

The logo consists of a white circle centered on a solid pink background. Inside the circle, the words "CREATIVE" and "MUSEUM" are stacked vertically. "CREATIVE" is in a pink, uppercase, sans-serif font, and "MUSEUM" is in a black, uppercase, sans-serif font.

CREATIVE
MUSEUM

**CREATIVE MUSEUM IS
AN EXPERIMENTAL AND
INDEPENDENT THINK TANK
FOCUSING ON MUSEUMS
AND CREATIVE INDUSTRIES.
IT SERVES AS A PLATFORM
FOR SHARING KNOWLEDGE,
EXPERIENCE, INNOVATION
AND CREATIVITY.**

**OUR MISSION IS
TO CHALLENGE
ROUTINE THROUGH
CRITICAL THINKING
AND SPUR INNOVATION
IN MUSEUMS VIA
CROSS-SECTORAL
COLLABORATION
AND PARTNERSHIPS.**

**MUSEUMS
AND
CREATIVE
INDUSTRIES:
MAPPING
COOPERATION**

Why?

The Creative Museum think tank has been coordinating the Museums and Creative Industries working group within the Network of European Museum Organisations (NEMO) since 2014. Before that we spent two years monitoring and mapping the most successful examples of cooperation between museums and creative industries in Latvia.

Why?

In 2015 we began developing the methodology for recording the added value of synergy between museums and creative industries on a local and European scale. This task is the first step in developing, testing and implementing the mapping methodology for cooperation between museums and creative industries. Its aim is to argue in favour of museums as an important support base for creative industries and, at their best, as creative industries in their own right.

Challenges

To raise the profile of museums in the context of creative industries;

To learn more about cooperation between museums and creative industries: what is happening, where, and how;

To prove the benefits of cooperation among cultural and creative industries for the policy makers;

To stimulate future cooperation among museums and creative industries agents;

To support objectives of the Creative Europe.

Added value

The Creative Europe framework provides a unique opportunity to bring to the fore and highlight museum's potential in stimulating creative businesses, thus contributing to growth and jobs – the strategic targets of Europe 2020.

The opinion of creative industries

Why a museum?

A museum is a manifesto against short-term thinking and loss of perspective. In a world dominated by the whims of the moment, the museum's task is to go on the offensive against shallow forgetfulness by telling exciting stories from the past and helping to shape the future.

Challenges

Museums were created to go against the tide of time; therefore, they often have difficulty keeping up with the times. Actually, there is only one challenge: to gain popularity and not be overwhelmed by it.

Added value

We speak of added value in the context of economy, and with good reason: museums and creative industries keep revealing new horizons for cooperation. Benefits from contributions in the creation of museum services and products might not be immediate. But that doesn't mean that we can afford to be old-fashioned when it comes to service design. That is why Creative Museum is working with the best museum professionals, designers, information technology experts, translators and many others, and does so with a common aim: to create the best and most memorable museum experience. As museums become more popular, their economic return also increases.

**TO CREATE
THE BEST
AND MOST
MEMORABLE
MUSEUM
EXPERIENCE**

**AŁONA
BAUSKA**

QooQoo



Why a museum?

Being approached by a museum to create my own collection was a big surprise and joy. It is a fantastic idea to combine art from the last century with a contemporary take on it, thus reviving and exhibiting it on a larger scale.

Challenges

It is a great challenge – to give the collection second life by reviving it and promoting museum values.

Added value

It is modern and cool of a museum to cooperate with contemporary designers to create accessible design products.



MADARA KRIEVIŅA

Miesai,
porcelain plate



Why a museum?

The Miesai brand invited me to create a graphic in reference to the creative work of designer Ansis Cīrulis using the font created by Asketic design studio from Ansis Cīrulis' handwriting.

Added value

I went to the Museum of Decorative Arts and Design, scrutinised his work, details and colours, and read Ansis Cīrulis' biography. Having soaked up all this information, I created a contemporary porcelain plate, which looks equally good on a wall or a dinner table.

Challenges

Museums are like photo albums of the entire country, which can be opened, examined and supplemented from time to time.

INGŪNA ELERE

H2E
design company

INFORMATION FOR CHILDREN

What are the most important
design aspects, working on
information design for children?

IDENTITIES

What was the ultimate
goal of the design?

GRAFIKAS

How is a graphic design
created?

TYPEFACE DESIGN

Why are the fonts font created?

ESPANOLAMA DIZAINS

How is a design
created?

GRAFIKAS DIZAINS

How is a design
created?

PUBLICATION DESIGN

What is the purpose of a design?

GRAFIKAS DIZAINS

How is a design
created?



Why a museum?

A museum is a three-dimensional story, the examination of which requires maximum participation from the visitors. Our job is to create a room that tells a story.

Added value

Interdisciplinary teams consisting of professionals from various fields who work together to create an outstanding result – an exhibition in a museum.

Challenges

Excellent exhibition. Teamwork, which often requires breaking stereotypes. Design today is so much more than a beautiful attire.

**PILOT
EXAMINATION
AND
TEST
PHASE
OF
THE
METHODOLOGY**

Museums in the context of creative industries are a relatively understudied field. This can be explained partly by the fact that not all countries (including Latvia) consider museums as part of creative industries, arguing that museums are not a “real” business sector, as such are not oriented to increase turnover and/or profit. Even if this thesis is accepted, museums nevertheless provide an important contribution to the economic development of creative industries.

One of the important key words in the development of creative industries is “synergy” – cooperation is considered as one of the most important determinants for the development of creative industries.

Therefore in this study, we are interested in performing an in-depth analysis of the mechanisms of cooperation and synergy to identify their impact at the micro- and macro-level, namely the extent to which cooperation and networking bring economic benefits to a particular company or institution, and to the industry or national economy as a whole.

Museums can be considered as networks of objects included in museums' collections, of people involved in the creation and daily operation of museums, as well as of underlying ideas and ideologies that have motivated the formation and governance of the current shape, configuration and interpretations of collections stored in museums.

We conjecture that the characteristics of those networks have important implications for the ability and patterns of cooperation between museums and creative industries.

We are therefore interested in an in-depth analysis of particular museum-based networks, assessing whether the types and breadth of networking determine the economic (and other) benefits of cooperation.

After test

phase and piloting we can overall conclude that the methodology we worked out can be applicable for data collection and network analyses, but it requires the museums to act as partners in the process.

**Recommendations
for Promoting
Synergy
Between
Museums
and
Creative
Industries**

1 Since in Latvia the synergy between museums and creative industries is a new trend and a new development direction for museums with quite a few experience stories, it is necessary to create cooperation that provokes an informative and public background. It is necessary to promote the benefits of cooperation between museums and creative industries for both parties involved and for the public as a whole.

INFORMATION

OPENNESS

2 The significant prerequisite for the successful establishment and development of cooperation is an open internal culture of museums. Museums are traditionally quite conservative institutions, where changes occur slowly. It is therefore important to promote the readiness of museums to be open to various external expertise, as well as to ensure the availability of their collections.

3 Although the willingness to cooperate largely depends on the settings and development strategies of museums, the vision of museums' management institutions on the necessity of synergy between museums and creative industries is also essential. On the one hand, even only a declarative statement by the Ministry of Culture and other ministries on the importance of such synergy could facilitate including this topic into the agenda, as well as directing museums towards the development of such cooperation. On the other hand, the availability of various funding types for cooperation projects gives an additional incentive for the greater development of synergies between museums and creative industries.

**PRESSURE OF
MANAGEMENT
INSTITUTIONS**

NETWORKING

4 For the promotion of synergies it is important to ensure formal or informal platforms, where representatives of both parties can meet and network. The formal introduction and maintenance of such platforms may not be economically beneficial, but various kinds of informal networking opportunities could potentially produce the greatest benefits. Such could be regular annual mutual conferences, symposiums, exchange of experience events, etc. It is important to provide opportunities for the representatives of museums and creative industries to meet and get to know each other; which would be a first step towards cooperation in the near or distant future.

5 The study allowed the identification of one particular fact – in considering cooperation between museums and creative industries, the crucial aspect is the availability of museums' collections. Specifically, when we are talking about the design sector. Therefore, the digitization of museums' collections and their public availability is one of the key measures to be taken. The availability of collections must be less bureaucratic or even fully public (of course, not access to real items but rather to their digital form).

DIGITIZATION

What's next?

Mapping innovative practice at the junction of creative industries and museums in member countries. Think tank Creative Museum will coordinate the process in cooperation with the NEMO members with a focus on selected countries.

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