

Project Creapolis - Civic Museums and Urban Creativity: Heritage as a Source of Inspiration in Cultural and Creative Industries

- Project Creapolis - Civic Museums and Urban Creativity: Heritage as a Source of Inspiration in Cultural and Creative Industries (2016-2017) was a two year international interdisciplinary project which brought together "civic" museums - primarily city museums and ethnographic museums from six European cities. The goal of the project was to promote heritage as a source of inspiration and a source for the creation of new contemporary products which enable the availability of heritage to all kinds of visitors. The Ethnographic Museum in Zagreb participated in the project which allowed for narrow exploration of cultural and creative industries, a term relatively new in Croatia, and the possibility of applying the most recent museological methods directed at active engagement of audience through co-creation and re-interpretation of museum collections.

Key words: Project Creapolis, culture industries, creative industries, culture heritage

INTRODUCTION

Project Creapolis - Civic Museums and Urban Creativity: Heritage as a Source of Inspiration in Cultural and Creative Industries (2016-2017) was a two year international interdisciplinary project which brought together "civic" museums - primarily city museums and ethnographic museums from six European cities (Amsterdam, Barcelona, Helsinki, Ljubljana, Volos and Zagreb). The goal of the project was to promote heritage

as a source of inspiration and a source for the creation of new contemporary products which enable the availability of heritage to all kinds of visitors. Furthermore, one of the aims was to work with a new group of visitors - people who do not go to museums. Project partners were Amsterdam Museum (AM), Amsterdam; the Ethnographic Museum in Zagreb (EMZ); Centre for Historical Research and Documentation of Volos; Barcelona City History Museum (MUHBA); Helsinki City Museum (HM), Helsinki; the Slovene Ethnographic Museum (SEM) in Ljubljana¹. Amsterdam Museum acted as project lead until September 2016, when the Ethnographic Museum in Zagreb and Zvezdana Antoš, a museum advisor, took over.

In view of interdisciplinarity each partner contributed by drawing from their specific areas of expertise using *outreach method*.² Museum experts exchanged information and presented examples of good practice in working meetings, and they presented their findings in local exhibitions and through various activities generated in collaboration with representatives of creative industries (artists, designers and students).

Considering the breadth of the topic, I decided to focus on design - furniture design and fashion which used cultural heritage as a source of inspiration and to create new contemporary products. The Ethnographic Museum in Zagreb participated in the project which allowed for narrow exploration of cultural and creative industries, a term relatively new in Croatia, and the possibility of applying the most recent museological methods directed at active engagement of audience into re-interpretation of museum collections. It is precisely international collaboration on interdisciplinary projects that enables the implementation of new research methods in preparing museum exhibitions and in working with museum audience, and this will be covered in this paper.

CULTURE AND CREATIVE INDUSTRIES

The term cultural industry was coined by Adorno and Horkheimer in 1947 in "Dialectic of Enlightenment" (Adorno and Horkheimer [1947], 2002. Adorno and Horkheimer believed that treating cultural value as monetary will destroy its critical potential and authenticity, and they were against creative industries entering the market. "Adorno

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- 1 Some partners participated in the project "Entrepreneurial Cultures in European Cities" (ECEC) which preceded this project. The project "Entrepreneurial Cultures in European Cities" was funded by the EU under the program *Culture* (2008-2010) aimed at investigating small and medium enterprises in seven European cities (Amsterdam, Berlin, Volos, Barcelona, Liverpool, Luxembourg and Zagreb). The project covered economic, social and cultural strategies used by entrepreneurs, many of whom have immigrant background. Several partners, i.e. the museums in Amsterdam, Barcelona, Volos and Zagreb, decided to continue working together and to include museums in Helsinki and Ljubljana. The aim of the project was to present innovative and creative entrepreneurs, to point out what makes those entrepreneurs different from other entrepreneurs. Because of this we decided to turn our investigation to creative industries in European cities and pick a topic we would all work on. It was precisely because of relevant themes and problems in contemporary society and communities that we wanted to prolong this project to 2012 when we applied for European Commission funding for research. Unfortunately, this project was rejected. On the positive side, "Network of City Museums" was created. Since 2012 its members meet once a year in Barcelona in MUHBA and discuss various topics including creative and cultural industries. This was the reason why museum professionals got together and designed a project in which they could collaborate.
 - 2 *Outreach* method is an external participatory program (*outreach work*). During *outreach program* interest for museums is encouraged with potential visitors as well as their participation. *Outreach* method was used for the purposes of this research in order to establish personal contacts with the community.

and Horkheimer, who were members of Frankfurt school and inspired by Marx, thought that Marx's ideas needed to be modernized to better suit those times - especially when it comes to culture which was up until then neglected" (Primorac 2010: 45). "The Cultural Industries" by David Hesmondhalgh represents a significant theoretical contribution to the evolution of cultural industries. The author emphasises that "under the influence of globalisation cultural industries are becoming some of the main drivers of cultural development, i.e. the main mediator in bringing elite art closer to those industries which communicate cultural content to more people" (Hesmondhalgh 2002). Hesmondhalgh defines cultural industries as industries "whose primary goal is to communicate with audience and to create content (meaning)" (Hesmondhalgh 2002: 15-16).

Since the concept of cultural industries, based on the narrowest possible definition of art and culture proved insufficient due to fast growing technology and new media, the term creative industries was introduced at the beginning of 1990s. The term "creative industries" was first used in 1994 in Australia in a policy document *Creative Nation* (Commonwealth Government, 1994). DCMS (Department for Culture, Media and Sport) Office for Creative Industries in Great Britain published the *Creative Industries Mapping* document which defines creative industries as "those industries which have their origin in individual creativity, skills and talents, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property"³. Jaka Primorac believes that "a lot of research focused too much on the analysis of the economic side and commercial benefit which follows from the evolution of cultural/creative industries" (Primorac 2010: 48). UNESCO defines cultural industries as "those industries which generate tangible and intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning" (UNESCO 2006)⁴. DCMS recognizes thirteen cultural and creative sectors: advertising and marketing, architecture, art and antiques, crafts, design, fashion, film and video, music, performing arts, publishing, software, TV and radio, video and computer games (Creative Industries Fact File 2001).

At the level of EU policies cultural and creative industries have been recognized as one of the main drivers of social and territorial cohesion, creativity and innovation, which have a positive spill-over effect on economy and society as a whole⁵. In addition to being drivers of cultural diversity in Europe, creative and cultural industries are one of the most dynamic economic sectors in the EU (Studio EY 2014). The fact that cultural and creative industries directly and indirectly employ about 7 million people,

3 More on the development of this concept in the UK: http://www.culture.gov.uk/what_we_do/Creative_industries/ (visited on 23rd May 2018).

4 More information on website: UNESCO, *Backgrounder on Cultural Industries*, <http://www.unesco.org/new/en/culture/themes/creativity/creative-industries/> (visited 23rd May 2018).

5 More information on website: Europe 2020 Strategy, available at http://ec.europa.eu/europe2020/index_en.htm; full text of Europe 2020 Strategy is available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=COM:2010:2020:FIN:EN:PDF> (visited on 23rd May 2018).

i.e. 3.3% of working citizens in the EU, and the fact that they account for 4.2% of GDP testify to the importance of cultural and creative industries (Studio EY 2014). In 2010 the European Union adopted a Green Paper- Unlocking the potential of cultural and creative industries (ICOM 2010) with the aim of encouraging discussion around the creation of an environment which would stimulate growth of cultural and creative industries⁶. In this document overall cultural sector is examined as "creative and cultural industries", but the document distinguishes terminologically cultural and creative industries. Cultural industries are defined as "industries producing and distributing goods or services which have a specific attribute, purpose or use, and which embody or convey cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts and cultural heritage - including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press."⁷ Creative industries are those "industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, graphic design, fashion design and advertising."⁸

Creative and cultural industries are nowadays studied in the context of growth and influence culture can have on growth of economy, tourism, urban design, and society in general. At the end of 2012 the European Commission proposed a new program for culture and media which covers the period 2014 - 2020 called *Creative Europe (Creative Europe 2014-2020)*.⁹

"The changes in cultural and creative industries interpretation perspectives correspond to economic, political and socio-cultural changes which marked western world in the last few decades, and which pertain to post-industrial, postmodern characteristics of society based on the development of new technologies and communication" (Jelinčić and Žuvela 2013).

Considering that the term cultural and creative industries is relatively new in Croatia, research regarding characteristics and trends in these industries is scarce, as is their contribution to economy and society. The first research on national level was conducted in 2017 by the State Intellectual Property Office of the Republic of Croatia and the World Intellectual Property Organization and it was entitled "The Economic Impact of

6 More on:https://ec.europa.eu/research/innovation-union/pdf/innovation-union-communication_en.pdf (visited on 23rd May 2018).

7 More on:https://ec.europa.eu/research/innovation-union/pdf/innovation-union-communication_en.pdf (visited on 23rd May 2018).

8 The same.

9 Creative Europe replaced Culture Programme 2007-2013 which aimed at strengthening artists' and their artworks mobility, and promoting intercultural dialogue. Creative Europe 2014-2020 is a seven-year programme intended for cultural and audiovisual sector divided into two separate sub-programs - Culture and MEDIA. The program's overall objects are encouraging the preservation and promotion of European cultural and language diversity and strengthening competitiveness in cultural and creative sector, with the goal of promoting smart and sustainable growth. Specific goals include providing support for creative and cultural industries capacities in transnational collaboration, promoting transnational mobility in cultural and creative industries, attracting new audiences, facilitating access to creative and cultural outputs in the European Union with special emphasis on children, youth and excluded groups of citizens.

More on website: <http://ec.europa.eu/programmes/creative-europe/> (visited on 23rd May 2018).

Intellectual Property Based Activities on the Croatian Economy". A study entitled "The Culture of Forgetting" is especially important because it brings to the fore the problem of a systematic theoretical, methodological and empirical approach to cultural/creative industries, and analyses cultural industrialization as a global phenomenon and local practice in Croatia in the context of Croatia's regional position in Southeastern Europe (Švob-Đokić, Primorac, Jurin, 2008). When it comes to research in cultural studies Jaka Primorac's thesis entitled "Changes in Structure of Work in the Creative Economy: Culture, Transition and Creative Class" (Primorac 2010) is extremely important - the author investigated work in the creative economy and cultural and creative industries.

The strategic development of the City of Zagreb through culture, i.e. through cultural and creative industries, was deliberated upon from 2004 to 2006 within the City of Zagreb Office for Culture project "Organisational Development and Strategic Planning in Cultural Institutions and Organisations in the City of Zagreb" (Dragojević and Žiljak 2008). Within this project cultural and creative organisations are mentioned as the last item in a list of goals set by cultural politics. The first research conducted on local development of cultural and creative industries by the Institute for Development and International Relations (IRMO) resulted in a study entitled "Zagreb as a Cultural Product: Study of the City Development Potential Through Cultural/Creative Institutions" (Jelinčić and Žuvela 2010). "Research was conducted in 2010 with the aim of identifying the potential in cultural and creative industries in Zagreb to generate profit and to make Zagreb recognizable in wider international environment." The second research was based on the findings from the first research and this was used as a basis for "Action Plan for Stimulating the Development of Zagreb's Cultural/Creative Industries" (Jelinčić and Žuvela 2010) in 2012. "This project called for additional research with the aim of evaluating market for cultural and creative institutions (Jelinčić and Žuvela 2013). When it comes to regions and cultural and creative industries in Croatia, Zagreb occupies the central place (Švob-Đokić et al. 2008: 99). "According to the Croatian Chamber of Economy (Švob-Đokić et al. 2008: 100) and professionals, 98% of Croatian cultural and creative industries is located in Zagreb" (Jelinčić and Žuvela 2013).

A team of experts at the Faculty of Economics and Business in Zagreb carried out a study *Mapping Creative and Cultural Industries* at the request of the Croatian Cluster of Competitiveness of Creative and Cultural Industries in 2015 (Rašić Bakarić, Bačić, Božić 2015). The cluster's main objectives include providing stronger support for research and development activities, innovation, experimentation and entrepreneurship in the creative and cultural industries, and to improving access to funding and human resource development. They believe this will allow the strengthening of institutional and infrastructural support in the development of creative and cultural industries and accelerate the spill-over effects of creative and cultural industries to other industries and societies as a whole. The Croatian Cluster of Competitiveness of Creative and Cultural Industries started working on Creative and Cultural Industries National Strategy in 2016. Creative and cultural industries are one of the most perspective branches of economy, and promoting their growth and development has become one of priorities in Croatian cultural policy.

THEORETICAL STARTING POINTS AND RESEARCH FRAMEWORK IN *CREAPOLIS* PROJECT

Many European countries and cities developed guidelines on both national and European level in order to stimulate and develop this new cultural economic sector. Scientists demonstrated on an international level the way in which the cultural economic sector represents a specific organisation and spatial characteristics. Caves emphasised that "the relative importance of aesthetic and symbolic value of outputs of cultural and creative industries can cause problems" (Caves 2000: 16). He thinks the reason for this is that output generation in this sector organised itself into networks in which small enterprises dominate and which are often spatially connected in specific parts of town or city. The strength of such clusters lies in the fact that they can increase with time and this can make them even more efficient and innovative within their organisations¹⁰. Scott, who investigated cultural economy of cities, believes that in some European cities clusters have a long history and he thinks that they can contribute to city "branding" (Scott 2000). Scientists at the Universities of Amsterdam and Utrecht in the Netherlands cultural and creative industries had an important role in the past in these cities and continue to do so. Thereby it is extremely important to distinguish between various industries and their characteristics over time in a given space¹¹.

Literature points to four basic models of creative industries which experts use to present structural characteristics of creative industries in a systematic way. Each model is based on specific assumptions about the purpose and the way creative/cultural industries function and each model has its own classification system:

1. British DCMS model is based on activities which require creativity, skill and talents and have a potential for growth and job creation (DCMS 2001).
2. Symbolic texts model is a typical model of the approach of cultural industries based on industrial production and dissemination of symbolic texts (Hesmondhalgh 2002).
3. Concentric circles model is based on the assumption that creative ideas originate in a core creative circle formed by the creative arts in the form of text, sound or image and that they then diffuse outwards and move out of the core. They diffuse via layers or "concentric circles" in which the amount of creative content decreases

10 "The Croatian Cluster of Competitiveness of Creative and Cultural Industries - HKKKKI" was founded at the initiative of the Ministry of Economy. The Cluster is set up as a triple coil within which economy, public administration and scientific and research sector intertwine. Even HKKKKI's internal organization reflects its function of a mediator who strives to establish communication and cooperation among sectors and to connect representatives of industries, government institutions and academic and scientific institutions. Cluster is further divided into 12 sectors based on the activity: architecture; audio-visual arts-film, video; heritage - museums, libraries, archives; design - fashion design, graphic design, interior design, product design; music, performing arts - theatre, ballet, dance; books, publishing industry; media - TV, radio, print media and web; advertising and market communication; applied arts - glass, ceramics, jewelry, and other applied arts and crafts; computer games, new media; visual arts - painting, sculpting, graphics, photography, new media. Information taken from: <http://hkkkki.eu> (visited on 23rd May 2018).

11 See Rasterhoff, 2011.

and the amount of commercial content increases as they move away from the core (Throsby 2001).

4. WIPO copyright model is based on industries involved directly or indirectly in the creation, manufacture, production, broadcast and distribution of copyrighted works (WIPO 2003) (Raščić Bakarić, Bačić, Božić 2015: 25).

We considered concentric circles model an important theoretical starting point for research in the project. In this model creative and cultural industries are depicted at the core of creative arts, as the origin of ideas. The two circles that follow illustrate the way in which creative ideas diffuse and influence the emergence of creative industries the expansion of which generates various outputs through various activities. (Fig. 1)

According to this definition, the first two circles mostly represent culture and the third circle groups together industries and activities which use culture as added value for manufacturing industrial products. This was also one of the reasons why project partners decided to turn their attention to one of many typical cultural and creative industries (applied arts, fashion design, furniture design, cultural heritage when it comes to branding cities through tourism) which are important in all cities participating in this project and which are connected to cities' cultural heritage.

In addition to that, museum curators and scientists collaborated on the European level so as to apply these questions in their investigation of museum collections. Designers and artists were included in this process as representatives of cultural and creative industries in order to find out more about how they work, problems they are facing, and successful projects. This collaboration motivated several museums to buy their artwork and this will bring museums added value as they will reflect the urban creative society in different European cities.

All European cities which participated in this project (Amsterdam, Barcelona, Ljubljana, Helsinki, Volos, Zagreb) have a full-fledged population of workers in creative and cultural industries, and they have the reputation of cities with important creative and cultural industries in the past too. Each of these cities is actively involved in developing strategies which should strengthen cultural and creative industries, including cultural heritage. Some critics argue that instead the use of the concept of cultural/creative industry aims at finding simple solutions for society's deeper problems, however it creates new problems instead (such as gentrification¹² for example), according to Gill and Pratt (2008). Furthermore, during research we had to make note of the fact that "the usage of concepts of cultural and creative industries is not adequate for specific social contexts" (Ross 2007). In urban landscape European cultural and creative industries are an attractive and stimulating element. They play an important role in the change of urban landscape through innovation, new aesthetics creation, and in the development

12 Gentrification is most obvious when it comes to housing because it has a direct impact on changes in the structure of inhabitants in neighbourhoods where it takes place. Gentrification restructuring of residents happens when wealthy (more or less) groups of people, the so called gentrifiers, relocate to parts of cities which were previously neglected. They find older parts of cities extremely attractive and profit generating so by way of ownership or collaboration with various government institutions (depending on individual countries and the way this process unfolds) they invest and change these neighbourhoods aesthetically, urbanistically, and structurally.

of new trends. They can have a direct impact on tourism and city branding. The impact of creative and cultural industries is especially important in those parts of the cities in which they are active and in which special programs were designed which brought new life to that neighbourhood. New business models and initiatives are undertaken in those neighbourhoods, people get involved in these too and thus the community starts to change the neighbourhood making it much more lively. During the project numerous examples of reviving neighbourhoods were presented as well as projects conducted in many European cities. Workers in cultural and creative industries can contribute to social contributions, for example, they help to stimulate intercultural and intergenerational dialogue and can thus contribute to social cohesion in individual neighbourhoods by generating digital content in an interesting and attractive way. Civic museums occasionally buy contemporary artists' artworks for their collections (to a lesser extent than contemporary art museums); designers generate new museum styles and web sites, they experiment with artists and try to find new ways to prepare new exhibitions. For example, during "outreach" work artists help museums to connect with citizens. They interpreted museum exhibits or themes in a new way, in a way which was interesting and convenient for museum visitors.

RESEARCH METHODOLOGY

While working on the project *Creapolis* project partners investigated ways in which designers can interpret collections of objects or historic places to generate new output, for example they create new design and/or use new technologies such as virtual reality - VR and 3D modelling. The partners adopted an interdisciplinary approach to compare particular cultural and creative industries which have something to do with the usage of innovative re-usage and upgrade of cultural heritage in order to attract new and diverse audience, especially young audience (students, locals, and tourists), but also entrepreneurs, designers and teachers. One of project aims was to work with a new kind of users - people who do not visit museums. A recent study conducted in European museum showed that interpretation and learning by including users in activities relating to collections, and museum workshops, contact can be made with people who normally do not go to museums (Hooper-Greenhill 2007: 242). One of the methods used was an external and participatory program (*outreach work*). During *outreach* interest for museum contents is evoked in potential visitors and they are encouraged to collaborate with the museum. By working with those groups in the museum, but also outside of it, museum experts can include citizens in various museum activities which pertain to collections and exhibitions. The project aimed at motivating young people, and wider audience, to find pleasure in learning about and exploring cultural heritage in their cities. We have obviously had different experiences, however *outreach* method showed extremely useful in research and in making personal contact with the community. Furthermore, new ideas and concepts for attracting target groups had to be designed. The fact is that urban audience embraced new technology from early on, and it is only with new technology that we can develop new models of thinking and create interactions which will draw them to museums. For example, Helsinki City Museum is

using *outreach* as a method to inform potential users of the museum, its activities and future plans (Harju 2017: 138-147). They engaged the community in an innovative way when they designed a permanent exhibition entitled "Time Machine" in 2015. They used *outreach* method to tell citizens about their plans for a permanent exhibition and invited them to participate actively and create new contents. They paid particular attention to the target group, i.e. people who are interested in new technologies but who rarely or never visit museums. In order to get closer to their users and to get them involved in improving or creating new contents the Museum organised its first *Hackathon*¹³ for entire cultural sector in April 2017. They presented their Museum and invited the community to become involved. During the preparation of the permanent exhibition (2014) *Hackathon* was organised at the Museum to come up with new contents for the "Time Machine", i.e. virtual reality (VR) in permanent exhibition. The project proved to be a great success as some individuals chose photos from the Museum's rich holdings and helped the Museum choose and create new contents, and others brought their own photos and videos to the Museum and told interesting stories about their community in the past and today. Within this project a video was filmed about life in Helsinki as seen from the wheels of a skateboard in collaboration with the community. This video helps interpret and connect Helsinki from the past with its present. It was screened in one part of the exhibition. This is a great example of how a museum can be famous in the community within which it works. These projects motivated the locals to actively collaborate; after the new permanent exhibition was opened various groups of citizens approached the Museum with new project ideas.

Amsterdam Museum took part at the Design and Craft Festival in Amsterdam¹⁴ organised in October 2016. Conservator-restorers presented their recent work and gave talks on furniture conservation and restoration, and invited the audience to visit the museum to learn more about this in museum workshops.

The museum curator told visitors about the Furniture Collection, a conservator-restorer talked about conservation procedures, and in the end the visitors participated in workshops in which they learned how to restore furniture. The visitors were actively engaged for several months so the object they learned about and came into contact with gained a new meaning which was connected to some of their identities. The Museum believes that this kind of collaboration and the community's active participation will offer visitors a real experience and encourage them to visit for various meetings because engagement will lead to understanding, and understanding will lead to tolerance. The only way to fight hatred and violence towards members of other cultures is to teach people how to be tolerant.

In museums in which audience is a co-author in the preparation of a new exhibition new perspectives are possible for old stories. Museums can use its collections to tell

13 Hackathon, term coined from two words "hack" and "marathon," is a fun 48-hour long programming marathon and an innovative opportunity for participants to show their creativity, skill and resourcefulness to create new user contents.

14 The Museum participated in *Ambacht in Beeld Festival*. For more information go to: <http://ambachtinbeeldfestival.nl/programma-2016/> (visited on 22nd May 2018).

various stories and the re-interpretation of museum objects opens up possibilities for the creation of new stories which will present the past in a new way and allow modern audience to understand. Active process of interpretation means that by using objects, events, and visual aids visitors can find materials which will help them create their own personal stories for their personal needs (Hooper-Greenhill 2007: 240).

Another example from Amsterdam is that museum employees discarded a large amount of items which were the same and items which were not well preserved from their Lace Collection and invited artists to come up with new objects. The Museum then organised an exhibition by students and designers entitled *Inside Lace and Design*¹⁵ in which museum items which were written off were used in a completely new, modern way. After the exhibition the Museum bought artworks for their collection. Museum of Amsterdam's participation in Modemuse project is especially important. This project was designed in collaboration with the Fashion Museum Antwerp. An online platform was developed which enables users to participate and which is constantly developed and added to. The users can explore collections, they can comment on the objects or add information about objects, stories and photos.

The Slovene Ethnographic Museum put up an exhibition entitled *InterLACEd* in 2016-2017 in which numerous fashion designers and traditional lace makers interpreted lace in a new and modern way.

A museum can inspire, educate, inform; promote creativity; expand horizons, and show people new worldviews which will inspire them to discuss how museums contribute to social cohesion. The Museum of Volos City and LECAD, the Department of Architecture at the University of Thessaly, designed a project in collaboration with the local community who brought items and photos and shared their stories.

DeMuCIV *Designing the Museum of City of Volos* - included a research program with a multimedia database which brought together - oral history, storytelling, an interactive map of the city, video walk, 3D model of Volos in middle ages.¹⁶

A step further was made on the basis of this experience by employing "video walk" method as a method used in visual anthropology, and it basically means recording one's daily itinerary, routes along city streets created by citizens themselves. The routes were filmed by a professional. Along the route the citizens told their memories of certain places and people they met on individual routes in the past and described what they looked like then. With this method it is possible to record stories, sounds, and to create alternative cartography of cities which cannot be found on regular maps. In all of this *outreach* program was of utmost importance because it got citizens of all ages involved.

15 For more information go to: <https://www.modemuze.nl/themas/zaans-stikwerk> (visited on 22nd May 2018).
For more information go to: <https://www.modemuze.nl/>(visited on 22nd May 2018).

16 Giorgos Papakonstantinou, Polytechnic School of the University of Thessaly, Greece, Department of Architecture, Laboratory of Environmental Communication and Audiovisual Documentation
<http://www.arch.uth.gr/en/index> - AMPHIBIA – post-industrial design project (visited on 21st May 2018).

In 2013 Barcelona History Museum (MUHBA) began developing an innovative digital guide through the famous Park Guëll designed by Gaudi.¹⁷ The project was realized in cooperation with Gracmon Group, University of Barcelona and the City of Barcelona. They used various formats made of 3D elements, various applications, and organised tour guides for citizens. This project is constantly built on based on citizens' needs.

Learning about new methods can be implemented in museum practice in which collaboration with colleagues from similar institutions in various cities makes new projects and experience sharing possible.

THE EXCHANGE OF EXPERIENCE AND EXAMPLES OF GOOD PRACTICE

During this project three two-day theme project meetings were held in Amsterdam, Zagreb and Volos (2016-2017).¹⁸ Each meeting focused on the theme which was important for local project development. At the meeting in Amsterdam (April 2016) participants talked about specific cultural and creative industries in specific European cities targeted by local project activities. Representatives of cultural and creative industries also participated in the meeting and talked about the importance of copyright protection and network applications protection.¹⁹

In September 2016 the partner meeting was held in Zagreb and partners talked about the successful collaboration between representatives of cultural and creative industries and museums and faculties of design.²⁰ Collaboration was set up with students of the Faculty of Forestry - furniture and wood design stream, supervised by Professor Danijela Domljan, Ph.D., who presented an exhibition for which they drew inspiration from Furniture Collection at the Ethnographic Museum in Zagreb and designed new outputs. Ksenija Jurinec, a product designer, presented her outputs for which she drew inspiration from the collections at the Ethnographic Museum in Zagreb.²¹ In addition to these, "Croatian Design Week" was presented, as well as a designers' exhibition at

17 For more information go to: <http://www.gida.es/du/work-in-progress/proyecto/d/park-guell-guia-oficial-de-lazona-monumental/> (visited on 21st May 2018).

18 Eight to ten project partners participated in each meeting as well as ten representatives of cultural and creative industries.

19 The meeting was organised by René Kistemaker from Amsterdam Museum to discuss working meetings, common methodology, and common findings with project partners. The following institutions were present at the meeting: Amsterdam Museum, the Ethnographic Museum in Zagreb, City Museum Barcelona, Museum of the City of Volos, Faculty of Design Sciences Antwerp, Faculty of Creative Industries Rome, Faculty of Design Thessaloniki, Department of Furniture and Wood Design at the Faculty of Forestry Zagreb, Faculty of Humanities Utrecht.

For more information on copyright protection of GLAM data project go to: (<https://openglam.org/>) (visited on 03rd March 2018).

20 The meeting was organised by Zvezdana Antoš, Ph.D., from the Ethnographic Museum in Zagreb. The following institutions were present at the meeting: the Ethnographic Museum in Zagreb, Amsterdam Museum, Museum of the City of Volos, City Museum Barcelona, Faculty of Design Thessaloniki, Department of Furniture and Wood Design at the Faculty of Forestry Zagreb, the Museum of Arts and Crafts in Zagreb, Croatian Designers' Association, Ksenija Jurinec, "Design District" Project.

21 For more information go to: <http://www.ksenijajurinec.hr/> (visited on 03rd March 2018).

the Museum of Arts and Crafts in Zagreb, and Croatian Designers' Association - HDD and "Design District Zagreb" project.²²

The meeting in Volos was held in June 2017 and participants discussed the use of new technologies in the re-interpretation of museum collections and historical sites. Interesting projects conducted by the Museum of the City of Volos were presented which were based on landscape digitalization in cooperation with the locals and scientists at the Faculty of Design in Thessaloniki.

In the meeting the partners presented examples of good practice, they discussed problems and the possibilities of improvement and generation of new ideas in collaboration with representatives of cultural and creative industries, and with wider audience for which outputs are intended for. In each of the meetings a trip was organised to neighbourhoods which were revived by the representatives of cultural and creative industries in which they actively participated and talked about their own problems and challenges they were facing. After a preliminary introduction into given topic, and after intense working meetings in Amsterdam and Zagreb, project partners decided to abandon research regarding population employed in cultural and creative industries in individual neighbourhoods.

This project enabled reciprocal acquisition of new work methods and their implementation in museums in the near future. For example, we were able to find out more about the use of multimedia applications and conveying users' opinion into practice based on the example of good practice from Amsterdam, we could learn about the use of 3D modelling in the re-interpretation of historical heritage from the example of good practice in Barcelona, based on good practice from Helsinki we could learn about developing new multimedia contents co-created by the locals, and from Volos we were able to find out more about "video walk" method in making movies in cooperation with the locals. The example of good practice in Ljubljana taught us how to get artists involved into exhibition preparation and into the re-interpretation of museum objects. By exchanging experiences some museums, for example the Ethnographic Museum in Zagreb, developed a new methodology based on active engagement of citizens in co-creation and new solutions design, without risking investing too much money.

22 Marko Golub, HDD (Croatian Designer's Association) presented a project entitled *The Exhibition of Croatian Design 2016 by Members of HDD*, exhibition program at HDD gallery, and accompanying events at D-Day design week 2016 in Zagreb. For more information go to: <http://dizajn.hr/blog/category/izlozba/> (visited 20th April 2018) <http://dizajn.hr/blog/dan-d-2016-otvoreni-dizajn/> (visited on 20th April 2018).
Ksenija Jurinec and Koraljka Vlajo presented a project entitled "Design District in Zagreb." For more information go to: <http://designdistrict.hr/hrvatski-o-projektu/> (visited on 23th May 2018).
Koraljka Vlajo, a senior curator at the Museum of Arts and Crafts, presented "Thoughtful Design", a graphic design and product design collection at the Museum of Arts and Crafts.
For more information go to: <http://dizajn.hr/blog/koraljka-vlajo-kako-napraviti-izlozbu-a-da-kontekst-ne-pojede-atora/> (visited on 23th May 2018).

HERITAGE AS A SOURCE OF INSPIRATION FOR DESIGNERS - PROJECT ACTIVITIES BY THE ETHNOGRAPHIC MUSEUM IN ZAGREB

Project activities in Zagreb took place within regular museum activity in cooperation with students and professors at the Faculty of Design and designers. The creative partnership with faculties of design contributed to better educational application, and to project's added value. Workshops were held by professional designers in cooperation with faculty staff who drew inspiration from cultural heritage and developed various creative activities co-created with their students. These workshops promoted sustainable design which is based on cultural heritage stored at museums. Artists' and students' artworks were displayed for the widest audience possible in exhibitions and on the museum's web platform.

Within project activities the Ethnographic Museum in Zagreb focused special attention on the target group, i.e. the youth (+17-25) who do not visit museums. Cooperation was established with the students at the Faculty of Forestry - furniture and wood design stream, i.e. with Professor Danijela Domljan, Ph.D., and with the students at the Faculty of Textile Technology - fashion design, Paulina Jazvić, Ph.D., and Ivana Mrčela, MA and assistant professor, and with the members of creative industries - Ksenija Jurinec, product designer, Lidija Fištrek, Master of Science in fashion and design theory and a lecturer at VERN, as well as with students at Trade School for Personal Services - beautician and hairdresser department and their teachers Vlasta Krivec, Zdenka Mihelj and Martina Kantolić. As the project leader I presented the conceptual design for the research at the project meeting in Amsterdam in May 2016, and I organized the meeting held in Zagreb in September 2016. The representatives of cultural and creative industries were invited to the meeting, and I presented research findings and project activities at the project meeting in Volos in 2017.

The research was conducted in two phases: in the first phase I collaborated with furniture designers and students at the Faculty of Forestry in Zagreb and we presented our findings (by exhibiting artworks and presenting the designers) at the project meeting in Zagreb in September 2016; in the second phase I worked with fashion designers and students of fashion design, and students from the Trade School for Personal Services (beauticians and hairdressers), and we presented our findings (in an exhibition entitled *How the Mask Changes You*, a fashion show and sketches and designers' models²³) at the final project conference in Volos in June 2017. In the first phase of the project I conducted research and contacted institutions and designers, and continued a long-standing cooperation with the Faculty of Forestry in Zagreb, as well as with furniture designers²⁴. During *outreach* program ten students of furniture design got involved in

23 For more information go to: http://www.emz.hr/Izlo%C5%BEbe/Kako%20te%20mijenja%20maska%20Pokladni%20obi%C4%8Daji%20ma%C4%8Dkara%20iz%20Gljeva,%20okolice%20Sinja_8965 (visited on 20th April 2018).

24 In 1998 an exhibition was put up at the Ethnographic Museum in Zagreb entitled "Furniture in Croatia" (the author is Zvezdana Antoš, Ph.D.) in which objects by a "Group of Designers" were displayed. The designers drew inspiration from traditional furniture, and they made new objects from new environmentally friendly materials in a contemporary format. Some designers drew inspiration from the Furniture Collection at the Ethnographic

the project and they designed new objects by drawing inspiration from objects in the Furniture Collection at the Ethnographic Museum in Zagreb. The best artworks were displayed at the Museum, and the students presented them at the project conference in Zagreb. I gave furniture design students a guided tour through museum collections kept at the depot and gave them a detailed account of the history, construction and artistic value of furniture in Croatia. After that the students and their supervisor, Danijela Domljan, Ph.D., worked on their project assignment - designing furniture.

Fifty-six students of fashion design participated in the second phase of the project, as well as 14 students from the Trade School for Personal Services, who all helped re-interpret a museum object, a carnival figure *Dida* from the surroundings of Sinj which was displayed in "How the Mask Changes You"²⁵ exhibition at the museum. An interdisciplinary approach was of utmost importance in this project. I personally gave a tour for students in which I explained in great detail a carnival custom of *Dida* and special features in their clothes which are made of colorful strips of fabric. The fashion designer who designed *Dida* clothes told them about her experience in the part of the exhibition entitled *Put on the Suit and Become a Dida* (the interactive part of the exhibition) and how she moved from the idea to realization. The students at the Faculty of Textile Technology worked individually with supervisors from their Faculty in order to create sketches and drawings first and then models inspired by strips and *Dida* costumes.

After they visited the museums and became acquainted with using strips to create traditional hairstyles and with the carnival costume *Dida* the students from the Trade School for Personal Services in Zagreb (beauticians and hairdressers) worked in groups to create an array of fashionable hairstyles and makeup in photographs and to draw new hair and makeup styles whereby they will use strips. The method employed whereby the fashion designer and trade teacher work closely together with the museum advisor at the Ethnographic Museum in Zagreb provided an opportunity for students to display their artwork and publicly present it at the Museum's Fashion Show and Model and Drawing Exhibition and again in December 2017 at the exhibition entitled *How the Mask Changes You* at the Sinjska Alka Museum in Sinj. The students gained experience in co-creation, learned how it feels to participate at a Fashion Show and were faced with a part of job which is tightly related to their future profession. Furthermore, they could learn about interdisciplinarity and the necessary cooperation between various professions.

This project proves that interdisciplinarity is the best way for establishing active communication and collaboration with the youth, whereby they are invited to co-create. External associate staff played an important role in the project. They are the ones who have innovative ideas which often lead to successful projects. Students from the Department of Ethnology and Cultural Anthropology attended the Fashion Show. I, as the project leader, explained to them that tradition can be an unlimited source of inspiration and a source for creating new designs. Erasmus students from 12 countries who study

Museum in Zagreb.

25 The exhibition "How the Mask Changes You, Carnival Customs of the Masquerade Participants from Gljevec near Sinj" was on display at the Ethnographic Museum in Zagreb from 7th February to 3rd April 2017.

at VERN also came and they gained an understanding of not only event organisation, but also of a part of Croatian cultural heritage and its re-interpretation in clothes, hair and cosmetics. Besides them, three hundred visitors came to the Fashion Show, most of whom were young people and middle-aged people. Thus, the Ethnographic Museum attracted a new kind of audience which showed an interest for contemporary topics which are a part of urban culture.

We gained invaluable experience working on this project, in which we invited people to events using only *Facebook*. This is the best indicator of the fact that museums can make excellent contact with the community using social media. These contacts will help them collect objects and stories for museum collections.

One of the goals in all the examples we have seen was to attract a new kind of audience by engaging various communities, i.e. all members of society in their work. Setting up contacts with specific groups and individuals and their participation in museum activities would not be possible without a team of experts which will work on multidisciplinary projects. This also implies efficient project management. When setting up activities and inviting audience to participate it is of utmost importance to have a multidisciplinary team made up of a curator, marketing expert, professional cameraman and photographer, whereby each member will be assigned a specific task. For example, the marketing expert will design an advertisement which will inspire the community to participate in the research, and the marketing expert will inform the community on how the research is going, further steps that will be undertaken, etc. This person will also publish findings in the local media²⁶. If all of the above is met, this kind of work will be met by great success.

CONCLUSION: FUTURE PLANS AND PROJECT SUSTAINABILITY

Creapolis project focused on the presentation of museum collections and cultural heritage in a new way which included the participation of a wide audience, especially the youth across Europe, with a view of specific cultures and creative industries. We, project leaders, wanted to broaden and implement new methodologies and the examples of good practice in as many museums as possible in partner countries and beyond. This project is a good example of engaging visitors, the locals and wider community in the promotion of cultural heritage as a source of inspiration for contemporary creativity. It is also a good example of innovative approaches to establishing communication with museum collections and to strengthening the museums' interaction with other cultural and creative sectors. By participating in this project the Ethnographic Museum in Zagreb took part in bringing museum contents closer to the target group by way of formal and informal learning methods.

26 The outcomes of working with students garnered media attention and were reported by the Croatian Television, Good Morning, Croatia, Student TV Alter Ego which broadcast interviews. Zvezdana Antoš also presented the outcomes in an interview with Oka Ričko, the editor of Art Culture program, in an episode which focused on Museums and Innovation, on HRT 3 channel.

It is precisely because of current themes and problems in contemporary societies and communities and because of contemporary museology that this project continued until 2018 through various kinds of international and inter-institutional collaboration. International cooperation realized through interdisciplinary projects enables the implementation of new research methods in the preparation of exhibitions or in working with museum audience.

The project will have a lasting effect and continue to be sustainable even after realization, because our plan is to continue developing the findings from this research, and we will enable the participants (especially those who are young) to participate in the creation of a new permanent exhibition at the Ethnographic Museum in an innovative way, and it will allow them to gain new skills and creativity. By involving the youth and the citizens in museum projects we are teaching them to grasp ethnographic heritage and its importance for the local community because we offer an alternative to other kinds of extracurricular activities, as well as innovative and contemporary ways of learning.

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