. subcultural groups or purely volunteer-based organizations. Conversely, institutions may seek a partnership with a group that doesn't regard itself as a good fit. Such collaborations require special attention on the part of the cultural institution, especially regarding:

- Transparency of internal processes
- Demonstrating greater sensitivity and understanding
- Clearly managing expectations and establishing communication structures
- Gradually building trust (e.g. by starting with small projects)
- Creating targeted formats and support measures

LEAD TIMES AND NEED FOR COORDINATION

Cultural institutions often require long lead times and extensive coordination – something that partners with less formalised internal structures have difficulty understanding. Long planning periods and intensive communication can place a disproportionate burden on volunteer partners, also with small projects. It is impor-

tant to be sensitive to the partner's (time and staffing) resources. Institutions can ease some of the burden by clearly outlining each partner's responsibilities and coordination structure at an early stage.

ACCOUNTABILITY VS. FLEXIBILITY

Partnerships require a balance between accountability and flexibility from both parties – especially when staging outdoor activities that depend on good weather. Despite binding agreements and contractual frameworks, it is always possible that partners cancel at short notice. Protecting oneself by imposing sanctions can be problematic since the aim should be to encourage participation and limit the risks to the partners. Establishing fallback plans can help reduce the risk of cancellation. For example, institutions can offer their own programmes which can be easily rescheduled thanks to a self-sufficient infrastructure or create event series that bundle partner events and include “rain dates” from the start.

REMUNERATION

Establishing a standard rule on remuneration for partners is difficult, since both sides profit from one another, and each project has a different character. In the same way venues, staff and other resources are contributed to a project, so too must the partners negotiate whether and how much financing is required for its imple-

mentation. Budgets can be defined for standardised formats and also publicly communicated.

IMBALANCES IN THE PARTNERSHIP

The perceived hierarchy between large cultural institutions and smaller partners can create a sense of powerlessness and undermine collaboration as equal partners. In this case, it can be helpful to clearly stipulate the resources both partners are contributing and to accommodate the partners with collateral agreements.

SUSTAINABILITY

Building sustainable partnerships requires long-term perspectives and trust. Projects can be designed to have “staying power”, i.e. continue to offer successful formats and use resources more efficiently. Genuine interest and credibility can only be demonstrated through consistency. Staffing continuity is very important to partners for cementing trust, familiarising themselves with the respective working methods, and developing ideas in the long term.

»But we have to see what resources we have. We have to consciously decide to do it because it's a good thing.«

Project partner, anonymous

»The Klassik Stiftung is not as agile as smaller institutions.«

Project partner, Quartiere für Alle

»Internally it's hard to figure out who's responsible for what, but they do make many things possible and put a lot of trust in us. For outsiders, frequent staffing changes are difficult.«

Project partner, Feierabend mit Freunden

A few intensive partnerships are more productive than many small ones!

There are many ways to find good partners and cultivate successful partnerships. Here are several concrete approaches, methods and measures that we implemented in the project “Ent|Schlossen”.

1. DEFINE GOALS AND NON-GOALS

Method: Impact model⁵

Setting goals and non-goals provides orientation when selecting partners. They promote strategic clarity and help distinguish between relevant and less relevant partners.

Our goals:

- Increase diversity and programme variety
- Dismantle prejudice and heighten tolerance for ambiguity; encounters between various social groups promote understanding for other perspectives (contact hypothesis)
- Reduce loneliness
- Make the institution more approachable: more access to KSW staff and closer contact with the “visiting public”
- Create new spaces for social interaction and reach audiences with not so strong a connection to culture
- Shape and convey cultural heritage more vibrantly

Our non-goals:

- Expand platforms for culturally-minded audiences and privileged groups
- Strengthen traditional museum formats
- Create programmes and solutions for all marginalised groups

2. IDENTIFY UNDER-REPRESENTED GROUPS

Methods: personas⁶, multi-stakeholder map⁷, diversity wheel⁸ (adapted to our needs)

- Identify the diversity attributes of previous users/visitors⁹
- Determine which diversity attributes are under-represented
- Determine which institutions/organisations represent these attributes

3. DO RESEARCH ON LOCAL ORGANISATIONS AND ESTABLISH CONTACT

Method: examine Weimar’s register of associations

- Conduct intensive research on local associations and institutions
- Rank them based on goals, target groups and themes
- Establish contact by speaking and visiting with them in person

4. TRY TO RESTRICT THE THEMATIC SCOPE

Methods: problem-solution-fit interviews, brainstorming and qualification of ideas

- Develop programmes through a co-creative process
- Adapt ideas to fit the participants’ available resources
- Refer to thematic content (e.g. Theme Years, exhibition), collections and site-specific details

5. MAKE FURTHER INQUIRIES

Method: public calls to participate in the programme

- Allow momentum to develop
- Clearly outline the decision-making criteria (e.g.: Who can be involved in what?)

6. EVALUATE AND ADJUST

Method: regular programme evaluation and identification of under-represented formats

- Remain flexible to allow for changes in levels of intensity and frequency of collaboration
- Strive to establish exemplary representation (e.g. five long-term partnerships)

7. CULTIVATE

Methods: annual, exclusive meetings with partners, evaluative discussions and focus group workshops (occasionally with multiple partners), invitations, participation in partner events

- Strengthen partner relationships by organising regular meetings and encouraging networking
- Use meetings to encourage partners to develop ideas for independent collaborations amongst themselves
- Strengthen network stability and local structures
- Embrace the role as the network’s hub in a vibrant cultural community



Simply reaching out to groups evokes a positive reaction. It shows that the cultural institution is interested in a partner and creates a connection – even without a joint project.

A concrete project isn’t necessary to start a partnership. Many interesting partnerships never get off the ground because the partners can’t find a format for shared themes and needs.

EXAMPLES

DESIGNING A PROGRAMME TOGETHER

The Klassik Stiftung Weimar (KSW) worked in Apolda with the [Prager Haus e.V.](#) on a project highlighting Jewish life in the city. The Mobile Co-Lab was carried out jointly by both partners. Prager Haus contributed its own information and educational materials, while the KSW presented its programmes. Many conversations ensued thanks to the fact that the locals knew members of Prager Haus.



On the occasion of the 2023 Theme Year “Living”, the [Caritas branch in Weimar](#) partnered with the KSW to increase the public’s awareness of homelessness. The partners jointly organised theme-based programmes at the Co-Lab at the weekends, such as a photo series of residents of a homeless shelter, interviews with and artistic interventions by homeless people, a stage programme and a reception hosted by Caritas.

“Fuck-up Night” is a popular format among entrepreneurs that promotes a positive “screw-up” mindset. The KSW adopted the format with an added cultural-historic dimension. [UP Thüringen](#), its partner from the entrepreneurial scene, organised local speakers while the KSW scoured its collections for material. A colleague gave a presentation on cultural history and the significance of failure from a philosophical perspective. Another speaker highlighted the timeless proximity of success and failure based on the experiences of prominent Weimar poets, artists and musicians. In this way, it was possible to establish a connection between people today with our shared cultural heritage.

REVITALISING CULTURAL HERITAGE

The Klassik Stiftung Weimar developed various party formats to bring excitement to the grounds of the Weimar City Castle. The most successful of these was the series [Feierabend mit Freunden](#) (Evening with Friends), which was proposed by a well-connected DJ and organised with the help of numerous volunteers.



PROGRAMMES FOR NEW TARGET GROUPS

During the 2022 Theme Year “Language”, a [privately organised reading group](#) met once a week at the Co-Lab. Together the participants read German texts in plain language. Thanks to its public setting, many others spontaneously joined the group and made learning language a visible part of the Theme Year programme.



The weekly co-working programme was carried out in cooperation with [Lösungs-labor e.V.](#) which operates a co-working space in Weimar. The KSW developed its programme not to compete, but rather to extend its reach to another location. Both partners jointly advertised each other’s events, and so doing, increased the chances of reaching their respective target groups.



TAKING THE THEMES TO THE PEOPLE

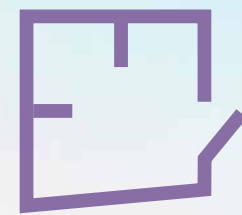
At the invitation of [Streetwork Apolda](#), the Klassik Stiftung Weimar participated in a “plaza party”, for which it developed a workshop where young people could build their own models for skating ramps. The goal was to create a participative format that addressed the usage of public space in connection to the KSW’s 2023 Theme Year “Living”.

STRONG PARTNERS IN THE OUTER CITY QUARTERS

In its search for partners, the KSW intensively collaborated with [community managers and representatives from city districts](#) situated further away from downtown Weimar. These partners were well networked and represented broad segments of the local population. In addition to the regular Mobile Co-Lab visits, museum taxi and curator presentations, a number of special events were also staged, such as the Graffiti Holiday Project. Young people were invited to find inspiration at the Bauhaus Museum and then design and paint a facade in their city quarter based on the KSW’s 2023 Theme Year “Living”.



CREATING SPACES



The summertime series “Feierabend mit Freunden” was a place to chill with friends after a long week. Various DJs dished up the best of electronic music. Up to 600 people showed up at each event to hang out, enjoy a picnic or dance. The series was popular thanks to its laid-back atmosphere, family-friendly times, inexpensive drinks, games, excellent music and lots of space.

CREATING SPACES IN WORLD HERITAGE



Personal encounters cannot be entirely planned. But one can create the basic conditions that facilitate dialogue and encounter.

Only one third of Germany's inhabitants visited a museum in 2022¹⁰, most of whom came from a more academic or affluent background. Public spaces can play a vital role in making cultural venues more accessible and inviting to people who normally wouldn't come. Various uses and needs overlap in this respect and highlight the diversity of perspectives in society today. Ideally, such spaces can become venues of daily life that people can make their own in different ways.

Cultural institutions should rethink policies that restrict access to such spaces, especially when no obvious preservation and conservation reasons exist. For cultural heritage can only have an impact, be appreciated and protected by society if it plays a role in people's lives. With the Co-Lab, the KSW advocates for a vibrant cultural heritage that combines modern, needs-oriented uses with its conservatorial and preservation mandate.

THE CO-LAB

The Co-Lab is an experimental pavilion made from waste timber collected from the surrounding park. It is situated between two UNESCO World Heritage Sites – the Weimar City Castle and the Park on the Ilm – and invites passers-by to meet and interact with one another. In a sense, it serves as an outdoor “third place”¹¹. By incorporating the surrounding area, like the nearby picnic meadow, the Co-Lab creates an informal zone of contact. The goal was to intercept people on their way through town and give them reason to linger with programmes, services, recreational and educational activities and a high “cosiness factor”.

WHERE IS THE CO-LAB?

The Co-Lab is situated at a well-frequented junction and former parking lot that connects several city quarters in Weimar. After the Castle closed in 2018 for renovation, it was necessary to offer an ersatz programme to revitalise the area until the Castle reopened in 2027. The Co-Lab was designed to test new experimental formats which could be staged inside the Castle after reopening or continue outdoors as before. Only if it functioned on the forecourt could the programme be successful inside the Castle.

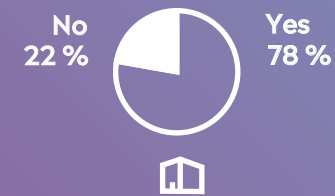
WHO IS COMING?

WHO IS ALREADY THERE?

The area around the City Castle is very touristic, and consequently, tourists comprise a significant share of the Co-Lab's visitors. Nonetheless, we see a higher degree of diversity here than we do inside the museums, which we strengthened further through targeted partnerships. The events were developed iteratively and adapted to the demands of the actual and anticipated users. As a place of everyday life, the Co-Lab is especially relevant for people who live relatively nearby the Co-Lab – not necessarily for residents living in the outer city quarters.

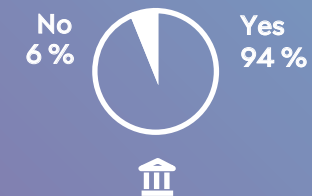
CO-LAB: MORE NON-VISITORS

"Have you visited a museum in the past two years?"



Co-Lab visitor responses

Visitor survey 2024
N = 465 respondents



Museum visitor responses

Visitor survey 2023
N = 385 respondents



26,500

visitors per season (May–October),
one third of whom attended special events



180

days open
per season



160

special programmes, 110 of
which public staged events

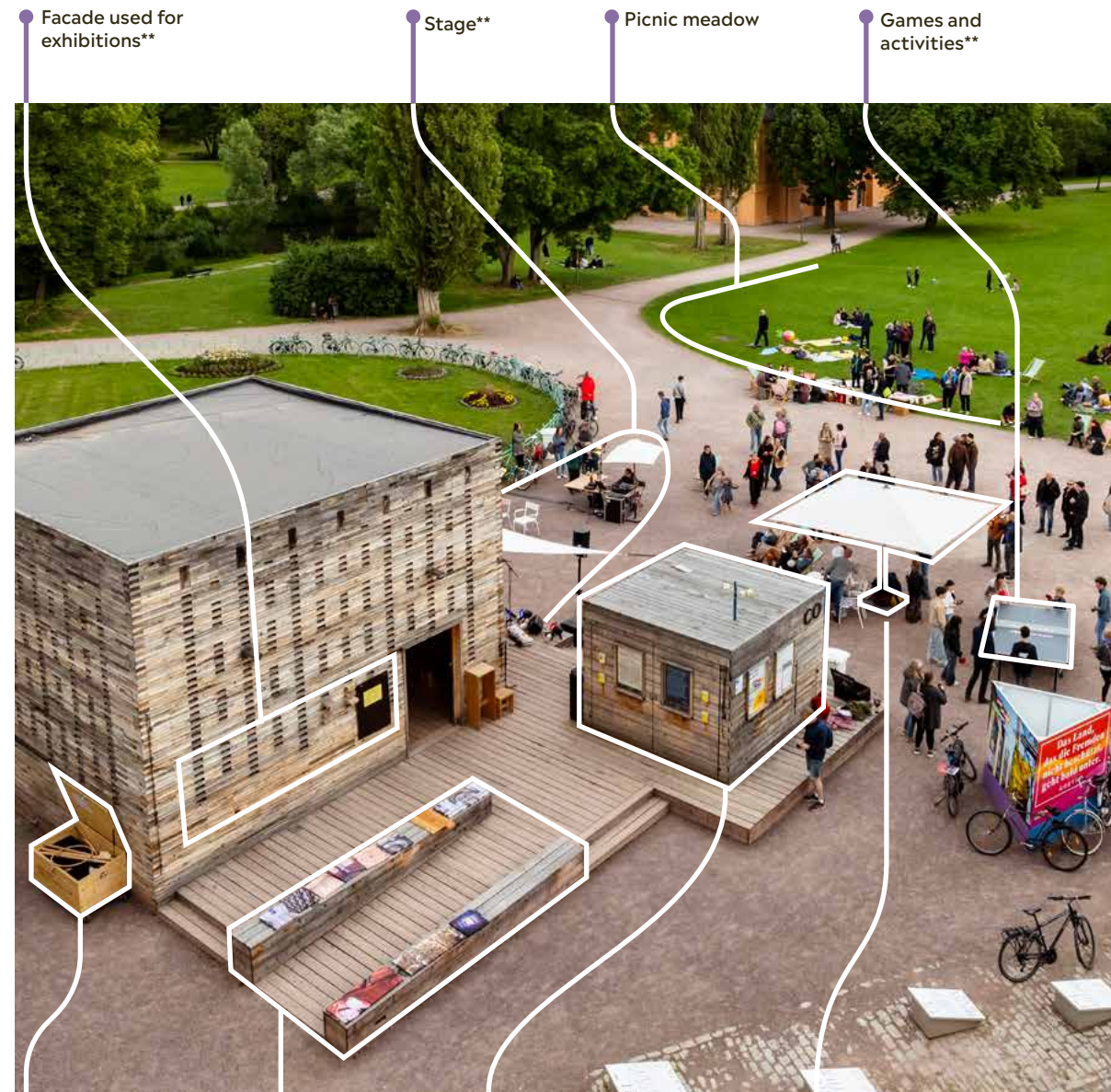
“We didn’t plan to meet up, we just bumped into each other and are now spending a nice time enjoying the music and a perfect sunset. Weimar can’t afford to lose a place like this. This is where people come together and kids can watch their parents dance – when does that ever happen?”

Visitor,
Open Stage



“The events generally encouraged more interaction between visitors who didn’t know each other than the other formats.”

ACTIVATING INFRASTRUCTURE



Facade used for exhibitions**

Stage**

Picnic meadow

Games and activities**

Games and activities**

Sign directing visitors to public WC

Permanent seating fixtures*

Cushions and beanbags

Electrical outlets*

Public WiFi*

Storage for materials and equipment

Info displays*

Sunshades and umbrellas**

* Basic infrastructure
24/7
** Offers during
opening hours

“The Co-Lab opens up the area as if to say: This is also your space.”

Project partner,
anonymous

Flexible furniture

Educational stations

Interaction wall with storage and tech equipment

Storage unit in the Castle



FLEXIBLE USE OF SPACE

The interior was extremely flexible and free of permanent fixtures. This offered optimal conditions for holding lectures, choir rehearsals, meetings, concerts or regular educational activities.

PRINCIPLE OF SIMULTANEITY

Simultaneity engenders diversity, which in turn, increases the probability of encounter. Consequently, the Co-Lab promoted a pluralistic policy, one that favoured simultaneity over mono-functionality.

CONTACT ZONES AND A WELCOMING ATMOSPHERE

Games and activities created ideal conditions for personal interaction. The staff fostered a welcoming atmosphere and encouraged dialogue.

HUMAN DIMENSION

The Co-Lab created a patchwork structure on the Castle's empty forecourt, dividing the space into recreational zones at a human scale.

PUBLIC SPACES REQUIRE STORAGE AREAS

Despite having a storage container, additional space was needed for materials, beverages and supplies. This area was located in the adjacent Castle.

THE KIOSK COMPONENT

Beverages were sold at the Co-Lab to increase the quality of the visitors' stay. Waiting in the queue to order drinks offered visitors ample opportunity to strike up conversation. Visitors were also explicitly encouraged to bring their own food and beverages.

BORROWABLE ITEMS

A feature of the Co-Lab was its low-threshold, non-commercial character. All Co-Lab events and activities were free of charge. Visitors could borrow a variety of games, picnic blankets, books and adventure rucksacks.

Staging activities in public space differs greatly from museum educational work. Outside the museum, one has no way of knowing in advance whether the public will be willing to participate in educational activities, and if so, what the expectations might be. How does one present the institution's specific themes and content in a meaningful way? The Co-Lab tested various strategies to introduce people to the themes of the KSW which could be applied to other programmes staged in public space.

EVERYDAY RELEVANCE AND MULTI-PERSPECTIVITY

The visitors are the experts of their daily life, and the programme focused on this expertise. We asked overarching questions that were relevant to their lives and tied them to the content of the Theme Years or the geographical surroundings. This allowed us to capture a broad array of diverse perspectives on selected thematic areas. It also opened the door to engagement and discussion. In the second step, we offered activities which encouraged more intensive investigation.



The interior of the Co-Lab was the perfect place for quiet conversation. Idea booklets and cards invited visitors to share their personal impressions on Theme Year-related topics.

INFORMAL EDUCATION

By “informal education”, we mean presenting objects of daily life and listening to the stories they tell us. This method appeals to chance audiences which are not prepared to participate in an educational situation. Educating the public was not a prerequisite, not even a priority. Rather it served a secondary function which could be explored if interest arose.



24 beanbags and cushions featured large-format photos of scenes and objects from the City Castle. These were part of the basic furnishings and were arranged outside during operating hours. Attached to each cushion was a label with information about the image and its location on the Castle floorplan.



This board game was loosely based on ‘snakes-and-ladders’ and invited players to explore the City Castle. The playing field was the Castle floorplan, and each room had a story to tell.



Table tennis brings strangers together. Players could choose from a variety of paddles, each featuring a famous figure of Weimar Classicism. This emphasised the location's connection to some of Weimar's prominent historic figures and combined them in fun, good-natured gameplay.

INDEPENDENT INVESTIGATION

Digital activities or analogue equipment could be downloaded or borrowed to highlight points of interest on location. Such methods can promote understanding and knowledge appropriation.



Using the Castle adventure rucksack, children (ages 6 to 12) and their families could playfully discover the City Castle. The rucksacks were available on loan at the Co-Lab at no charge.

CREATIVE PARTICIPATION

Creative participation turns visitors into users. It enables them to occupy the respective space, individualise it and leave behind collectively productive impulses. The aim is to enable visitors to experience their personal impact.



On certain afternoons, passers-by were invited to jointly design and create elements for the Co-Lab infrastructure. The workshops were conceived as short-term, interactive activities. All the produced items – lawn games, picnic blankets, dishware etc. – remained at the Co-Lab and could be borrowed by future visitors.



For the 2023 Theme Year “Living”, visitors designed little peep-boxes. We began with a question: “We’re freeing up space for you in the Castle. How would you use and decorate it?” and challenged visitors to think about usage and design issues and reflect on their own living practices. They were allowed to integrate furniture and interior decorations from various museums.

OPEN
PROGRAMME



Better to plan series. One-off events in public space are time-consuming and weather-sensitive.



Events that play to the spatial environment strengthen the location.

Participation and appropriation mainly occurred in connection with the Co-Lab event programme. The general rule was that each person could participate and actively use the space. This was also communicated via various media channels of the KSW with the following conditions:

- Purely private usage was not permitted
- Commercial usage was not permitted
- Formats were to be adapted to site-specific conditions (e.g. to passers-by)
- Usage was free of charge
- Programmatic reference was required and had to achieve at least one of the following objectives:
 - Promote encounter and dialogue between different groups
 - Revitalise the location
 - Increase diversity of the programme and audience
 - Make thematic reference to KSW's sites and themes



Our experience:

PUBLIC SPACES ARE NOT NEUTRAL

Public spaces created by cultural institutions are not neutral. They carry the signature of the organising institution – even in the case of partner events. It is important to clearly specify where the responsibility for the content of the event lies. Moreover, curatorial participation is essential when staging events or exhibitions with strong thematic statements.

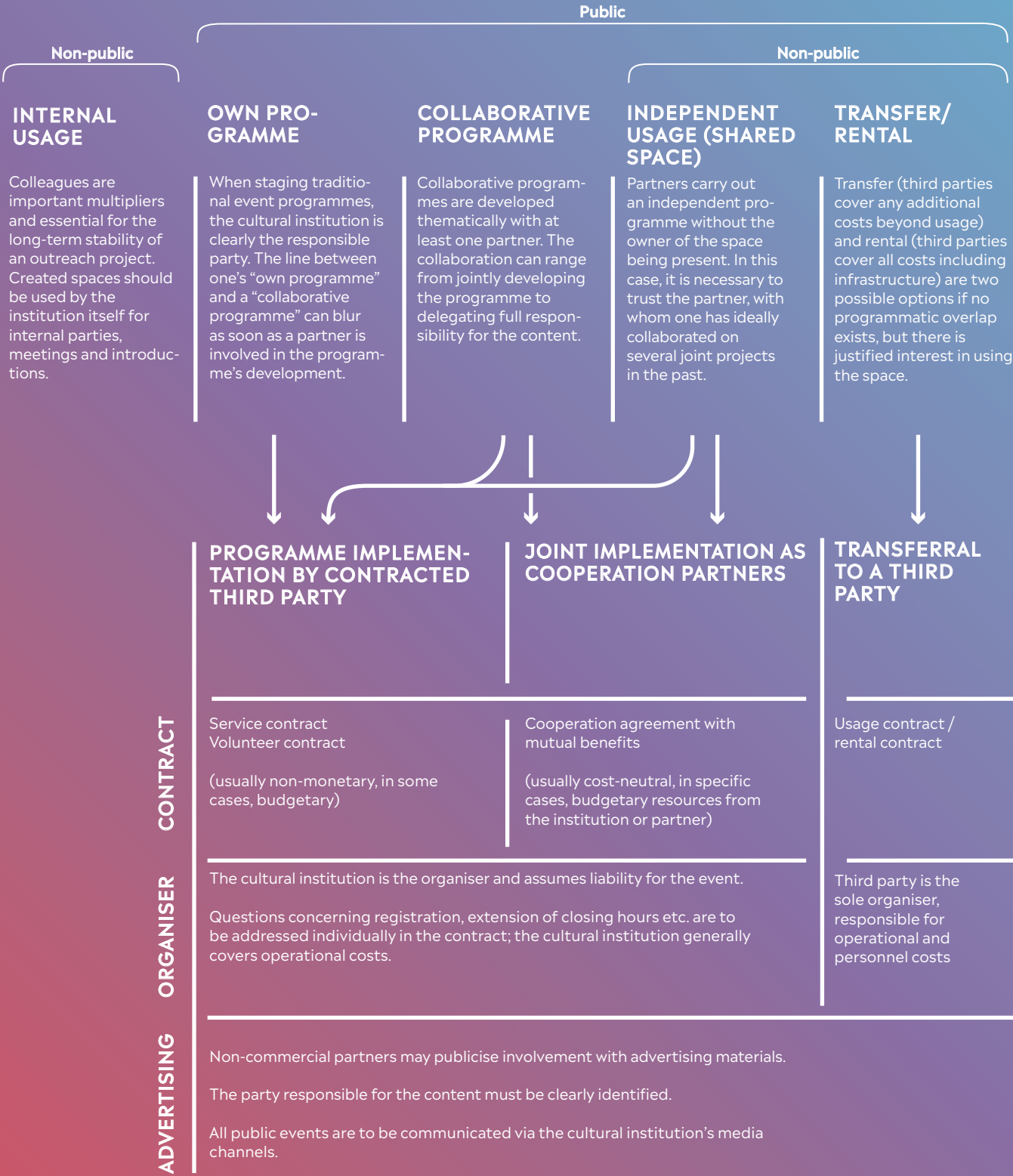
THE CONDITIONS ARE SITE-SPECIFIC

Not all event formats are suited to public space or are attractive to passers-by. Typical indoor formats, such as lectures, readings and discussions, rarely work outside. Segmented events, however, such as short films, open-stage slots and come-and-go formats, function much better as one's length of stay is not determined by the programme.

PUBLIC SPACES NEED SIMPLE STRUCTURES

Ideally, public spaces should have closed-loop locking systems independent of other venues. In this way, partners can be granted locking authorisation after receiving training with the technical equipment. As trust grows, the process of personally handing over responsibility with a written protocol can be replaced by simple video documentation.

DIMENSIONS OF SHARED SPACE



HIGHLIGHTS FROM OUR EVENT PROGRAMME

INTERNAL USAGE



Opening reception for the 2022 Theme Year



Welcoming event for the new interns

OWN PROGRAMME



Stage performance at the Theme Year opening



Concert finale of the 2024 season



Exhibition and workshop on "Ukrainian language and literature"



Language Café

COLLABORATIVE PROGRAMME



Feierabend mit Freunden



Open stage



Crimean Tatar spring festival



Word exchange



METAWARE Late Summer Festival

INDEPENDENT USAGE

Foxy Choir rehearsal



Laughter yoga



GOING OUT

As part of the Football Cultural Summer programme "Playful Freedom", the Mobile Co-Lab set up two games on the temporary football festival grounds, making it possible to reach very different people.

VENTURING OUTSIDE THE MUSEUM

“There are people who only leave our city quarter once a year.”

Weimar community manager, Schöndorf

Many people never find their way into museums on account of social, habitual, language and/or economic barriers. To ensure that all social groups are afforded equal opportunity to participate in publicly funded cultural programmes, museums must rethink their working methods in order to minimise exclusionary factors. From an institutional perspective, very diverse groups are often summarily described as non-visitors. Since the 1960s¹² museums have been increasingly venturing out-of-doors to reach this group of non-visitors. In those early days, the “museum suitcase” was invented – a popular format which remains frequently in use today. In addition to mobile¹³ and pop-up stands¹⁴ installed throughout the city, museums now frequently rely on cargo bikes for staging educational activities. The advantage: high carrying capacity and flexibility of usage.

THE MOBILE CO-LAB

The Mobile Co-Lab has been a fixture of the Co-Lab programme since 2021. It consists of two cargo bikes which function as mobile workshops of the Klassik Stiftung Weimar (KSW). Museum staff venture outside the museum, head to new locations and transform public spaces into meeting places. The mobile workshops offer interactive formats of cultural education and tie everyday issues to the collection themes of the KSW.

What makes it special? The KSW intercepts people going about their daily lives – at the park, public swimming pool or a neighbourhood festival. The focus always lies on encounter and dialogue, and hands-on formats provide the ideal conditions for interaction. The conversations are always

varied and individual and make a memorable impression on the participants.

WHO DOES THE MOBILE CO-LAB REACH?

The mobile programme enlarges the contact radius of the Klassik Stiftung Weimar. It does not increase the number of museum visitors, nor does it even try to. The focus of the Mobile Co-Lab is to promote exchange with those elusive non-visitors.

MOBILE CO-LAB – FACTS & FIGURES



Season: May to September



30 separate locations



2 staff members per deployment

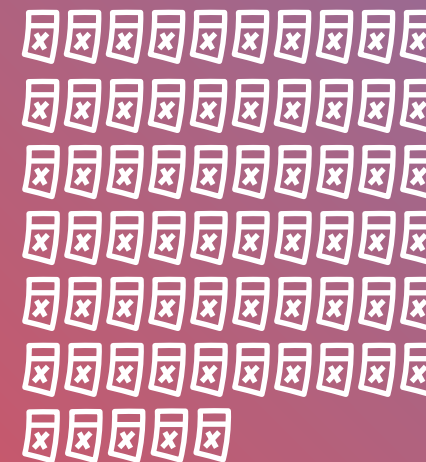
"Have you been in the museum in the past two years?"



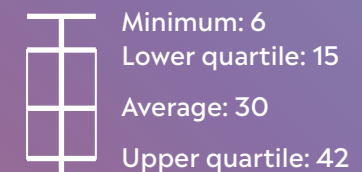
Responses at the bike
Participant survey
n = 49 persons



6 hrs per deployment



65 dates per year



Between 15 and 42 people show up on average on each date. Organised events often reach far more visitors.



Maximum: 140
Participants per date

MOBILE CO-LAB EQUIPMENT

The two Mobile Co-Lab cargo bikes are one-of-a-kind, custom-made models. They were designed and constructed in intensive collaboration with an external design studio. The materials are robust and weather-resistant. An important consideration in the design of the bikes was that they had to transport everything that was needed for

the programme – starting with tables and seating. In this way, the programme could be offered anywhere. The furniture itself created an inviting atmosphere and allowed staff to incorporate the space around the cargo bikes. Here is a picture of one of the cargo bikes as it was deployed in the 2024 season.



Trailer:

A trailer is essential as it offers a lot of additional storage space.

Seating:

Stools or buckets are well-suited for the job and can be stacked to save space.

Sunshades/umbrellas:

The umbrellas protect visitors from strong sun and brief showers. A large tarp is also important to cover the materials in case of a downpour.

Tables:

Visitors can stand or sit around extendable tables while they work. The height can be adjusted to ensure easy access for visitors of all ages.



When fully loaded, the cargo bike is extremely compact for improved rider safety.



All the materials for the individual formats are stored in prepacked crates which fit perfectly into the trailer.

OPERATION

Operating the cargo bikes took some getting used to due to the heavy mounts and add-ons. At the beginning of the season, the staff received driving lessons and liability insurance coverage. A maintenance contract was concluded with a local bike repair shop in case the cargo bikes broke down in transit. The bike shop serviced the cargo bikes at the beginning and end of each season. The electric motor was a godsend and facilitated a larger radius of action. Should it be necessary to store the battery chargers in historic buildings, one could instal a fireproof charging cabinet.

STORAGE

The materials used in the offered formats, along with the cargo bikes, require a special storage unit. Ideally, the unit should be located near the office and have its own locking authorisation. After all, outreach activities often take place when museums are closed. In our storage unit, each format was packed in one or more Euro crates which could be loaded onto the cargo bikes as needed. This standardisation simplified operation as it made it easier to quickly load the trailer. The materials were regularly checked and refilled as necessary.



Lessons learned

- Mobile activities need space – especially storage space. Make sure that storage capacity is planned from the start.
- It pays to initially follow established standards and conduct several trial runs to assess your needs before constructing your own cargo bike.
- The time and effort required to operate a cargo bike is comparable to that of an educational workshop.

OUT AND ABOUT WITH CARGO BIKES

The big advantage of cargo bikes is the mobility and flexibility they bring. Yet their radius is not endless. Between 2021 and 2024 the Klassik Stiftung Weimar tested the Mobile Co-Lab at more than 50 locations. Some proved especially popular and were visited on a regular basis. In the following, we explain what to consider when choosing locations and which outreach activities worked especially well outdoors.

LOCATIONS

The Mobile Co-Lab alternated between one-off presentations (e.g. neighbourhood festivals) and repeat deployments in various city quarters. In this way, it was possible to respond to the partners' concrete requests while guaranteeing a certain degree of plannability during the season. Different locations result in different impacts and come with their own specific requirements, e.g.:

Where to deploy the cargo bikes?

- Own events (e.g. Long Night of Museums)
 - formats with multiple references to content
 - introduction to the format and announcement of other locations
 - regular visitors are reached
- Parks, greens, public swimming pools, pedestrian zones
 - visitors usually have lots of time and are relaxed
 - places of everyday life – more non-visitors are reached

- Partner and third-party events
 - large number of participants
 - possibly involves more work as the formats have to be adapted
 - intensive exchange with participants is not possible
- Residential areas away from downtown (regular deployment)
 - repeat encounters
 - possibly greater attachment to certain formats due to regularity

Which locations were less successful?

- In front of supermarkets, in front of indoor swimming facilities, at the train station
 - People who are bustling by or passing through have no interest in lingering
- In rural settings
 - There are simply too few passers-by (with the exception of organised events)

AREA OF OPERATION

Twelve kilometres is a reasonable radius of operation. Riding to destinations beyond that takes too long for such a short activity. To offer the Mobile Co-Lab at locations outside of Weimar, we stationed a cargo bike permanently at a partner's premises in Apolda in 2022 (ca. 20 km away from Weimar) and exclusively deployed it there.

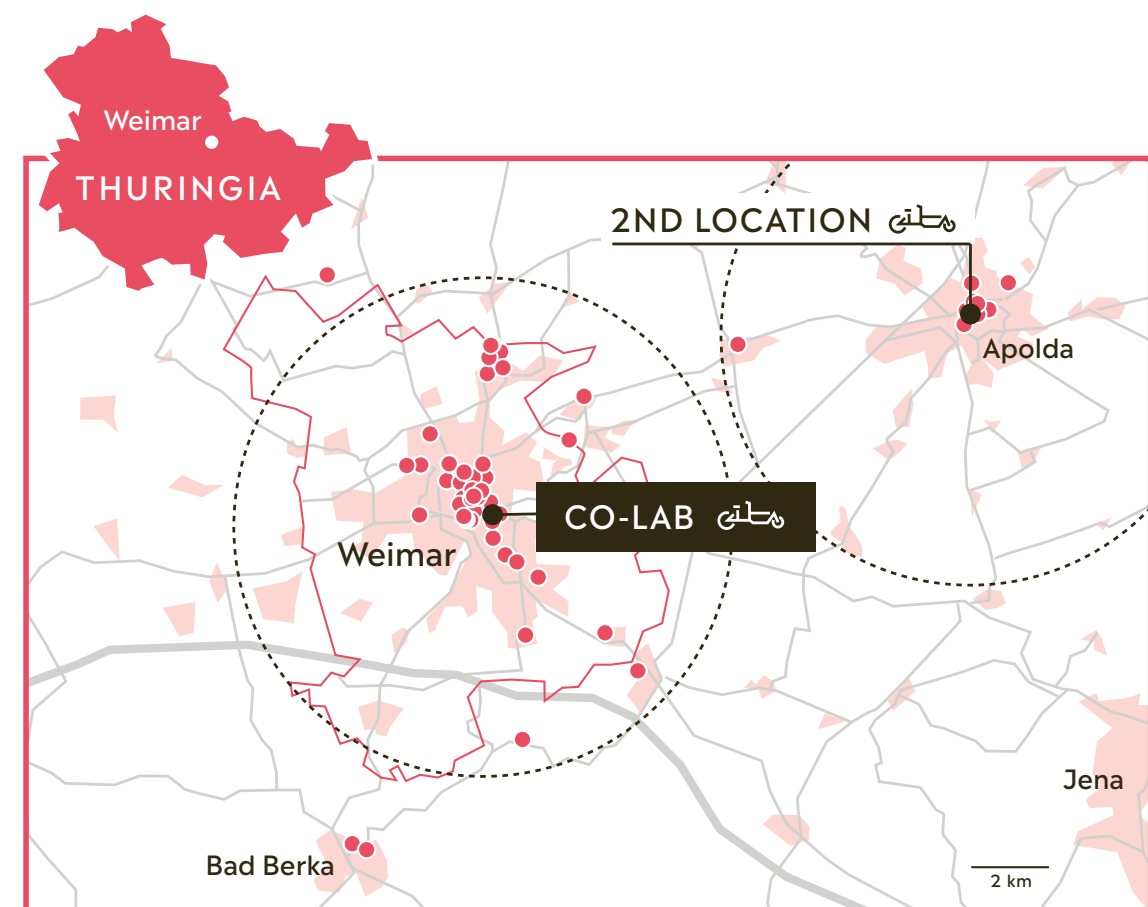


Lessons learned

- Aside from large-scale events, it is necessary to show up regularly to demonstrate genuine interest and credibility.
 - Regular deployments in residential areas and at locations in different city quarters allowed us to reach people going about their daily lives.
 - Partnerships with local stakeholders have proven effective. For example, the KSW cooperated with a local association and youth centre in Apolda
- which increased the project's acceptance among the locals.
- The Mobile Co-Lab was occasionally maligned as a politically left-wing campaign, resulting in staff members being confronted with discriminatory or racist remarks. In order to better prepare for such hostile reactions in public space, we recommend training staff in de-escalation techniques and deploying at least two staff members at a time. Familiarity with the situation on location can also have a positive effect.

“Here comes the Klassik Stiftung Weimar all of a sudden and wants to explain history to the people in Apolda.”

Participant, Apolda



● Site of deployment with the cargo bike

..... Reasonable radius of operation for the cargo bikes



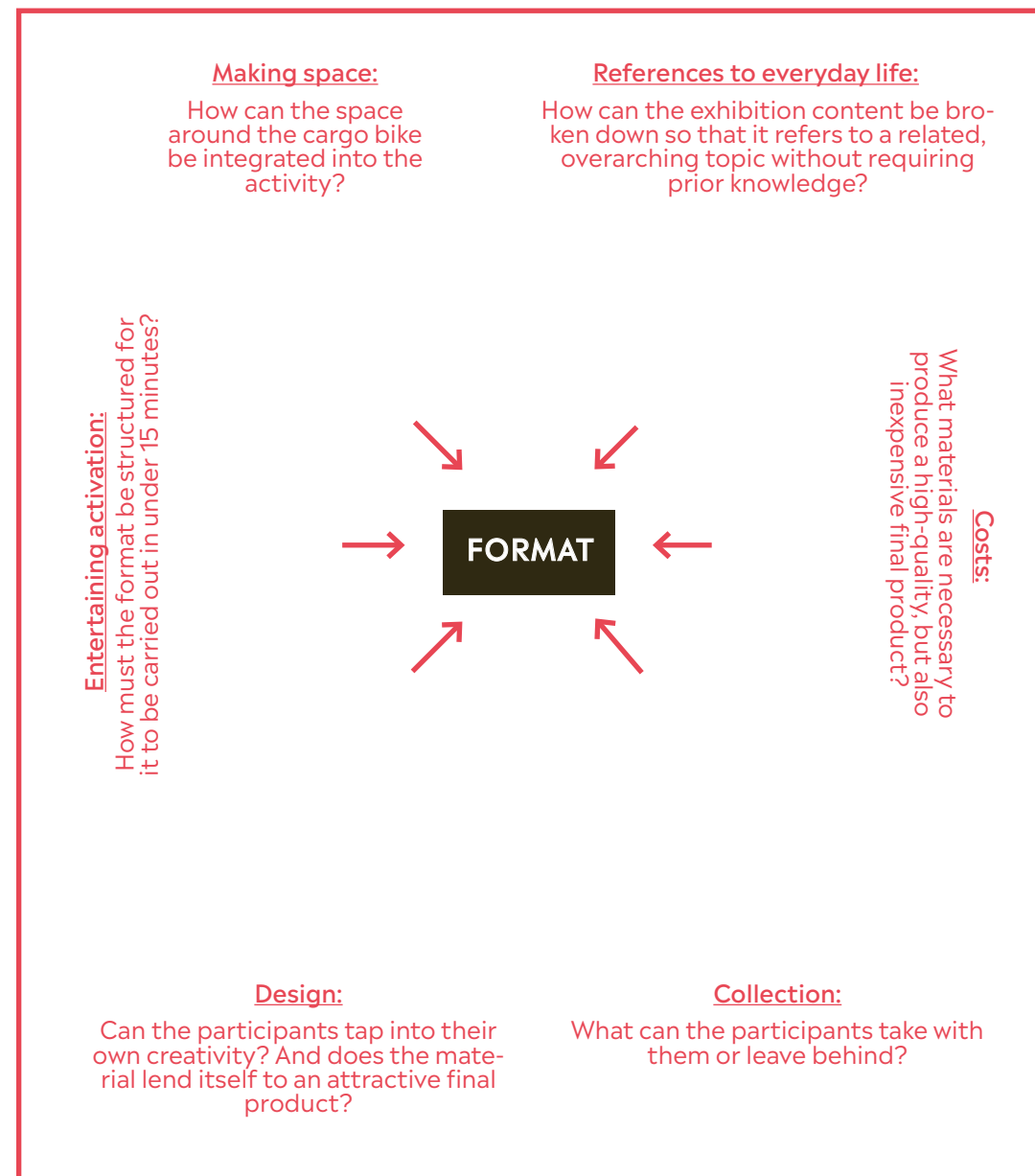
When setting up at public locations in town, it's sometimes necessary to apply for a permit, whereby the requirements vary from city to city.

EDUCATIONAL PRINCIPLES

In all the educational activities offered by the Mobile Co-Lab, the participants' viewpoints and questions took centre-stage. There were no sensitive or fragile objects – everything could be handled and altered. The selected themes were very broad and

allowed for a variety of interactions and references to everyday life. The individual formats offered a creative setting conducive to hands-on participation and were created in collaboration with local artists.

FORMAT-RELATED QUESTIONS



EXAMPLES OF FORMATS

How do you live?

For the 2023 Theme Year “Living”, the KSW designed a walkable floorplan based on a historic building (Haus Am Horn) for the Mobile Co-Lab. By adding objects or chalked drawings, participants could change and personalise the floorplan. Over time, the participants furnished the rooms based on their own design ideas – like a gigantic dollhouse.



Lucky letter

Writing a message with a quill and ink and sealing it with wax is the embodiment of a well-designed, finished product. And that was enough to spark the interest of those who participated in this activity. In most cases, the finished works were gifted to others or kept as souvenirs. But many of the messages were delivered from one city quarter to another and led to correspondence between secret pen pals.

Facial mapping

The Mobile Co-Lab often began by asking participants a question to “break the ice”. This served as the starting point for a discussion on a certain topic. For example, “Do you have a tattoo?” The participants then created their own tattoo designs. They were provided with various materials and resources: tracing paper, a battery-powered printer and foil to transfer their tattoos.



HOW DO WE SHIFT FROM OUTREACH TO INREACH?

Every funding project eventually comes to an end and not everything can be easily continued. What can we do to transform the progress achieved in short-term projects into long-term impulses in institutional structures and tasks? Or put another way: How can we achieve “inreach” by means of outreach projects?

Offering contact zones

PUBLIC SPACES AND PROGRAMMES VIEWED FROM WITHIN

Viewing public spaces like the Co-Lab from the perspective of colleagues at a cultural institution holds enormous potential. This is where the institution and the general public can informally come in contact. Not only does this strengthen internal support, but also shapes individual impressions that enrich the processes of change. The Co-Lab in front of the City Castle, for example, was also actively used for internal events and co-working afternoons.

The same applies to developing programmes with partners. Many colleagues desire more participation, support outreach processes and welcome dialogue with partners. What is missing are direct contacts and occasions for cooperation. Developing programmes with partners in such a way that involves colleagues is enriching for both sides. All it takes is timely, methodical consideration.

Model working methods

TESTING MEASURES THAT PROMOTE DIVERSITY-ORIENTED ORGANISATIONAL DEVELOPMENT

In terms of diversity orientation, the project focused primarily on programme development. At the same time, we also tested personnel-oriented measures with a special focus on colleagues who had direct contact with visitors. When it came to hiring student assistants and midi-job staff, we applied methods of diversity-oriented job advertising, such as video calls for application and network announcements. In this case, we were interested in diversifying with respect to background and language. We also conducted comprehensive training in diversity and anti-discrimination for staff who have direct visitor contact. Not only did these measures strengthen orientation toward diversity with regard to visitor contact. After their impact was assessed, they also offered methodical insights for advancing a diversity-oriented HR policy. Such model working methods can deliver valuable insights with regard to practical implementation.

Measuring success

IMPACT ORIENTATION AND EVALUATION AS LONG-TERM FACTORS OF SUCCESS

Focusing on participation and collaboration generally increases visitor satisfaction, attracts new and returning visitors, and heightens the public’s perception of the institution. In order to visibly measure these effects and strategically utilise them within the organisation, it is important to centrally anchor impact-oriented and evaluative measures – especially with fixed-term projects like “Ent|Schlossen”. With the aid of a specially developed impact matrix and various evaluation tools used internally by student assistants and externally by the Wider Sense agency, we were able to gather and document key results of the project.

Strategic embedding

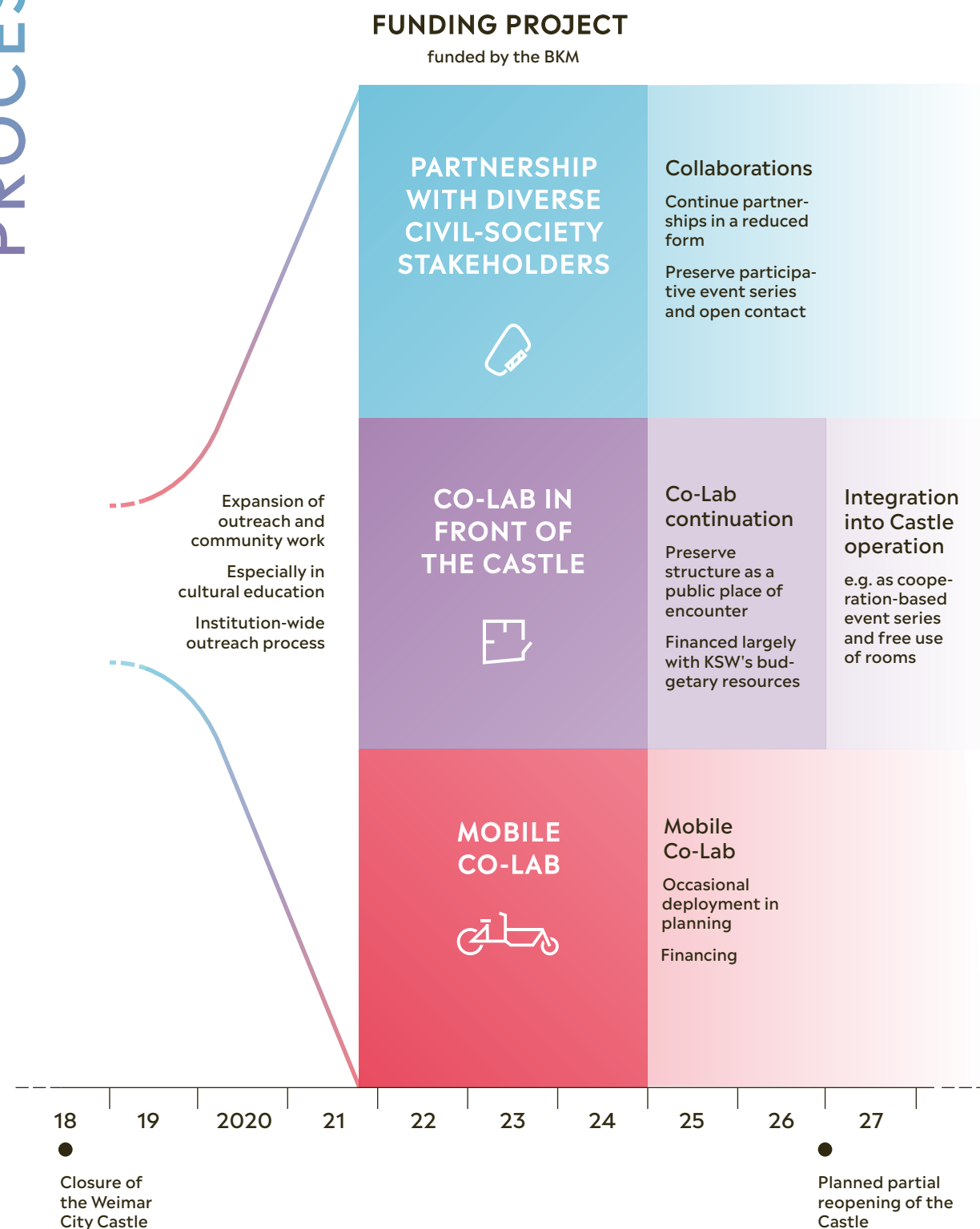
TRANSFORMATION IS NOT ACHIEVED BY ONE PROJECT ALONE

It takes more than a single project to achieve institutional transformation. Strategic embedding is a key component in this process. The project “Ent|Schlossen” was an integral part of the comprehensive outreach process and had a transformative influence on the KSW from within. In addition, the Co-Lab served as a testing area for large-scale projects, in particular, the Castle renovation. Strategic embedding made it possible to continue parts of the Co-Lab project until the first wing of the Castle opens – funded in large part with the KSW’s budgetary resources. Practical-

ly every single department and directorate supported the project, and so doing, made the strategic integration possible, be it by diplomatically negotiating monument preservation issues, offering support with programme development and regular operation, or advocating for the project internally.



TRANSFORMATION PROCESS



ENDNOTES

Page 4

1 Cf.: Institut für Museumsforschung/Staatliche Museum zu Berlin: Das verborgene Kapital: Vertrauen in Museen in Deutschland. 2024. <https://www.smb.museum/museen-einrichtungen/institut-fuer-museumsforschung/forschungsprojekte/das-verborgene-kapital/>

2 Cf.: Schönberger, S.: Zumutung Demokratie. Ein Essay. C. H. Beck, 2023.

3 Cf.: Initiative kulturelle Integration (ed.): Diversität in Kulturinstitutionen 2018-2020. <https://www.kulturrat.de/wp-content/uploads/2022/01/Diversitaet-in-Kulturinstitutionen-2018-2020.pdf>

Page 5

4 Institut für Museumsforschung/Staatliche Museum zu Berlin. Ausgerechnet Museen 2022. 2022, pp. 24, 60. https://www.smb.museum/fileadmin/website/Institute/Institut_fuer_Museumsforschung/Publikationen/Materialien/Sonderhefte/Institut-fuer-Museumsforschung-2022-Ausgerechnet-Museen.pdf

IMPRESSUM

Published by:
Klassik Stiftung Weimar
Burgplatz 4
99423 Weimar

T +49 3643 5450
info@klassik-stiftung.de
www.klassik-stiftung.de

Copy date:
28 November 2024

Editorial team:
Silvan Gottschall
(Operator of Outreach)

Georg Gräser
(Operator of Outreach)

Valerie Stephani
(Head of Cultural Education)

Page 14

5 Cf. project website: <https://www.klassik-stiftung.de/en/entschlossen>

6 Cf. e.g. Lepzien, J. & Lewerenz, M. Persona-Methode. Eine Methode zur Illustration von Bildungsbedarfen. Weiterbildung der Universität Rostock. Undated. <https://www.uni-rostock.de/storages/uni-rostock/UniHome/Weiterbildung/KOSMOS/Persona.pdf>

7 Cf. e.g. social design lab/Hans Sauer Stiftung. Multi-Stakeholder-System Map. https://socialdesign.de/wp-content/uploads/2023/07/sdl_Multi_Stakeholder_System_Map_2023.pdf

8 Cf. e.g. Charta der Vielfalt: Vielfaltsdimensionen. Die sieben Dimensionen von Vielfalt. <https://www.charta-der-vielfalt.de/fuer-organisationen/vielfaltsdimensionen>

9 Based on internally conducted visitor survey and audience development analyses.

Page 20

10 Institut für Museumsforschung/Staatliche Museum zu Berlin: Ausgerechnet Museen 2022. 2022, pp. 32-33. <https://www.smb.museum/fileadmin/website/Institute/Ins->

titut_fuer_Museumsforschung/Publikationen/Materialien/Sonderhefte/Institut-fuer-Museumsforschung-2022-Ausgerechnet-Museen.pdf

11 The term "third places" refers to locations which are not home (first place) or the workplace (second place). These could be cafés, libraries, parks or community centres. They are often important places of a social life and cultural diversity in towns or neighbourhoods. Third places provide a setting for informal encounters, discussions and the exchange of ideas.

Page 32

12 Scharf, I., Wunderlich, D. & 12 Scharf, I., Wunderlich, D. & Heisig, J.: Museen und Outreach. Outreach als strategisches Diversity-Instrument. 2018, p. 58. Waxmann

13 Cf. project website <https://www.jmberlin.de/en/on-tour>

14 Cf. project website <https://junges-museum-frankfurt.de/en/node/103>

Print run (German): 1,000

For more information, visit our project website: <https://www.klassik-stiftung.de/en/entschlossen>

This practical guide is the culmination of the 2021-2024 project "Ent|Schlossen" and is based on the results of the accompanying project evaluation. The project was financed by the Federal German Commission for Culture and the Media.

 Die Beauftragte der Bundesregierung für Kultur und Medien

B

etween October 2021 and December 2024, the Klassik Stiftung Weimar carried out the project “Ent|Schlossen” which explored new avenues of collaboration with a wide range of civil society partners and stakeholders. In this brochure, we present and reflect on the results. We extend our heartfelt thanks to all who participated for their fantastic cooperation!

Our thanks go to the designers and developers: Rodrigo Alonso-Pereyra (educational format development), Melissa Fiebig (design), René Eckert (video production), Cindy Fiorese (educational format development), Katherin Gutierrez (educational format development), Anke Heelemann (educational format development Co-Lab interior design), Hüftstern (design), Eunike Kramer and David Bilek (Castle audio collage), Kollektiv Kubik (educational format development), Leander Leinenbach (educational format development), Anne Marx (educational format development), Lena Neuner (illustration), Nivre Film & Studio (Castle film), Markus Orfanidis (educational format construction and Co-Lab equipment), Susann Paduch (educational format development), Johannes Romeyke (video production), Henry Sowinski (photography), Ariane Spanier (design), Pierre Stephani (Co-Lab equipment), Stiftung Freizeit (cargo bike concept and design), Studio Booom (Co-Lab architectural design and construction), Sebastian Wanke (cargo bike construction, educational format development and Co-Lab interior design), Dominique Wollniok (photography & exhibition project), Zebra-luchs (educational format development and Co-Lab interior design)

We also thank the many partners and colleagues who have supported and accompanied the project throughout, including: ACC Galerie, AIDS-Hilfe Weimar, Ambient Writing Room, Arbeiterkind, AWO Weimar, AWO Seniorenzentrum Am Paradies, AWO-Stübchen Weimar Nord, Bauhaus Universität Weimar, Bauhaus Buddies, Bunter Lauf-treff Weimar, Café Conti Schöndorf, Caritas Weimar, District Mayor of Oberweimar-Ehringsdorf, District Mayor of Weimar-Nord, Ehrenamtsagentur Weimar, Europäische Jugendbildungs- und Jugendbegegnungsstätte Weimar, Empathisches Weimar, Foxy Chor, Feierabend mit Freunden, Frauenzentrum Weimar, Grüne Wahlverwandtschaften, Heinrich-Böll-Stiftung, Initiative Für Frieden und Solidarität mit der Ukraine, Kinderhaus Weimar, Kreative Landstadt Apolda, Lesekreis, Lichthaus Kino, Landesvereinigung kulturelle Jugendbildung Thüringen, Mehrgenerationenhaus Weimar-Schöndorf, Mehrgenerationenhaus Weimar-West, Mehrgenerationenhaus Apolda, METAWARE, Mitmach- & Kreativmarkt Weimar, Netzwerk Demokratiebildung Thüringen, Philosophiekreis, Prager Haus Apolda, Quartiere für Alle, Quartiersmanagement Weimar-West, community manager of Weimar-Schöndorf, Radio Lotte Weimar, Sport & Kulturprojekte Weimar, Stadtradeln Weimar, Stadtwerke Weimar, Weimar municipal administration, Streetwork Apolda, Streetwork Weimar, Streetwork Weimarer Land, Stiftung Wohnen Plus Tiefurt, Stadtverwicklung, University of Erfurt, UP Thüringen, Volkshochschule Weimar, Walk & Talk, Werkbank Weimar, Weimarer Bürgerbündnis gegen Rechtsextremismus, Weimarer Kunstgesellschaft, Weimars Gute Nachbarn, Wir sind Paten Erfurt, Yiddish Summer Weimar and many more.

