

MUSEUMS AND CREATIVE INDUSTRIES

Case Studies from across Europe



NEMO working group Museums and Creative Industries

Why?

The thinktank Creative Museum has been coordinating the working group Museums and Creative Industries within the Network of European Museum Organisations (NEMO) since 2014. Before that we spent two years monitoring and mapping the landscape of cooperation between museums and creative industries in Latvia focusing on museums as a virtually unrecognised but surprisingly effective resource for developing products and services with high added value.

How?

In 2015 the NEMO working group Museums and Creative Industries began developing a methodology for measuring the synergy when museums and the creative industries work together to develop new products and services. The aim was to highlight museums as an important support base for creative industries and, at their best, creative industries in their own right. As part of this assignment, in 2015 we published report 'Museums and Creative Industries: Mapping Cooperation', in which we evaluated the cooperation among museums and makers in Latvia. In 2016 further national scale surveys were conducted in Iceland and Poland, in order to get the first broader international overview. In 2017 a Europe-wide survey was instigated amongst NEMO member organisations concerning cooperation with creative industries in developing museum products and services.

Added value

Creative Europe, a framework programme of the European Commission, currently provides a unique opportunity to bring to the fore and highlight potential in stimulating creative economies, thus contributing to growth and jobs – a particular target within Europe 2020, the EU's agenda for the current decade. The present study gives a 'snapshot' of what is happening in terms of creative application of museum collections and other resources for producing services and products, and points to the rich opportunities that cooperation between cultural and creative sectors in Europe can bring for the future.

Aim and objectives

The global aim of this NEMO working group is to raise the profile of museums in the context of creative economies in Europe. This we do through:

- Learning more about cooperation between museums and creative industries: what is happening, where, and how?
- Demonstrating the benefits of cooperation among cultural and creative sectors for the policy makers.
- Stimulating future cooperation among museums and creative industries.

What's next?

The working group will continue mapping innovative practice in museums towards a better understanding of the ecosystem of creative economies in Europe. This is in order to equip NEMO, as the European museum umbrella organization, with better arguments by which it can advocate for museums as essential part of Europe's creative economies.

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Introduction

Museums and creative industries Case studies from across Europe

The slogan for the European Year of Cultural Heritage 2018 – *Our heritage: where the past meets the future* – has currently set the tone for Europe’s museum sector.

Arguably, the title of the European Museum of the Year 2018 has been given to the Design Museum in London, for ‘celebrating and exploring the magic of human creativity, the objects, ideas, skills, and forces that shape our lives’.

The broad concept of human creativity thus has been recognised in its very concrete shape of museum’s involvement with, and being part of, the creative industries generally, which fundamentally shape our everyday lives whether we notice it or not.

It was through the Creative Britain programme of 1990’s and 2000’s that the concept of the creative economy as a driver of social change emerged. This informed the shaping of the European Commission’s own proposal – the €1.46 billion framework programme Creative Europe (2014 – 2020) which offers support to the culture and audio-visual sectors.

This EU sponsored programme fostered a proliferation of cultural policy planning documents in member states, which invariably included the adjective “creative” in their respective titles - Creative Latvia 2014 – 2020, being an example. In view of this policy thrust across Europe and bearing in mind museums’ self-awareness and how their governing bodies profile

them as part of the broad creative family, should one not have anticipated strong creative partnerships between museums and the other creative industries?

Yet the research undertaken in 2015 and 2017 by NEMO’s Working Group on Museums and the Creative Industries found to the contrary. With some remarkable exceptions, the surveys undertaken by the Group show that museums’ role in the context of creative industries across continental Europe has, in general, only been vaguely recognised. Even though collaboration with other creative industries was seen as advantageous, such partnerships were not top of the agenda for museum governing bodies.

The primary task of this exercise is to present recent case studies, drawn from across Europe, featuring innovative practice through partnerships between museums and creative industries. These have been gathered through a general call for submissions placed on the NEMO website and by individual invitations to NEMO members. Given the diverse nature of the programmes included, and the breadth of the national representation, it is hoped that this report will stimulate and encourage others to establish creative partnerships. While highlighting some of the good practice being delivered, we hope that the examples will provide further food for thought.

There are 47 Council of Europe member states, most of which are represented within the NEMO through national museum organisations or similar bodies, all of whom

received an invitation to submit case studies to this report. Yet only 10 countries chose to present examples of collaborative programmes, with a notably strong representation from Italy. Why should that be, we asked?

While the variations in economic circumstances and in how museums are governed and operated likely influence museums' appetite and capacity to undertake such work, we would suggest that the landscape and tradition of European museum award schemes has a bearing too. This influence, in broader terms, has been examined in another recent NEMO report, *European Museum Awards – A Guide to Quality Work in Museums*, coordinated by Margherita Sani, and published in 2018.

The assessment of the public quality of museums, which has been the single most important principle of all of the European museum award schemes, has remained in place virtually unaltered since such schemes were put in place in 1977. What has changed over time, though, have been the criteria by which the very public quality of museums are assessed. Such awards as the Heritage in Motion Award (a joint initiative of Europa Nostra and the European Museum Academy), aim at collecting and celebrating the best multimedia products, be they apps for mobile devices, websites and on-line content, games and interactive experiences, film and video, or whatever. As is easily appreciated, this award embraces significant strands of museum and creative industries joint cooperation.

With increasing recognition of the creative economy across present day Europe, it is not surprising that other awards have emerged to recognise best practice in the museum sector. One of the latest arrivals to the family of European museum awards is the Italian *Museums in Short Award*. This was initiated within the museum community and aims to make “the role of museums as creative industries or relevant partners of creative industries more visible”, by celebrating short videos made in connection with museums. Launched in 2012 by MUSIL – Museum of Industry and Labour, the European Museum Academy and the Brescia Musei Foundation, this initiative is supported by ICOM Italia. It is but one example of the long-term involvement of Italian museum professionals in sustaining and developing European museum award schemes in general, seeing them (when combined with strong vocational exchange and communication) as a primary means of embedding museums' work with creative industries as part of their normal day-to-day activity.

The work resulting from museum/creative industry partnerships can now be submitted to such traditional European award schemes as European Museum of the Year Award, European Museum Academy, the EU Prize for Cultural Heritage / Europa Nostra Awards, and others. Majority of schemes are either open to EU or the Council of Europe member states, effectively making these awards the international trendsetters in the European museum landscape. And, as NEMO's

synoptic publications amply demonstrate, there is indeed a need to place greater emphasis upon the use of creative industries in museums as a primary means of delivering high-quality public services.

The cases studies presented here are offered in the spirit of disseminating what the European Museum of the Year Award scheme designates as ‘innovation and excellence in public quality in museum practice’. The majority of these case studies are drawn from the digital solutions field. However, there are some outstanding examples, which showcase museum cooperation with performing arts and cinema, music industry, tourism and hospitality business, and the culinary sector. We hope that they will inspire museum managers and administrative leaders, as well as those working in the creative industries.

Sources:

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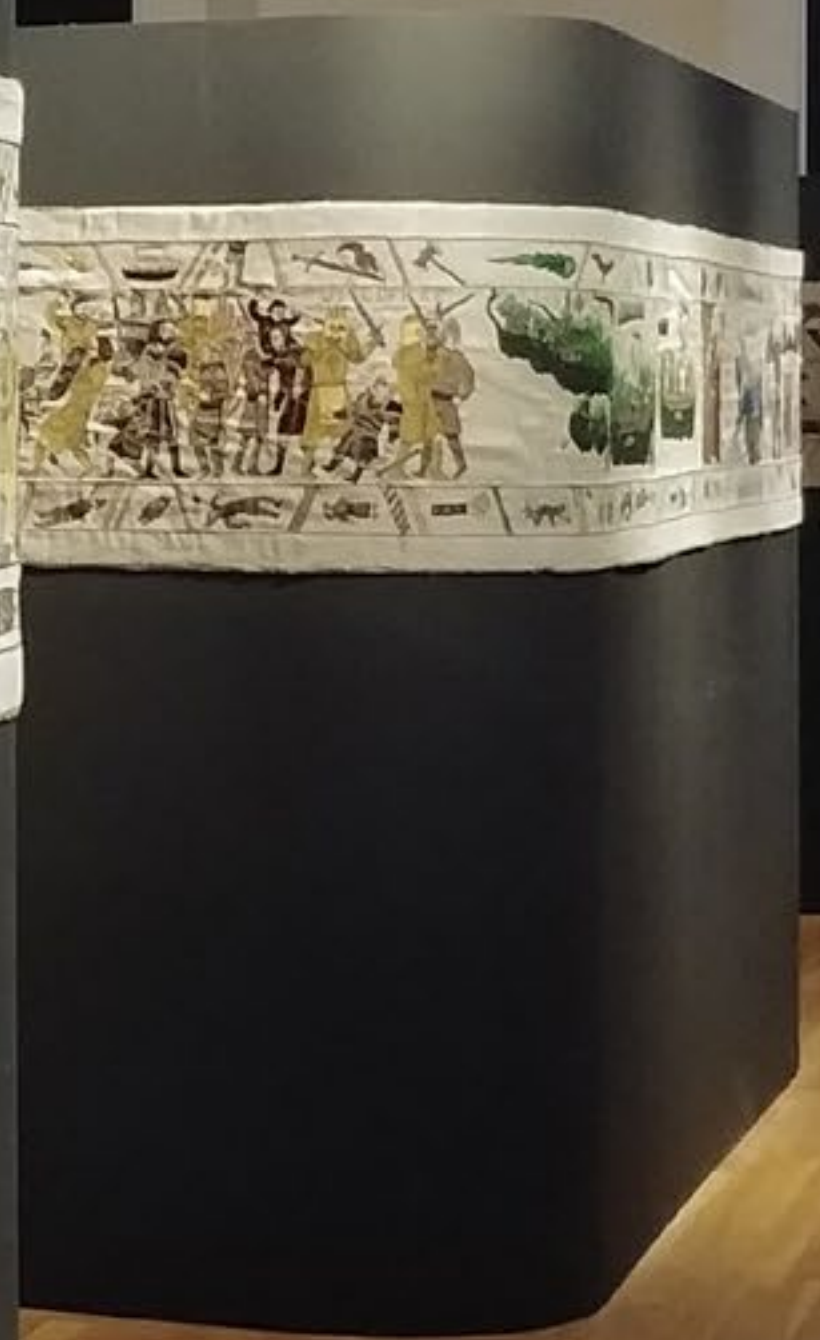
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1

Northern Ireland

Ulster Museum, Belfast
Game of Thrones[®] Tapestry





DRACARYS





YOU KNOW NOTHING
JON SNOW

Description

- The 80-metre long *Game of Thrones*® Bayeux-style tapestry was commissioned by Tourism Ireland and Tourism NI to celebrate the phenomenally successful television programme, and its unique contribution to Northern Ireland's creative economy.
- From Winterfell to the Iron Islands, it depicts the famous events and locations of perhaps the most popular television series of all time. Weaving the story from Seasons 1 to 7, this monumental tapestry gives fans the opportunity to reminisce on all of the action to date.
- Woven from one enormous piece of linen, supplied by the textile manufacturer Thomas Ferguson, based near the town of Banbridge in Northern Ireland, the tapestry was on display at the Ulster Museum for just over a year and attracted over 130,000 visitors.

Why is it important for a museum to cooperate with creative industries?

- It is stimulating and rewarding to collaborate with others who are leaders in their fields. This project opened new boundaries for the museum and the manufacturer. Our work in museums brings with it many significant and complex statutory responsibilities, but if these alone were our focus we would run the risk of becoming staid and irrelevant. Co-operation with the creative industries not only helps us connect with new audiences, but also proves our 21st-century credentials.

What are the main challenges of working together?

- It can be a challenge to be brave enough to take risks and to do something beyond your organisation's comfort zone. Whilst we may perceive the creative industries as being very different to museums, it is pleasantly surprising to discover how much we actually have in common; passion, creativity, drive and ingenuity.

What is the added value of cooperation between museums and creative industries?

- Such cooperation raises our profile and brings us to the attention of a wider audience. In this instance we sought to increase our out-of-state audience by targeting the mass tourism market that visits Northern Ireland to experience the 'Game of Thrones® territory'. This project allowed the Ulster Museum to successfully reflect contemporary and popular culture through its exhibitions and programming, and to make strong, pertinent connections with our collections.

2

Estonia

Estonian National Museum, Tartu
Food We Cook Exhibition











Description

- Food culture has been a central research topic at the Estonian National Museum for more than 100 years, with the museum collecting food-related objects, photograph, videos and other archival materials. The collecting campaign is especially focused on regional peculiarities.
- In recent years, the collecting and the research on modern food culture has expanded, in response to a rising public interest. The fundamental concern is with using the culinary past as a means of strengthening national and regional identities, all the while rendering it attractive in the contemporary context and reflecting the increased awareness in society.
- In 2016, as part of the new permanent display, an exhibition entitled *Food We Cook* was opened. This studied food culture through tradition and renewal, through the lenses of everyday life and from the viewpoint of professional gastronomy. This became the springboard for a cooperation project that started in 2017 between the museum curators and entrepreneurs. This sought to use local food initiatives and networks to help to distribute the knowledge held by the museum on food heritage, especially that concerning the historical and regional peculiarities. A variety of regional food culture events, seminars, lectures and cooking workshops were organised, to help promote regional food culture and support small enterprises to use local food heritage for product development.
- The Estonian National Museum has good visitor numbers, and uses its restaurant and cafeteria to promote local food products and to host public food events, such as regional food culture days, associated conferences, as well as media campaigns.
- In the summer of 2018 a food souvenir competition took place with the goals of sourcing and promote the traditional food, presenting traditional recipes with a modern touch and to help aspiring entrepreneurs promote their products. Altogether 28 products were submitted to the competition and the producers received feedback on their gastronomical quality, design and their connection with food heritage. The winning products are on sale at the museum shop and can use the museum brand as part of their promotion and labelling.
- The cooperation also continues to extend museum collections in the field of contemporary food culture through fieldworks and collection campaigns.

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- Consultan considerabl and source

Why is it important for a museum to cooperate with creative industries?

- The museum sees four main reasons for cooperation; Knowledge exchange – the open discussions and practical knowledge from cooks, food industry representatives and small entrepreneurs in use of the local food tradition.
- Linkage between small food enterprises and museums (both public and private institutions).
- Opening the collections – the museum collections and curators/researchers are seen as resources that can be used collaboratively to foster the food traditions of the present and the future.
- Consultancy – the museum can offer considerable expertise, based on the research and source materials within its collections.

What are the main challenges of working together?

- Developing partnerships. The museum recognizes that it is not the expert, but a facilitating partner. We cannot, nor would wish to, say what is the only or right way for making sausages or bread, but we can help to find the information on the historical background of our culinary traditions.

What is the added value of cooperation between museums and creative industries?

- The museum and heritage are used to add value to food products in four particular ways.
- Economic. To give a “quality mark” from the museum for the products which are traditional. This has increased the importance of food in local tourism attractions.
- Social. To raise the sense and pride in regional food and its specific character within the community.
- Networking and expertise. To enhance food products and the reputation of restaurants by organising promotional events.
- Knowledge. Extending and promoting the use of museum collections and research.

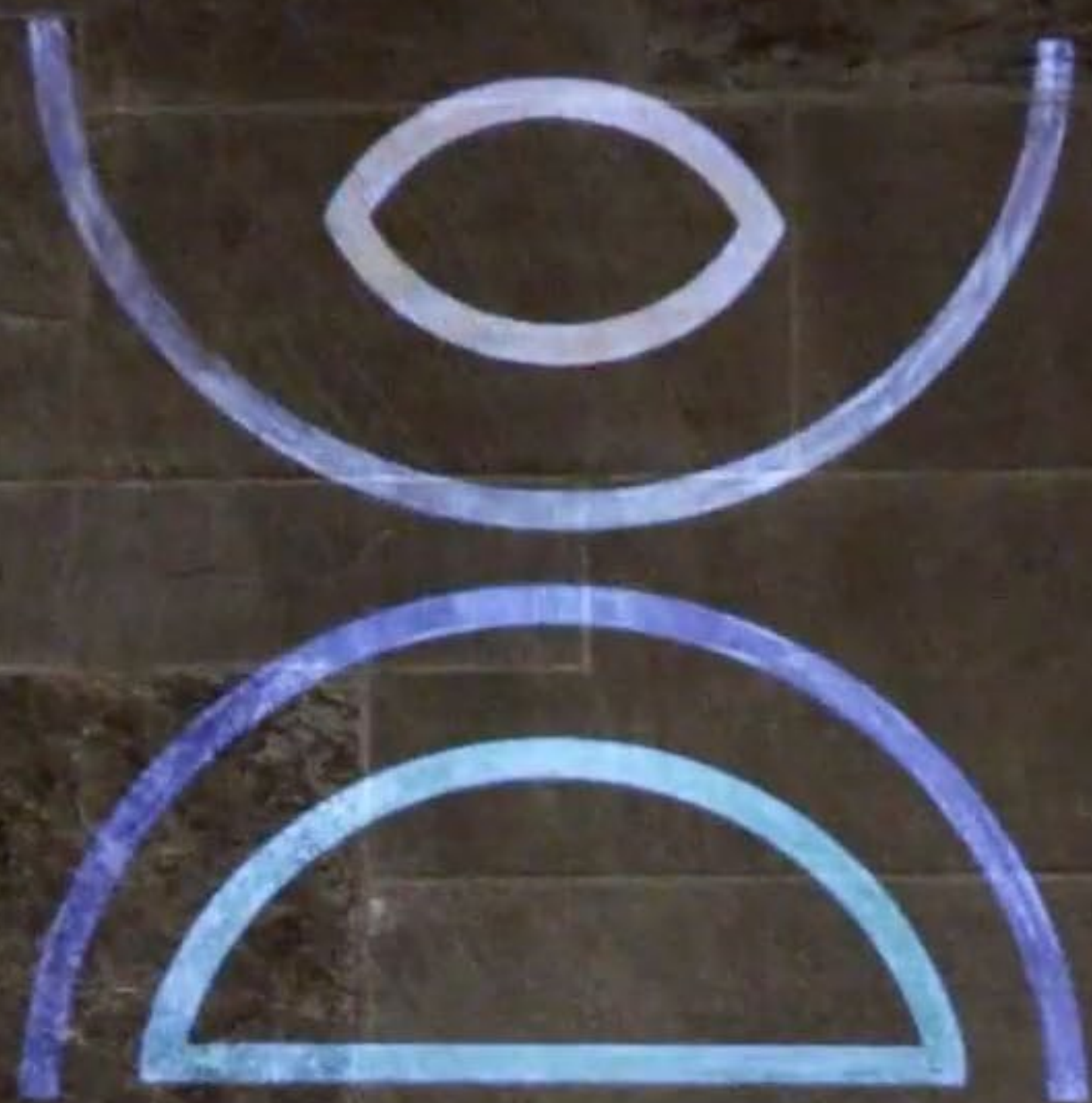
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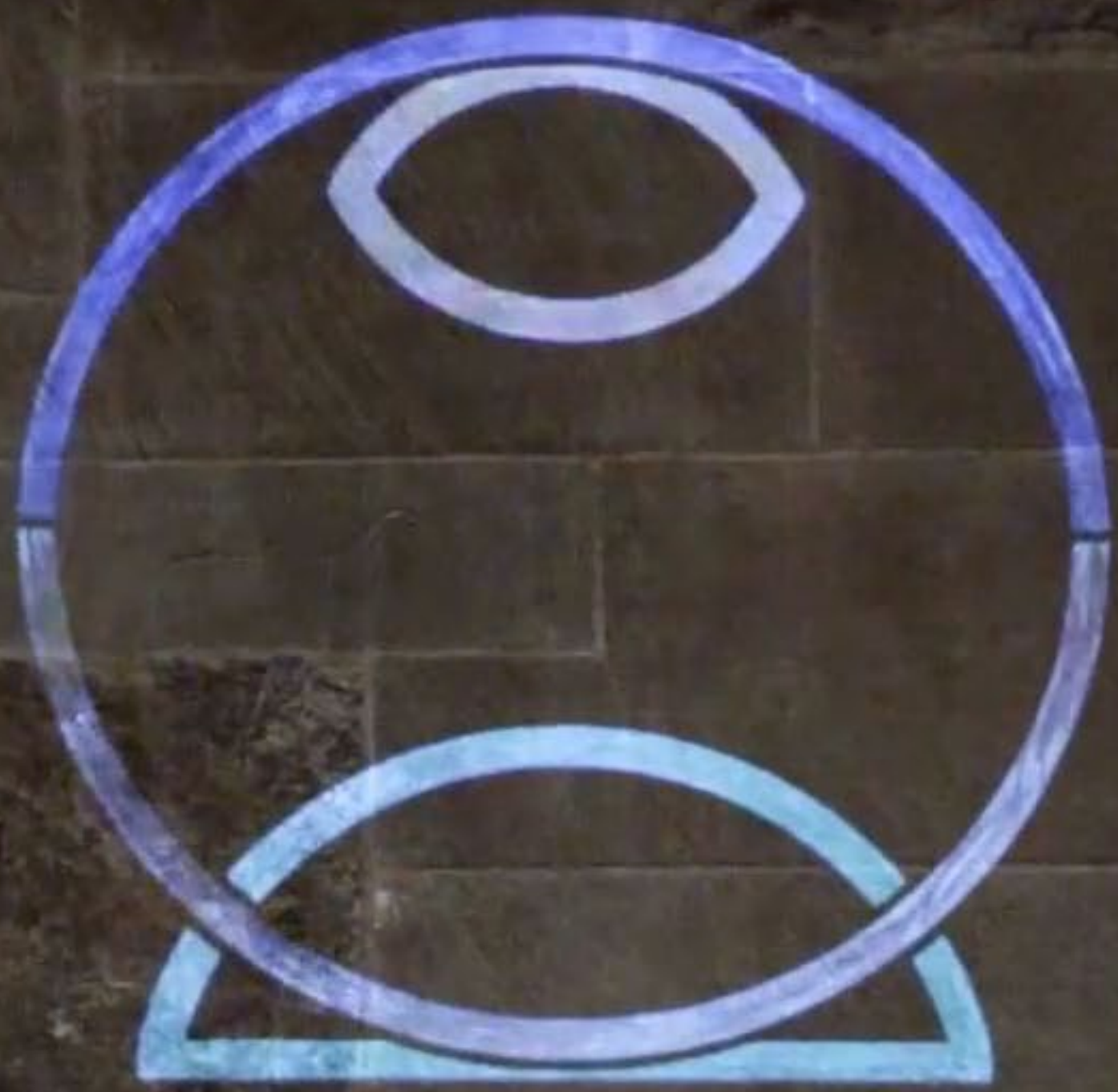
Norway

Nidaros Cathedral, Trondheim
Digital stained-glass window workshop

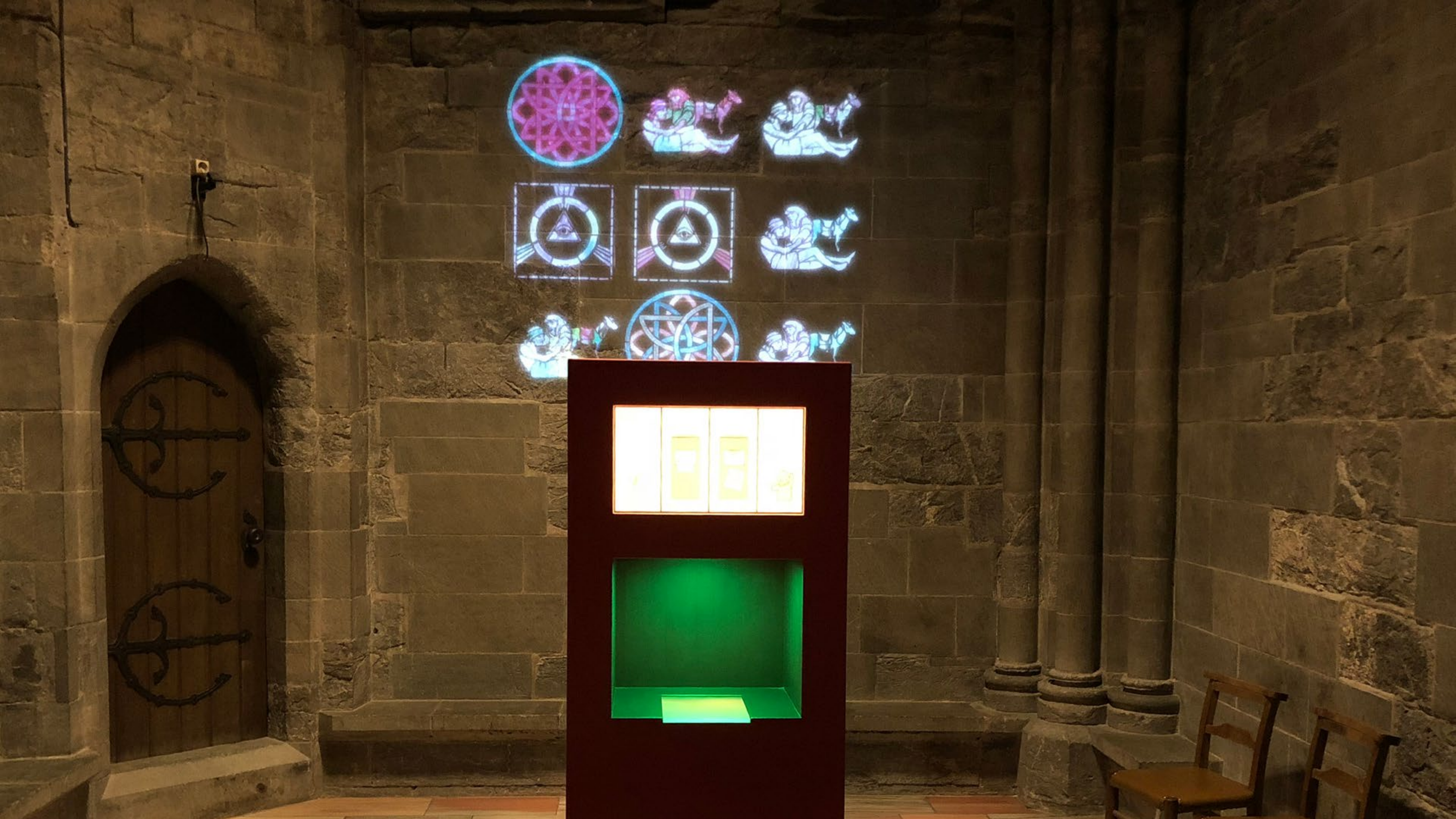


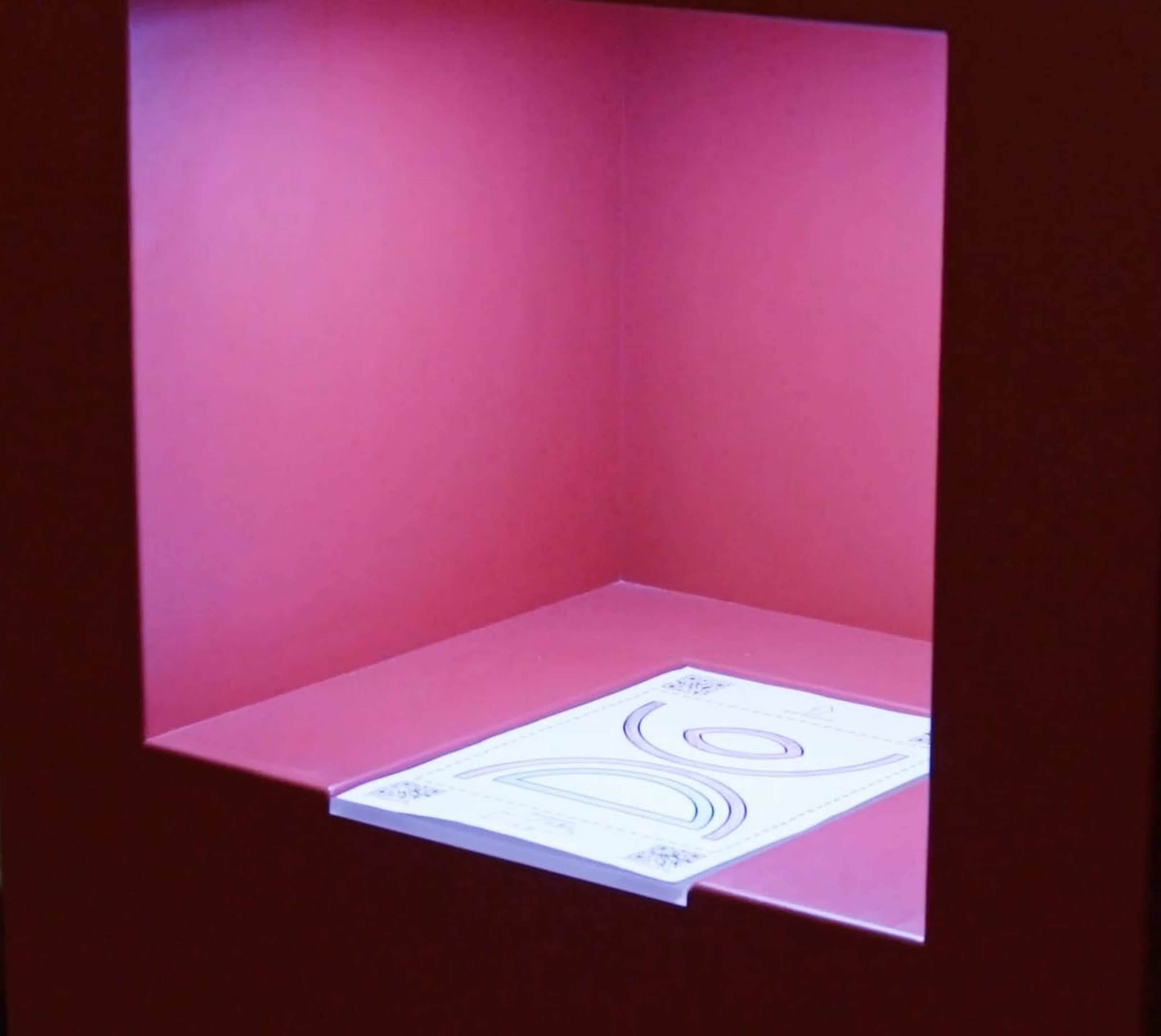












Description

- The Restoration Workshop of Nidaros Cathedral is a government appointed national centre for the conservation and restoration of historically significant stone buildings. The Stained Glass Workshop collaborated with *ablemagic*, a digital storytelling company, to develop an installation for children and families.
- In the Cathedral, children can make art with colouring sheets and a custom-made scanner. Once coloured and scanned, the shapes from the paper are projected directly onto the church wall and transform into a beautiful image filled with light – almost like a real glass painting. On the coloring sheets, there are also tiny maps to help the children discover the glass windows with similar motifs inside the cathedral.

Why is it important for a museum to cooperate with creative industries?

- A museum's collection of narratives is like a treasure chest for such a storytelling company as *ablemagic*.

What are the main challenges of working together?

- *Ablemagic* find working with the museum sector very rewarding. One challenge is that often museum professionals wish to add facts and more content to the solutions, whereas our experience suggests that we need to simplify and stick to telling one story at a time. This is usually solved through close collaboration throughout the process.
- In addition, the public sector has less money to spend than more commercially orientated organisations. For us as a supplier of products and services that demand a lot of resources to develop, this can be challenging. Fortunately, there are a number of good, soft funding programmes for projects such as the Nidaros Cathedral initiative.

What is the added value of cooperation between museums and creative industries?

- For *ablemagic*, collaborating with museums and educational institutions adds value in several ways. Museums represent arenas where we can be in direct contact with our target groups (in this case, children and families) and accessing audiences is often a particular challenge for creators of digital content. Working with museums also gives us the chance to develop projects with a high degree of social responsibility. And we get to create good, exciting and inspiring activities that combine digital and analogue experiences, based on relevant and important content that is already available through the museum.

4

Latvia

Ziedonis Museum, Riga
All Truths







Description

- The Imants Ziedonis Museum takes a creative approach in showing the poet's contribution to Latvian culture. In the second half of the 1970's, Imants Ziedonis provided lyrics to the work of composer Raimonds Pauls. The project *All Truths* arose from museum research and a musical collaboration. It took the form of an exhibition and a concert (over 3 evenings) featuring Raimonds Pauls and Imants Ziedonis cooperation from a new perspective. The exhibition presented the literary, musical and cultural context of Latvia in the 1970's within which both men were working. The concert programme consisted of a remake of popular songs from the 1970's performed by well-known Latvian musicians. In addition to concerts, the CD and a vinyl edition of the record were issued. Overall, in 2018 the exhibition and concerts were visited by over 2,500 visitors.

Why is it important for a museum to cooperate with creative industries?

- Collaboration with creative industries gives an opportunity to create new products and services. It is yet another instrument of communication for the museum.

What are the main challenges of working together?

- The biggest challenge was to demonstrate the value of the research for the creative industries partners, proving that the in-depth study provides a higher value for the end product. One tension which manifested was the collision in approaches; between research (slow and long process) and business (need to do everything quickly and cost effectively). The creative industries are more prone to the business dynamic, while the museum leans towards in-depth research, so there is a challenge at every turn. Nevertheless, by working together, both parties expanded their audiences.

What is the added value of cooperation between museums and creative industries?

- Cooperation like this gives us a chance to work together to develop new products and services for the target groups, which in general yield economic benefits. Through mutual cooperation and exchange of information and knowledge, a two-way learning process takes place.

5
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Latvia

Žanis Lipke Memorial, Riga
Persian Language Lessons









Description

- Located on the island of Kīpsala in Riga, the Žanis Lipke Memorial is dedicated to a brave man who saved more than 50 Jews from Nazis during the Second World War by hiding them in a bunker under a shed. The memorial building shows the living conditions of the saved ones as close as possible. In the 2017-18 season the museum was the venue for the presentation of theatre performances of the Russian playwright Gennady Ostrovsky's play *Persian Language Lessons*. The play offered an alternative take on the fate of Bruno Schulz, a Polish-Jewish writer who was killed in 1942.

Why is it important for a museum to cooperate with creative industries?

- Museums are creative spaces. They narrate stories of the past and project the heritage into the future. Their capacity to do this can be expanded through cooperation with creative industries which are deeply involved into mass culture. This combination can open up new approaches to presenting archives and gives new tools for interpreting history and engaging new target groups into museums' everyday work.
- In the case of a stage production, our collaboration helped to reveal the Holocaust theme by attracting both Russian and Latvian speaking audiences, with the creation of bilingual performances in a format that facilitated intercultural dialogue on a subject that is still a sensitive topic.
- The museum completed a reconstruction so that it could accommodate a larger number of visitors to its main gallery. As a public project it attracted public funding from both state and municipal sources.

What are the main challenges of working together?

- As usual, the main challenge in cooperation is to find synergy and ways of not transgressing the borders of partnership. It is extremely important to try and find ways of combining the museum's discourse with the creative cultural fields, which in many ways exist in different forms. The speed of work and the understanding of audiences may vary significantly.
- The biggest challenge in cooperation process for the museum was to adapt to situation where museum was turned into a theatre and functioned as such for a period of the programme.

What is the added value of cooperation between museums and creative industries?

- The added value was in the exchange of professional experience. This allowed us to shape narrative about the Holocaust in a genre of drama performance.

6

Italy

ETRURIO Museum, Scarlino
I Live ETRURIO Museum







Description

- Andrea Sozzi Sabatini is CEO of *Olive Grove Partners* and *Agrorobotica S.r.l.* In 2016 he bought an apartment in Scarlino, in Tuscany, in which there is a fresco whose attribution, still unknown, has been traced back to a fine hand of the second half of 1400. Once conservation has been completed it will be opened as the ETRURIO museum.
- The restoration of the fresco started in early 2017 and it is still ongoing. All phases of the restoration are being professionally photographed and the resulting time lapse video will show the visitor the magical work of the restorers offering them a unique insight into their intervention.
- The Museum, once completed, will offer visitors a new experience thanks to the implementation of dynamic lights and interactive storytelling. Visitors will also be able to combine the art experience with other sensorial experiences as tasting the agricultural products produced by *Olive Grove Partners*.

Why is it important for a museum to cooperate with creative industries?

- The greatest challenge for a museum is to convey an emotion. Only a few masterpieces speak for themselves, while most artworks need to be explained and properly contextualised in order to engage the visitor.
- New technologies can help museums to enhance their storytelling and the comprehension and the emotion of the visitor.
- ETRURIO Museum is currently working with engineers of *Agrorobotica* to transform the site of a medieval fresco found in a small Tuscan village into a unique experience.

What are the main challenges of working together?

- As with all cooperative ventures, the main challenges are:
- Finding the right partner. It is key to find common ground between partners and in this instance, it was that need to share a passion for art.
- Identifying clearly what you want to achieve. Art and science most of the time do not speak the same language. If you want to achieve the best result the business idea has to be clearly defined in advance.

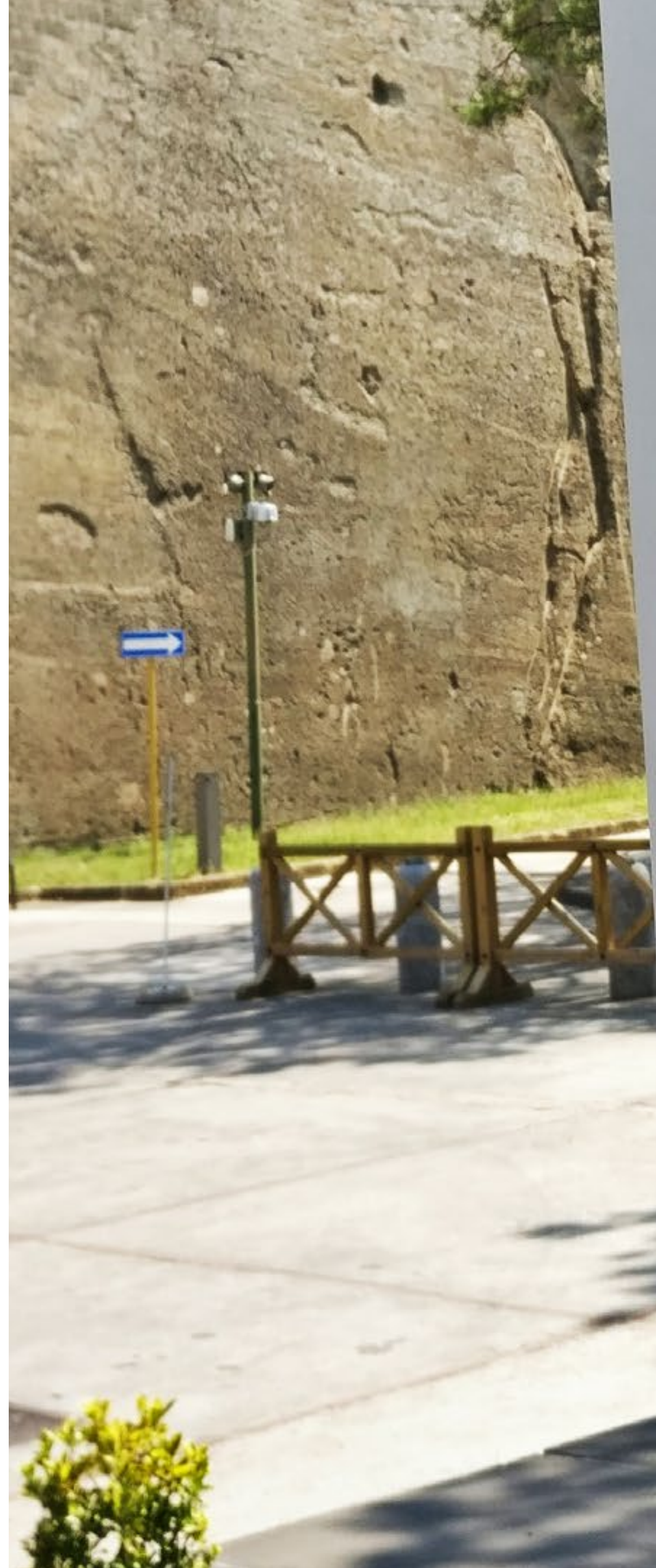
What is the added value of cooperation between museums and creative industries?

- Cooperation and cross-fertilization between people with different backgrounds is key to reaching new frontiers and in creating a real 'think out of the box' mindset.
- A piece of art can communicate strong emotions, particularly if it is a masterpiece. But an observer who has little or no knowledge about the oeuvre will inevitably underestimate what he or she is looking at.
- Dynamic light, augmented reality, interactive storytelling are but a few of the new solutions which museum can implement to offer visitors an immersive experience.
- Close cooperation between cutting-edge companies and museums can give a new spin to cultural tourism, especially to those museums which do not have world-renown masterpieces.

7

Italy

*Ars Digitalia, Naples
Trick Travel*





RISTORAZIONE

NEGOZI

SERVIZI

DIVERTIMENTI

ITINERARI TURISTICI

Castel San...
VOMERO
Museo Nazionale
Principessa Duca di...
Manoak Sofferm...
SCOPRI I PROSSIMI EVENTI



VILLA FLORIDIANA



PALAZZO AVENA

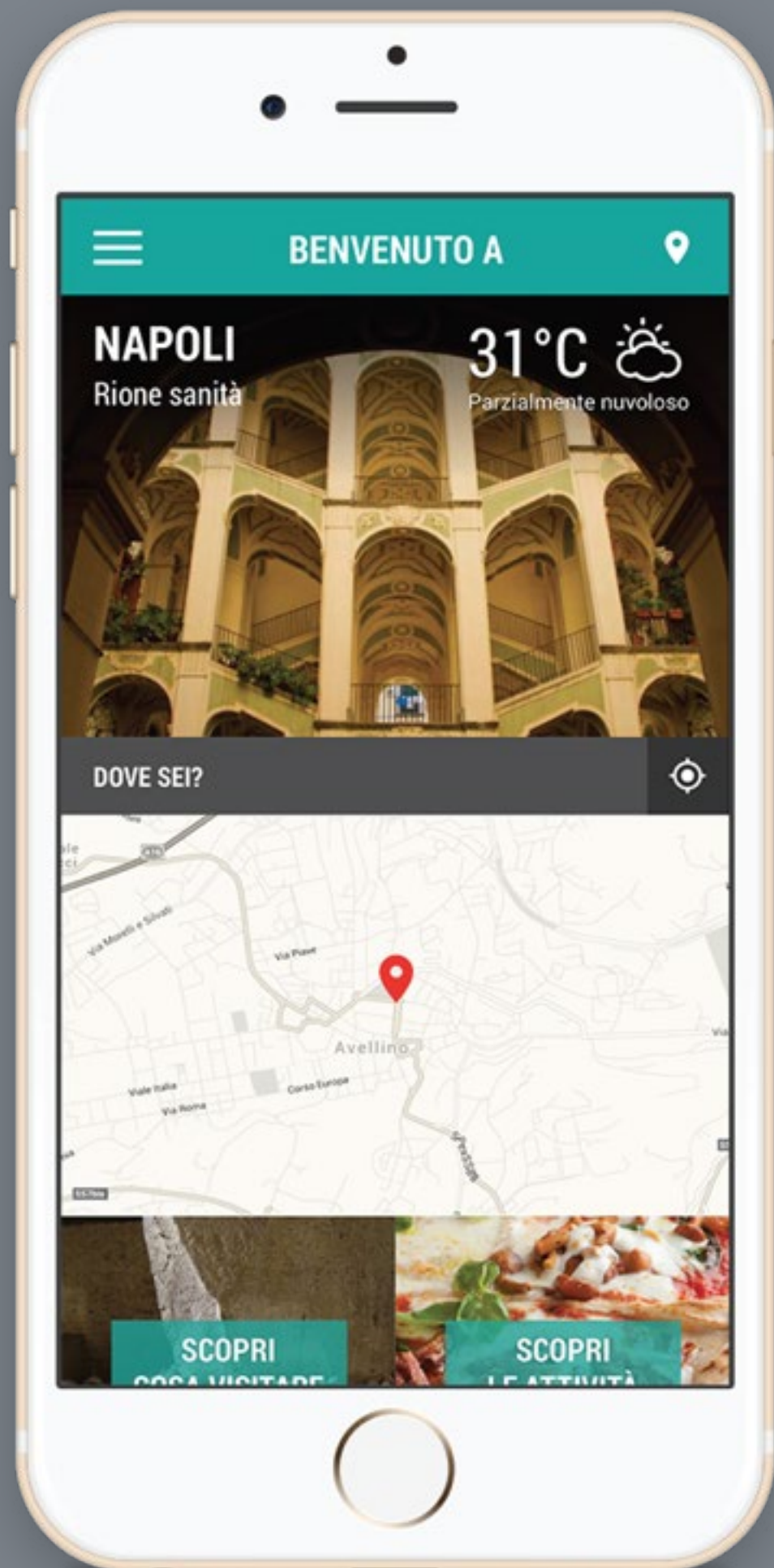


VILLINO ELENA E MARIA



COLLABORATORI

CASTEL



VIE PRINCIPALI

Plaza Annunziata	76	Via Chia	87-2, 87-4
Plaza degli aratri	85	Via Alessandro Sallustiana	25-7
Largo Anagnino	86	Piazza Vanzetti	26
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Via Scalo Marconi	86-7	Via Paolo Castellino	87-6, 87-8
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Museo Nazionale della Ceramica	85	Villino Farnese Scarpamaglia	85
Chiesa di Marina	85	Cava Comandini	87
Castel Sant'Elmo e Museo del '900	28	Villa Lirio (Via Turilli)	1, 8
Cattedrale di San Martino e Museo	28	Casa Eduardo Scarfotta 'Villa Santolucito'	1, 8
Teatro di San Martino	28	(Via Luigi Santolucito)	26
Palasport e San Martino	28	Casa Marita	83
Stampe del Palazzo	85, 85	Villa Caselli Pascoli	83
Monastero di Sant'Antonio	82-3-4	Palazzina Russo-Ercoli	83
(Piazza Annunziata)	86	Villa de Cristoforo	17
Chiesa di San Leonardo ad Avignone	86		

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Stazione Alibonati	85	Comandini (Puntone di Chiaia)	87
Stazione Marigliano	86	Piazza Fuga (Puntone di Chiaia)	87
Stazione Marigliano D'Orto	86	Palasport (Puntone di Chiaia)	85
Stazione S. Lucia	86	Palasport (Puntone di Chiaia)	85
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Il progetto urbanistico del 1932 di 1932
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Trick Travel
Rendi smart il tuo modo di viaggiare

SOLUZIONI DIGITALI A REGOLA D'ARTE

Scarica l'App

Description

- *Ars Digitalia s.r.l.s.* is a design company based in Naples which develops websites and multi-platform apps. It has recently launched the app *TrickTravel* that it sees as a different way to live the cultural journey in a museum and in its surroundings. It is a system which runs on a multimedia totem and on smartphones for the enhancement of the tourist heritage of the area.
- Tourists, but citizens too, can use a plethora of devices to access to information, such as mobile app via smartphones, website, multimedia touchscreen display, and classical paper guides.
- With *TrickTravel* everything is synchronized on all the devices. Moreover, one can find cultural information about the museum but also services in the surroundings (such as pharmacies, police, hospitals and other).
- Special events can be spread via push notifications and digital advertising.

Why is it important for a museum to cooperate with creative industries?

- Museums are places where one can delve deep in the past, but the communication of the past should be in line with modern communication styles, channels, flavors. As a creative industry, we aim to manage this switch in communication, to better explain and discover the past, giving a new emotional path and a deeper understanding of old customs and traditions.

What are the main challenges of working together?

- The main challenge is adapting new technologies and communication approaches not only to solicit visitors' interest but to ensure that and at the same time respecting museum environment the integrity of the object being interpreted.

What is the added value of cooperation between museums and creative industries?

- Bringing together and exploring different points of view on the same matter can increase mutual knowledge and can often result in the development of a new cultural product.

8

Italy

Jewish Museum, Venice
Cooperation with *CoopCulture*





ק"ק איטאליאני
GLI ITALIANI
The Italians



ק"ק פונטני
I PONTINI
The Pontinians

VERSO LA LIBERTÀ
Towards freedom

Two small historical illustrations showing figures in period clothing, one on the left and one on the right, positioned below the title of the exhibit panel.



Description

- In 1989 the Jewish community of Venice and the Italian cultural company *CoopCulture* began cooperating on a new management project aimed at integrating the cultural services and didactic activities at the Jewish Museum in Venice.
- After a year spent working together, sharing goals, tools and plans, the partners succeeded in developing a powerful globally-focused service to welcome visitors, offering them diversified opportunities for cultural growth. This is manifest principally through the new website <http://www.museoebraico.it/en/museum/>
- At the same time, they equipped the Museum to play a new role in the urban and cultural regeneration of the Ghetto area, through a revitalized cultural provision and innovative intercultural dialogue.

Why is it important for a museum to cooperate with creative industries?

- The main advantage for a museum of cooperating with a creative industry lies in its being able to deploy particular expertise and skills to promote cultural heritage, and in enabling it to be fully appreciated by a local, national and international public. If the duty of the custodian of a cultural asset is to look after it and make it available, the job of the creative partner is to tell its story, to experiment with new languages, to launch innovative ventures and to develop complementary products, all the while respecting the core message.
- The mission of the Jewish Museum of Venice is to preserve a unique cultural heritage and enable visitors to discover for themselves an age-old engagement with otherness, with a commitment to becoming ever more compelling narrators of Jewish history in telling and retelling its stories. And the Jewish Museum has certainly evolved over the years: from having been a space for the preservation and exhibition of Jewish heritage, it has become an engine for communicating and disseminating a historic cultural identity to a constantly growing public. From *CoopCulture's* point of view, the Jewish Museum has been an important creative laboratory for experimenting with new techniques and languages to improve accessibility to this patrimony for visitors arriving from all over the world, and finding new media for new publics.
- Since the collaboration began, visitor numbers to the museum have risen from 35,000 to 90,000, in 2017. In the same year, nearly 20,000 students visited the museum and were engaged in educative activities. More than 5,000 guided tours were run by almost 15 members of *CoopCulture*, who are deeply rooted in the Jewish culture thanks to specific trainings run by *CoopCulture* and the Jewish Community together.

What challenges work

- The first e museum is the creative only to generate an economic between the can preserve while creating To give one of Venice right loved 16th-c

What are the main challenges of working together?

- The first element of the ICOM definition states that a museum is a non-profit, permanent institution, while the creative industries have the will and capacity not only to generate and apply ideas but to imbue them with an economic potential. The challenge of a partnership between the two lies in finding a perfect balance that can preserve intact the museum's core objectives while creating a virtuous circle of sustainable growth. To give one very recent example: the Jewish Museum of Venice rightly celebrates the community's much-loved 16th-century poetess Sara Copio Sullam.

- As a number of contemporary American poets have drawn inspiration from Sara, and an Italian cultural group has published an anthology of their work, *CoopCulture* had the idea of mounting a live performance in the museum, with actors appearing and disappearing throughout opening hours, performing poems from the new book. The event attracted many new visitors to the museum to share in the experience and expand their knowledge at the same time. Adding value in this way, and making fullest use of such intellectual property in no way debases the service a museum offers society, but rather amplifies it. The museum becomes the inspiration for an innovative cultural product that can create worthwhile job opportunities and promote intellectual ventures, not only through the various activities of the institution itself, but also in the wider urban context.
- Challenges were faced and, from our point of view, won too. The so-called "Venice Model" has been exported to other Italian towns like Padova, Florence, Siena, and also within some religious itineraries.

What is the added value of cooperation between museums and creative industries?

- In our opinion the added value that a creative industry can bring to a museum lies in its capacity to open up a wide variety of initiatives and innovative cultural services while ensuring economic and social sustainability. At the Jewish Museum of Venice the Cooperative's input has led to the recovery and re-purposing of physical spaces, which have again been made available to the inhabitants of the neighborhood and provide services previously in short supply, thus contributing to an improvement in the quality of daily life. There is now, for example, a well-stocked bookshop, with an area dedicated to young readers, and a typical cafeteria, which can be visited without buying a ticket to the museum.

- Due to the dedicated work of the *CoopCulture* team, educational activities have spread outside the museum's walls to embrace the whole neighborhood with the creation of a special learning laboratory, and the programing of activities for the youngest citizens in local theatres and schools, contributing with teaching and training schemes to the building of a new openness, pluralism, and European identity among diverse publics. A further added benefit for the museum was the creation of a collaborative network in the wider cultural and tourist sector so that it can harness the whole area's cultural potential as a motor for economic development. In Venice's case, in the neighborhood where the Museum is located, its driving force has been instrumental in a plethora of new hotels, restaurants, shops and galleries springing up, which has helped to make a peripheral quarter of the city a thriving artistic and cultural hub.

9

Italy

Archeological Museum of Naples and *TuoMuseo*
Mobile adventure game *Father and Son*







Description

- In 2017 the 'not-for-profit' organization *TuoMuseo* released the free *Father and Son* on the App Store. The game was published by the Archaeological Museum of Naples. One feature of the game is that in order to unlock some new costumes and an in-game location, you have to actually visit the Archaeological Museum of Naples.
- *Father and Son* offers a universal and timeless story where the present and the past are the set of meaningful choices. Player can follow the story of Michael and his archeologist father Frederic and time travel across multiple ages.
- This game has received worldwide acclaim, with more than 3 million downloads on App Store and Google Play and it has collected over 1000 years spent by the players in the game.

Why is it important for a museum to cooperate with creative industries?

- Museums are extraordinary time travel machines, but too often they give up planning and designing the future. Developing a synergy with creative industries, such as gaming companies, helps in shifting perceptions about museums, moving them from being associated with 'cultural consumption' to being seen as active hubs of 'cultural production'.

What are the main challenges of working together?

- A notable challenge is in moving from short-term and single-focus projects to creating an ongoing, long-term partnership, where both parties are constantly evolving. *Father and Son* is a prime example of the humanities and creativity mixing together to generate the first videogame published by an archeological museum.

What is the added value of cooperation between museums and creative industries?

- Creative companies like *TuoMuseo* allow museums an extraordinary opportunity to reach new worldwide audiences and generate extra revenues. *Father and Son* has resulted in increased attendances at the Archaeological Museum of Naples and higher engagement rates.

10

Italy

Artbreakers

Cooperation with Museums in the Emilia Romagna region









MOZ
Art
DIDATTICA
CREATIVA
MUSICALE

Description

- *Artbreakers* is a multiplatform format that combines different ways of approaching the public museum in products designed for broadcasting and webcasting, focused on entertainment, audience development and education.
- The goal of *Artbreakers* is to find mechanisms to express how objects and cultural products are variously used to give expression to the attitudes and outlooks of individuals and social groups.
- *Artbreakers* has created and produced a pilot reality show in collaboration with MAMbo (Museum of Modern Art of Bologna), the MozArt educational project funded by the Emilia Romagna Region, and the educational project *Arte Superiore* with the Carlo Zauli Museum. *Artbreakers* is produced by *E-production*.

Why is it important for a museum to cooperate with creative industries?

- As representatives of the creative industries, we consider the museum as a cross-over point and a place where social and cultural modalities can be expressed and explored. The potential for this is largely unexpressed. The value of the museum, its collections, the inexhaustible complexity of its symbolic heritage, lends itself to endless possibilities for reading and interpreting. The museum is of unique value in terms of cultural capital, and its possibilities to reveal the wide and fluctuating interests of a broad audience. For a cultural industry that deals with designing and presenting narratives to diverse and broad segments of the public, collaboration with the museum is especially important because:
 - The cultural prestige that the museum offers as an institution.
 - The endless narrative possibilities offered by the museum as a cultural device.
 - The capacity of the museum to give voice to its audiences and to the reflection on cultural and social identities.
 - The cultural industries offer new symbolic and material productions to engage new and more diverse audiences. The Museum also seeks wide engagement. Thus, both sectors can offer mutual benefit through working together.

What challenges work

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What are the main challenges of working together?

- Although the museum's role is mainly oriented towards conservation, it has a huge innovative potential. The museum collections, the way they are collected, presented and communicated, help shape our social and aesthetic outlooks. In this sense, the museum is a key factor in our cultural democracy, in the formation and distribution of collective knowledge and in the way in which this knowledge helps to create individual and collective identities.

- The main challenge in the collaboration between the museum and creative industries is the search for a balance between conservative and innovative needs; a balance that concerns above all the how to communicate the museum to an increasingly wider public. The heritage of the museum is not only made up of its collections but also and decisively of the voices and personal experiences of its audience.
- The virtuous effect of seeing the faces and hearing the voices of the past through the museum is notable. It allows us to question our outlooks and attitudes. The museum, in providing access to the greatest possible diversity in terms of culture, ethnicity, age and gender, becomes a communication hub and no longer a depository.

What is the added value of cooperation between museums and creative industries?

- Project added value through:
- Presenting storylines on individual identities and invited audiences to actively interrogate them. This narration takes place in the museum, a context that is naturally devoted to questioning a collective identity of the community.
- Targeting new audiences and market segments to meet strategic objectives both from the economic point of view and from the point of view of the distribution of knowledge – a fundamental principle of cultural democracy.
- Creating innovative and fun products that attract audiences not traditionally interested in the museum. Distributing these on high diffusion channels is more effective than simply disseminating communication via social media, as the common effects of the echo chamber can be overcome.
- Strengthening collective creativity between *Artbreakers* and the museums it works with.

11

Italy

Ara Pacis Museum, Rome
Ara com'era









Description

- In its first three months the augmented reality project, *Ara com'Era*, attracted some 11,000 visitors. It gives the visitor an immersive and multisensory visit to the history of the Ara Pacis, one of the most fascinating monuments of the Augustan Age.
- The project, developed by *ETT* (International Creative and Digital Industry), enhances the Roman masterpiece using virtual and augmented reality to create a museum-visitor learning experience.
- A fusion between history and technology to see Ara Pacis as it was, to understand the original function of the altar and offer visitors cultural enrichment about one of the most important Roman masterpieces. The project is promoted by Roma Capitale and the Department for Cultural Development through the Capitoline Supervisory Body for the Cultural Heritage Department, with the latter also responsible for co-ordination, scientific content, dialogues and performance, and whilst its organization is the responsibility of *Zètema Progetto Cultura*, it is overseen by *ETT S.p.A.*

Why is it important for a museum to cooperate with creative industries?

- Through such cooperation creative industries, like *ETT S.p.A.*, can help more traditional institutions, such as museums, to innovate and to adapt to an always-evolving market. Moreover, the collaboration could increase the visitors' engagement, develop their learning experience and improve loyalty.

What are the main challenges of working together?

- The main challenges of working together included the creation of immersive, engaging and innovative experiences, making content usable for different types of visitor, so as to bring them closer to the museum reality.

What is the added value of cooperation between museums and creative industries?

- The cooperation created value for both the parties, enabling them to reach much broader audiences than if they worked separately. However, the added value is much more significant for visitors, who are the main target of every new project. Through *Ara com'Era* they can have a richer and deeper didactic experience, which verges on what has lately been termed *edutainment*.

12

Italy

Centro Pecci

PratoArt, Design and Business for New Young New Talent







Description

- The project is testing a brand-new cooperation between museum and industrial sector, specifically between the Centro per l'Arte Contemporanea Luigi Pecci and various Tuscan small and medium size (SME) companies, to create new professional profiles for young artists. It aims to increase cooperation between the two sectors, as a future creative partnership model. The project is conceived consecutively with the *TU35 Project* (2015-2017), itself mapping and highlighting the emerging talents of Tuscany.
- With youth culture being perceived as a pillar of the new business economy, the project comprises various aspects, including; a survey of needs within the production chain, the selection of the interested companies and of the young artists and designers, and the creation internship and employment opportunities. An integral part is the specialised tutoring and job counselling that will be constantly provided by the universities and higher education.

Why is it important for a museum to cooperate with creative industries?

- The museum, thanks to young artists, has the unique possibility to extend a strong and multilevel programme in partnership with creative industries, concerning team building, communication, logistics, sales and fundraising. This is beneficial for both sides. This project involves a broad spectrum of SMEs in Tuscany, from the creative and crafts to the services sector, which need to strengthen and improve their processes or products, or just to have new and alternative approaches to issues arising from operating in a more complex and interconnected world.

What are the main challenges of working together?

- For the Centro Pecci this project has challenged the ideas it has held about the role of art and culture in society. Also, while initially it appears that museums and the manufacturing world speak different languages, it is possible to create a common area where the aims can positively interconnect.

What is the added value of cooperation between museums and creative industries?

- The project creates social innovation through spreading the museum's creative resources into the world of industries and its products, and in so doing challenging and giving new insights into the production processes. Moreover, this project can integrate young creative people into Tuscan SMEs, traditionally managed by families.

13

Poland

Museum of the History of Polish Jews, Warsaw
POLIN Choir









Description

- In 2014, the Museum of the History of Polish Jews invited Warsaw residents to take part in an exceptional musical undertaking – to co-create an experimental community choir which would develop its own composition inspired by the Polin story. This story was that of the arrival of Jews in Poland.
 - Dozens of professionals and amateurs, youth, adults and seniors, representatives of minorities living in Warsaw took part in the project.
 - The premiere of the composition took place during Grand Opening of the POLIN's Core Exhibition.
 - Since then, year by year, the Choir, which is always open for new members, continues to create new compositions.
- As a result, the POLIN Choir has become a collective voice that provides interpretations and commentaries on selected aspects of both Jewish heritage and contemporary life, as well as on various themes concerned with cultural diversity.
 - The POLIN Choir relies on three key individuals. It is led by Sean Palmer, an independent British artist, composer, and conductor. Jakub Patys is the accompanist, vocal coach and composer. And Ewa Chomicka of the POLIN Museum, who is the project founder and coordinator.

Why is it important for a museum to cooperate with creative industries?

- Cooperation with creative industries is very important for our museum, because it allows us to engage a new audience, to reach it by various languages, using creative tools to seek new forms of heritage interpretation. Thanks to such cooperation, we have transformed knowledge into experience, and encouraged the public to search for and shape new meanings. We have also the opportunity to empower the participants of our activities by supporting them, giving them a voice (both literally and metaphorically!), within the museum's official programme.

What challenges work

- It seems to be a challenge for the project, we have to find ways and to deliver the project to different parties – the public, the media and the public institutions – and the public institutions to support a specific museum project with social character. We have to cooperate with other museums and activities. The project is based on mutual respect and knowledge.

What are the main challenges of working together?

- It seems to us that due to the long-term nature of the project, we have learned to overcome the challenges and to deliver an interaction that is valued by all parties – the museum, the musicians, the participants and the public. As a public institution, an institution with a specific mission, we emphasize the educational and social character of such cooperation; thus, it is driven by other motives and values over and above commercial activities. The key to good bilateral cooperation is mutual respect and the willingness to draw on the knowledge and experience of the parties involved.

What is the added value of cooperation between museums and creative industries?

- An added value of this project is that it enabled experimentation and it allowed us to implement various innovations, and to test how well they worked in the activities with the audience. Certainly, the added value is expanding the groups to which we have previously been able to reach, and acquiring completely new ones. Another valuable outcome has been the creation of a devoted museum community around this type of activity, who will return to the museum for subsequent initiatives and who become “museum ambassadors” in their local environments.

14

Poland

Muzeum Śląskie, Katowice
Promotional campaign of the Muzeum Śląskie









Description

- Working with a creative agency, the Muzeum Śląskie prepared a nationwide promotional campaign of its work, together with a range of direct marketing and PR activities.
- One element of the campaign was the development of a promoting spot for Muzeum Śląskie comprising video selfie materials prepared by our visitors during the course of a special event in the museum. Participants were invited to show their favorite places in the institution.
- Using their mobile phones, the audience provided more than 400 films. Based on them, a 30-second commercial clip was produced, which was broadcasted on nationwide TV stations and on the VOD channel.

Why is it important for a museum to cooperate with creative industries?

- Cooperation with the creative industry is important to us, because thanks to it we can find new ways to reach and build relationships with the audience. This applies to both solutions supporting the interest in our offer, such as adapting the message to the perception and behavior of the visitors, but above all allowing for the creation of lasting bilateral relations. The starting point was the need to open up to people through actions and communication and to show the Silesian Museum as a space to conduct social dialogue, education, and as an attractive place not only for people interested in high art, but wanting to spend time together with their families or friends.

What are the main challenges of working together?

- The main challenges undoubtedly included defining mutual expectations for each other and finding a common language and ways of communication, sometimes so different. This required a somewhat different approach of the creative industry than in the usual client/customer relationship. It was also important to determine, prior to the commencement of works, the methods for evaluation of implemented projects, so that the relative success of the project would be clear to both parties, when it had finished.

What is the added value of cooperation between museums and creative industries?

- In our example it is quite easy to indicate the main benefits. The increased recognition of our museum, both among residents of the region and nationwide was most evident, increasing by 40% due to the programme. Following the conducted campaign, the museum is now acknowledged as amongst the leading regional museums in Poland. The interest in the museum and its offer, as well as the desire to visit our institution, has also increased. During the campaign, we recorded a 50% increase in visits when compared to the analogous period in the previous year, and during the first quarter, after the end of the campaign, the attendance increased by 20%.

15

Romania

ASTRA Museum
Fair of Traditional Houses







Description

- Few years ago, the ASTRA Museum initiated a programme entitled *Fair of Traditional Houses*, aiming at encouraging people to preserve the cultural landscape of the Romanian traditional village. As part of the *Fair of Traditional Houses* several workshops were organized for preserving traditional crafts held by craftspeople from rural communities, who are able to show and tell about the old working techniques and tools, explaining at the same time the down side of some materials widely used in construction of modern houses.

Why is it important for a museum to cooperate with creative industries?

- The project raises awareness regarding the importance of safeguarding the old village, which in the future could become an important means of local economic growth.

What are the main challenges of working together?

- The project aimed at persuading the local authorities to contribute to the preservation of the traditional image of the village, by involving museum curators in the preservation and restoration of old houses, both by means of training local craftspeople and proposing some replicas of traditional houses from the open-air museum of Dumbrava Sibiului, which can be offered to potential beneficiaries in view of maintaining the cultural landscape unaltered.

What is the added value of cooperation between museums and creative industries?

- The main reason for implementing this project was to develop a new stream of revenue for the museum by selling replica houses and making available the know-how and information regarding the negative impact of most of the new building materials and the current architectural tendencies that degrade the cultural landscape of the Romanian villages.
- The ASTRA Museum is itself part of a cultural landscape, at the same time being an institution capable of exploiting the resources of the traditional village according to the concept of sustainable development.

16

Georgia

**Georgian Museums Association,
Tbilisi**









Sweet Model of Humanism

Why is it important for a museum to cooperate with creative industries?

- In Georgia the cooperation between museums and creative industries is a new development for museums. Most of museums agree that it is necessary to create a cooperation with creative industries to stimulate fresh and innovative, social and economic products. In the 21st century such cooperation among museums and creative industries gives us the opportunity to talk to our visitor and audience base about the contemporary challenges facing museums.

What are the main challenges of working together?

- The challenges for museums in working with creative industries are multifarious. Sometimes they appear among museums and digital technology companies when working on the museum or exhibit stories in terms of content, text volumes and the editing of short, essential texts. And sometimes the challenge is more personal - between contemporary artists and the museum professionals concerning the use of museum spaces or collections, which brings with it challenges in terms of museum security and accessibility.
- Nevertheless, in general terms the museums' attitude is one of a willingness and readiness to work with creative industries.

What is the added value of cooperation between museums and creative industries?

- Museums have the distinction of being generators of cultural, social and economic values, and this essential role is fostered further through the synergy of cooperating with the creative industries. This is vitally important.
- Currently in Georgian museums such added value is estimated to be only slight. Nevertheless, as the trend of cooperation between the sectors gathers pace, the potential benefits in terms of cultural, social and economic development are being recognised more and more.

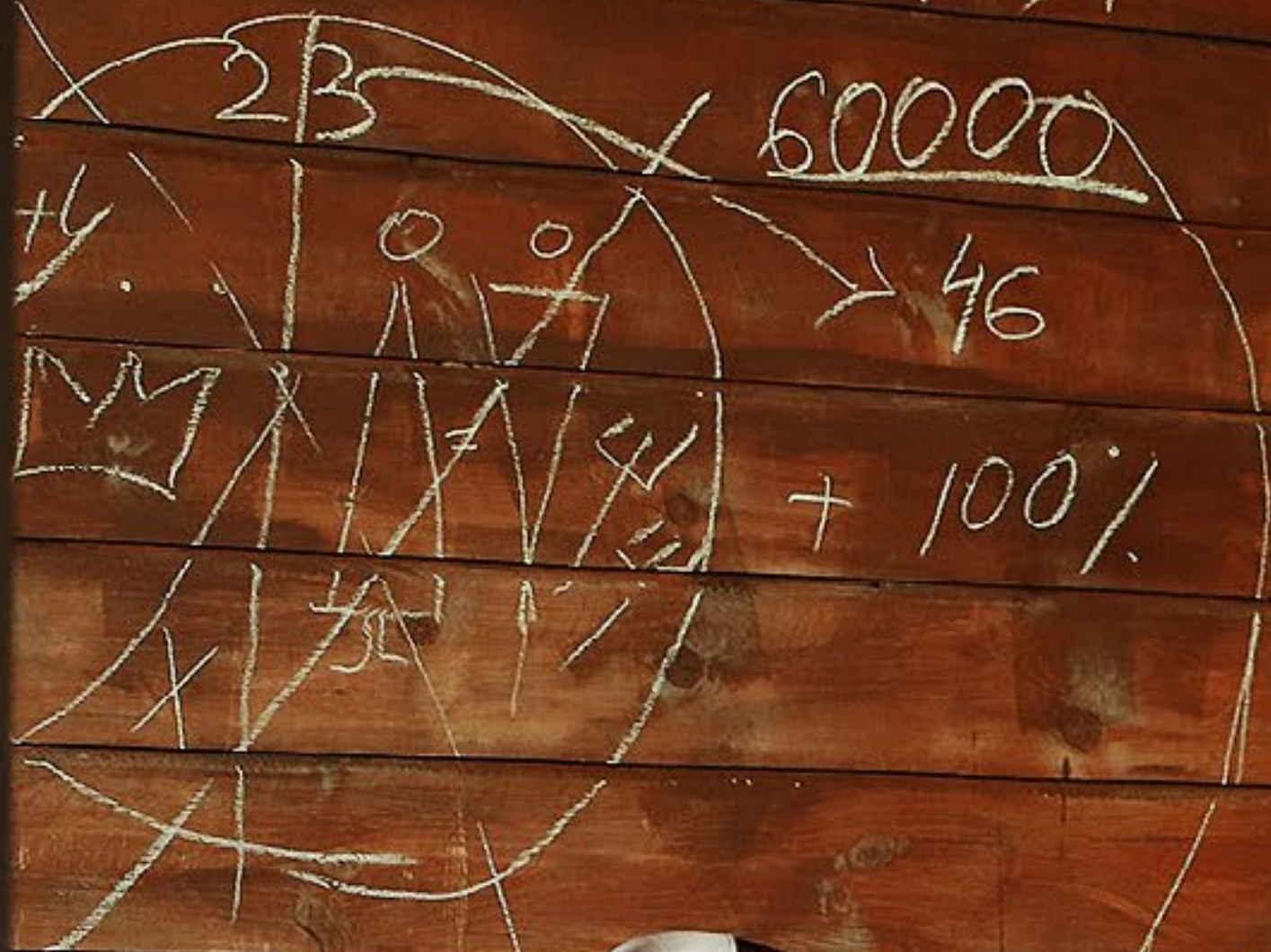
17

Russia

State museum-reserve *Town-Island of Sviyazhsk*, Kazan
Theatre laboratory *Sviyazhsk Artel*



РАТИЗАЦІЯ






СУДЬБЕ
УЖЕ НЕ
ПРАВИТУ

СТАЛИ
ПРЕСТУП
ПРЕСТУП

СУДИТЬ
ЛЕНИЯ,
НИКОВ





СВЯЖСК АРТЕЛЬ

3,4,5 августа 2018

• общее житие.

театральная лаборатория

#СВЯЖСКАРТЕЛЬ

остров Свяжск / вход свободный

Description

The annual theatre laboratory - *Sviyazhsk Artel* – is held at the State museum-reserve *Town-island of Sviyazhsk*, in cooperation with the Foundation for the Support of Contemporary Art *Living City* from Kazan city. The “theatre laboratory” involves the creation of a performance by a team of experienced professionals and novice artists, working within a short timeframe and with a limited budget.

Each year the laboratory uses the various aspects of *Sviyazhsk* as its theme. The participants can draw upon the archival materials obtained by museum researchers, local stories and legends, and certain images and concepts associated with this place. On occasion the focus is stipulated – *Myths and Legends of Sviyazhsk* - and sometimes the theme is more general - *Monastery-Prison-Mental hospital*.

Every year, three directors participate in the laboratory; two stage experimental performances and one presents a more classical performance. Since the start of this project, the laboratory has become one of the most visible theatrical undertakings in Russia.

The project allows the museum to use theatre to emotionally engage with audiences in ways not possible through normal exhibitions. For instance, the content of the extensive archive of the revolutionary period elicits strong emotions. The experimental nature of the performances, which are shown several times over the course of two days, allows us to give a strong and fluent expression speaking on subjects that are still taboo, such as social or private violence and social inequality.

Why is it important for a museum to cooperate with creative industries?

Cooperation with creative industries gives the museum the opportunity to attract the attention of audiences that have little or no interest in traditional museums. It also provides us with the opportunity to do interdisciplinary work, which is increasingly becoming the field of cooperation between the theatre and the museum.

What challenges does it pose for your work?

The challenges in the atmosphere of the director reflects the mutual support way. At the same time, the themes, the “pull a new” approach is

What are the main challenges of working together?

The challenge is the work itself, developed and presented in the atmosphere of free creativity. Within the laboratory the directors and the museum must devise material that reflects the motto of the current festival and, through mutual support, interpret it in the most outstanding way. At the same time, concentrating solely on museum themes, the consistent challenge, year on year, is to “pull a new rabbit from the same hat”. Such a creative approach is fascinating and intriguing every time.

What is the added value of cooperation between museums and creative industries?

The added value of such cooperation comes in various forms. There has been an increase in the number of visitors to performances, and greater press coverage, with publications about the theatre laboratory in Sviyazhsk appearing in the press at local, regional and federal levels. The economic impacts include attracting advertising in excess of the cost of the festival. There are benefits to the local communities engaged in servicing tourists, as visitors to the performances stay for a longer period than usual.

The theatre laboratory has formed a new and unique brand for the museum; as a place for experimentation, creativity and freedom. For theatre directors, the added value is the challenge of presenting a completely experimental work within a short time, with limited resource and on a given topic. In addition, for young directors it is a good opportunity to express themselves, to “cook” in a creative atmosphere with more experienced colleagues and add a good item to the CV.

18

Germany

Historical Museum, Frankfurt
City Lab



Historisches Museum
Frankfurt

GAL LUS

24.04. – 06.09.

Ein Viertel
und ein Ganzes

'15

Eine Ausstellung des
Historischen Museums Frankfurt

Man Gehen

EL IMPRESSUM

...

...

ANTILWISCHER ECKENHARD
1833
1834
1835

Architectural model of a building complex, featuring a wooden upper section and a white base, with a black stanchion and rope barrier in front.



Wir haben so lange,
mit so wenig,
so viel erreicht,
das wir mittlerweile,
mit fast nichts,
fast alles erreichen können

Essen für alle



STOPPT
RECHTE
IMPFEL

RIGHT
SOLIDARITY
NO

Stadtlabor

Stadtlabor unterwegs Stadtlabor unterwegs Stadtlabor unterwegs Stadtlabor unterwegs



Text on a poster, partially obscured by the woman's hand.



Text on a poster, partially obscured by the woman's hand.





SIEDLUNGS-
BAU 1925-30
TRABANTEN-
STÄDTE

VERDRÄNGUNG

FRANKFURTER
KÜCHE(N)

LICHT
LUFT
SONNE

ÖFFENTLICHE
RÄUME

GEMEINSCHAFT
NACHBARSCHAFT

DENKMAL-
SCHUTZ

SELBSTVER-
&...

TYPISCH...

Description

The Historical Museum Frankfurt begins with the premise that everybody living in Frankfurt is an expert on the city. The *Stadtlabor/City Lab* at the museum provide the space and the method by which the untold stories and the intangible knowledge people have about the city can be gathered and shared. We make this aspect of the city's heritage visible. And through collaborative processes we create exhibitions, events, films, soundscapes and other forms of cultural enunciations that are then discussed with others. The role of the Historical Museum Frankfurt is that of moderator or catalyst; the museum becomes a platform and contact zone.

The collaboration with creative industries, especially with artists, architects and designers, enlarges the museum's methodological and participatory repertoire and opens new ways for exploring and depicting the city.

Why is it important for a museum to cooperate with creative industries?

It is stimulating and rewarding to cooperate with the creative industries, particularly the work we do with artists, architects, musicians, photographers, digital experts etc. They teach us new ways of experiencing the city. They bring their creative and technical know-how to exploring, researching and telling the various histories of the city. In the collaborative processes, steered by the museum, we often bring artists and ordinary people together in order to find new and inspiring ways to showcase the city.

What are the main challenges of working together?

While museums are traditional institutions, we do have lots of experience in exhibition planning and interpretation. Adopting new participatory strategies and collaborating with the creative industries requires us to adopt innovative and flexible ways of working. These new working methods sometimes contrast with the more conservative approaches of the city administration, of which the museum is a part.

What is the added value of cooperation between museums and creative industries?

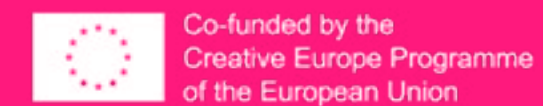
By cooperating with creative industries, the museum uses new techniques to access new forms of knowledge. The museum's agenda has expanded, as we increase our expertise to gather everyday experiences, emotions and memories, and present them in new ways. In doing so concepts about what city's heritage comprises and how it can be presented have changed.

Project coordinator:

**Creative Museum,
Ineta Zelča Sīmansone,
Raivis Sīmansons**



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