MUSEUMS AND CREATIVE INDUSTRIES: MAPPING COOPERATION

Creative Toolkit

CONTENTS

PART I

MAPPING COOPERATION

A — CONTEXT — 03

B — CREATIVE INDUSTRIES AND MUSEUMS ON WHY TO COOPERATE — 06

C — The opinion of creative industries — 13

The opinion of museums

PART II

PILOT EXAMINATION AND TEST PHASE OF THE METHODOLOGY

D — INTRODUCTION — 16

ANNEX

E — QUANTITATIVE SURVEY OF MUSEUMS: AUDIENCE, COLLECTION, COOPERATION — 19

F — METHODOLOGY OF MAPPING COOPERATION — 24

G — PROFILES OF THE MUSEUMS — 26

H — RESEARCH CONCLUSIONS — 29

I — RECOMMENDATIONS

PART I

MAPPING COOPERATION

A

CONTEXT

Why?

The think tank 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 most successful examples of cooperation between museums and creative industries in Latvia. In 2015 we began developing the methodology for recording the added value of synergy 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.

This study will provide a glimpse into what is already happening in terms of creative utilising of museum collections and spaces for producing services and products with high added value, and point to the rich opportunities cooperation between cultural and creative sectors can bring in years to come.

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.

Briefly on Topical Issues

Conversation with the Minister of Culture DACE MELBĀRDE

Within the project, the think tank Creative Museum interviewed Dace Melbārde, the Minister of Culture of the Republic of Latvia, to find out her opinion on the potential, opportunities, and challenges of cooperation between museums and creative industries.

What is your vision on the cooperation between museums and creative industries and its role in the context of Creative Europe and Creative Latvia?

As the definition of creative industries themselves is rather varied, it is difficult to define anything that has to do with creative industries. It is probably one of the most inconsistent terms of cultural, and in this case also economic, policy. That is also one of the reasons why it has not been laid down anywhere. The question of what is and what isn't a creative industry has to be considered completely individually in each country. The same goes for the question as to how museums fit within the context of creative industries.

In Latvia museums definitely participate in building a joint environment for creative industries and creative economy. There are museums that are creative industries themselves and can yield a return on the investment, such as Rundāle Palace Museum or Turaida Museum Reserve, which earn more than they have received in state subsidies. They yield and even exceed a return on them. Then there are some private museums that operate on the principles of creative entrepreneurship. Some are successful and others less so.

Companies are also creating something similar to museums to be used as marketing tools. The line between museums and creative industries is relative.

However, most museums in Latvia perform the so-called resource function for the creative industries. The resource function can manifest itself in many different ways, with the first being the classical creation of products and services on the basis of museums' subject matter and collections. I have to say that the museums have been very successful in this respect, and the biggest value of the product or service is its intangible aspect. This depends, of course, on how each museum is able to build a story on its collection and specific niche, as in this case it is the story that people pay for. A mug with a picture of a woman will be priced completely differently than a mug with a picture of the Mona Lisa on it. It is about turning these intangible values and symbols into creative products that have both the economic value and the symbolic, or intangible, value. Because of that, the story behind the product collection has to be carefully planned out during its development. At the same time, exhibition production, for instance, is also a sort of cooperation product with added value.

While mapping the cooperation we discovered that museums in Latvia are unaware of their contribution or cooperation opportunities with creative industries and don't fully understand what creative industries are or their relation to cultural heritage. How could this cooperation be promoted?

Yes, that is another aspect and the next thing I'd like to mention with respect to excellent cooperation between museums and creative industry agents: architects, designers, set designers, music experts, etc. **It's a pleasure to see more 21st century museums, which make extensive use of the digital format and are oriented towards various target audiences.**

Of course, in order to create such content, it is necessary to engage professional and experienced partners. **Clearly, it is through partnership that we can find 21st century museum solutions and, with that, potentially attract larger audiences, increase attendance, and at the same time make sure that the museum's message efficiently reaches the audience.** It is good that interactive programmes increasingly aid in attracting children, and museums become creative worlds where they can play instead of being afraid to make a sound.

It is largely a question of education and training, as well as of museums' internal networking.

The entire European economy is on the way to so-called smart growth, which is based on innovation and creation. There is a reason why service design is currently one of the developing trends in Europe, and we have a chance to think about how we could make attending and being in a museum more interesting and exciting.

18 December 2014

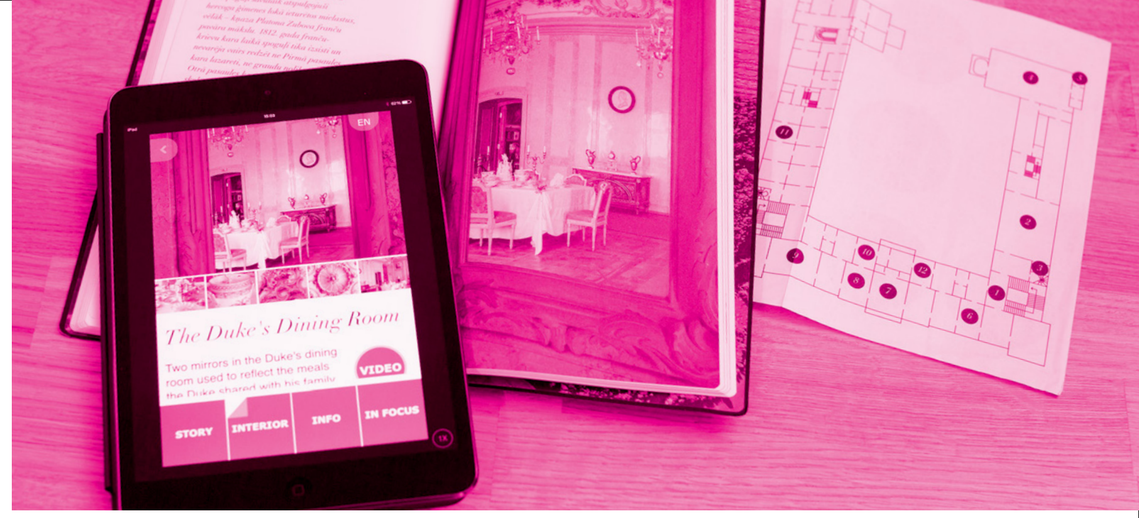
B

CREATIVE INDUSTRIES AND MUSEUMS ON WHY TO COOPERATE

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.



RAIVIS SĪMANSONS

Think tank Creative Museum
Planner 2015 and Mob App
inspired by
Rundāle Palace Museum

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.

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.

AĻONA BAUSKA

Design brand Qoo Qoo
Fashion collection
inspired by the collection of the
Museum of Decorative Arts
and Design

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.

Added value

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

Challenges

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

Why a museum?

The brand Miesai 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.

MADARA KRIEVIŅA

Brand Miesai
Porcelain plate,
inspired by works
of designer Ansis Cīrulis
at the collection of
the Museum of Decorative
Arts and Design

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

Design company H2E

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.

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.

OSKARS CIRSIS

Digital agency Wrong
Digital game for
the exhibition 1914

Why a museum?

We like to create digital products and help visitors to find the information they're looking for in an interactive way, thus adding to the experience the museum visitor will take away with them.

Added value

Creating a product which clearly demonstrates a contribution and the benefit it gives to museum visitors. When it comes to museum visits, the digital environment is a great addition.

Challenges

Translating the seemingly boring museum texts and making them enjoyable and readable.

LAILA BAUMANE AND DAINA VĪTOLIŅA

LNMA Brand fund
Museum souvenirs
inspired by collection of the
Latvian National Museum of Art

Why a museum?

A museum is an inexhaustible resource. Presented in the form of souvenirs, the visitors will not only see it in a different light, but also take it home with them.

Added value

A designer is often the key player in the chain between a museum as a repository and a visitor as a consumer, who views the exhibition and afterwards sees the same work transformed to another level – a new product with its own added value.

Challenges

Taking the unique object and transferring it on a mug, coaster or magnet, to a certain extent preserving the value of the original. It is a real challenge every single time.

C

CREATIVE INDUSTRIES AND MUSEUMS ON WHY TO COOPERATE

The opinion of museums

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

Cooperation with creative industries promotes the variety of the museum's products, which, in return, can improve the museum's recognition:

an opportunity to step outside the traditional mindset and the museum's self-perception;

it highlights and promotes the museum's values.

What is the added value of this kind of cooperation?

New cooperation opportunities by expanding the often insufficient human resources in museums:

improves the overall image of the museum;

demonstrates that a museum, with its image and values of the collection, is an object of interest for creative industries.

ZANE BALČUS

Director
Riga Film Museum

What are the challenges of cooperation?

Communication:

to speak a language that is clear to both parties, making sure that the result is at least nearly as good as the expected;

to persuade the museum that the cooperation can be advantageous to it.

LOLITA TOMSONE

Director
Žanis Lipke Memorial

What is the added value of this kind of cooperation?

This type of cooperation gives the museum an opportunity to maintain constant development and change, as well as to find reliable cooperation partners for future projects, especially long-term ones.

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

On one side, cooperation with creative industries can make a visit to the museum more exciting and engaging, thus catering to the customer with an abundance of means of expression and a variety of media. On the other side, it helps to expand the museum's activity beyond its walls by engaging new people in the work team and expanding the network of the museum's "friends".

What are the challenges of cooperation?

The biggest challenge for a museum is to change the surrounding environment. The memorial signs by designer Laima Laizāne near houses where Jews were hidden not only put a historical label on them and changed their usual ambience, but also advertised the museum in the urban environment.

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

It is important for a museum to be an active participant in the current processes, to have an active dialogue with the world and the visitor.

KRISTA JANSONE

Head of Education and Marketing
Kuldīga District Museum

What are the challenges of cooperation?

The challenge of any cooperation is related to people: to find the right cooperation partners, agree upon mutually beneficial terms and discuss the process leading up to it.

What is the added value of this kind of cooperation?

Cooperation between museums and creative industries presents opportunities for new products and / or services not only with a high material value but also, if I may say so, added spiritual value, which helps communicate the objects of the collection and the intangible cultural heritage through new interpretations. Cooperation with creative industries can teach new, more dynamic work organisation and implementation methods and bring inspiration for further work.

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

It opens up many new opportunities:

promoting innovations and creativity: by changing up the museum's offerings and giving it a new dimension with fresh, new perspectives and interpretations of the museum's collection;

new audiences: by engaging authorities, personalities and brands of various sectors the audience will grow and the public image of the museum will change;

the economy of resources for a more quality result: by attracting new manufacturers of the museum's products, the museum can save resources, gain new, professional experience and improve results;

increasing the influence of museums and stimulating public development: cooperation with creative industries promotes public involvement and co-responsibility in shaping the cultural offer and proves the potential of museums and cultural heritage in promoting economic growth, quality of life and a sustainable society.

What are the challenges of cooperation?

There is always the risk of choosing a new cooperation partner, and sometimes there are certain bureaucratic and institutional obstacles and a lack of resources.

What is the added value of this kind of cooperation?

Promotion of reliability and trust, and development of social capital.

ANNA BALANDINA

Head of Communications
Latvian National Museum of Art

PART II

Prepared by:
Excolo Latvia Ltd
(Uldis Spuriņš, Gints Klāsons)

Latvia, Riga
2015

PILOT EXAMINATION AND TEST PHASE OF THE METHODOLOGY

D

INTRODUCTION

See Larson, F., Petch, A., Zeitlyn D. (2007) "Social Networks and Creation of the Pitt Rivers Museum", Journal of Material Culture 12(3): p. 211–239, Byrne, S., Clarke, A., Harrison R., Torrence, R. (Eds.) (2011) Unpacking the Collection: Networks of Material and Social Agency in the Museum. New York: Springer
on the importance of social networks in the creation and reworking of museum collections;
see Bennett, T. (2005) "Civic Laboratories: Museums, Cultural Objecthood and the Governance of the Social", Cultural Studies 19(5): p. 521–547
on social and civic governance within and with the help of museums.

Studies in the field of creative industries have long been widely used and regularly performed in EU countries (including Latvia). Most often such focus on identifying the economic contribution of creative industries to the national economy. For example, in the UK these studies are regularly conducted to determine the economic profile of creative industries – the number of companies and employees, turnover, contribution to GDP, etc. These are mostly statistically declaratory studies on the economic reward of creative industries, less focusing on the mechanisms / ways how exactly the creative industries are "functioning" and what factors determine their success or failure.

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.

See Uzzi, B. and Spiro, J. (2005) "Collaboration and Creativity: the Small World Problem", American Journal of Sociology 111(2): p. 447–504,
Guimera, R., Uzzi, B., Spiro, J., Nunes Amaral, L. (2005) "Team Assembly Mechanisms Determine Collaboration Network Structure and Team Performance", Science 308: p. 697–702
on the impact of the structure of collaboration networks on creativity in terms of financial and artistic performance of Broadway musicals.

Museums in the context of creative industries are a relatively understudied field. This can be explained partly by the fact that not all countries 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. This they do by ensuring the availability of their collections, and contributing to the development of products and services in the field of creative industries that comprises fashion, souvenirs, entertainment, etc.

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. [1]
We conjecture that the characteristics of those networks have important implications for the ability and patterns of cooperation between museums and creative industries. [2]
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.

ANNEX

Questionnaire Of Museum Survey

Guidelines for Interviews with Museum Representatives

Personal questions

Q1 Why did you start working at the museum?

The mission of the museum

Q2 Why does the museum you lead exist? Why was it established and why should it be protected?
Q3 Is there any part of its mission that is most important?
Q4 How is your reading of the museum's mission different from a prior or potential future director's view?

Functions of the museum

Q5 Preservation and conservation. Why is the function important? How does the implementation of this function influence the implementation of other functions – such as ensuring the museum's repository is accessible to the general public or available for research purposes?
Q6 Accessibility and popularization. How important is this function? What has changed in carrying out this function while you have been at the museum? What is your position on the digitalization of the repository and virtual exhibitions?
Q7 Education. How do you fulfil this function? To what extent is the educational work you are doing integrated in the overall educational policy?
Q8 Research. What is the proportion between in-house research and research by outside parties at the museum? Does the museum create content via research, and does the research influence what should and should not be preserved?
Q9 Are there any other important functions of your museum?

Public demand

Q10 The regulations governing the administration of the museum highlight the general public, government and the Ministry of Culture as the institutions that the museums should consult and report to while carrying out its mission and functions. Which of those institutions are more important to you? Do you understand what they expect the museum to do?
Q11 Autonomy. Does the state or public opinion restrict your ability to carry out the mission of the museum?

Entrepreneurship

Q12 Is entrepreneurship something the museum should be concerned about? Do you cooperate with businesses?
Q13 Which source of revenue is more important for you – fundraising or self-generated income?
Q14 Does being under the direct administration of the Ministry of Culture limit the museum's opportunities to pursue entrepreneurial opportunities?

Creative industries

Q15 Are creative industries an important concept or reference group?
Q16 Are museums part of creative industries?
Q17 Should the museum collaborate with creative industries? Are there any opportunities for such collaborations? Are there any restrictions?

INFO ABOUT THE RESPONDENT

Q1a
Please type the name of the museum you represent:

.....

.....

Q1b
What do you think was the best (well-managed, most successful) event / activity implemented by your museum in 2015? (It can be a specific exhibition, event or also a new initiative launched or introduced by the museum.)

.....

.....

.....

MUSEUM AUDIENCE ENGAGEMENT AND DEVELOPMENT

Q2
Select any of the below-mentioned communication channels used by your museum for informing and engagement of audience. Multiple answers possible.

1 Museum website
2 Portal kulturaskarte.lv
3 Museum's social media profile on facebook.com
4 Museum's social media profile on twitter.com
5 Museum's social media profile on draugiem.lv
6 Regular printed editions issued by the museum (museum newspaper, newsletter, etc.)
7 Other (please specify):

.....

Q3
Which do you think are the main target groups of your museum? Multiple answers possible.

1 Society as a whole, no particular target groups
2 Children
3 Youth
4 Seniors
5 Students
6 Foreign tourists
7 Local tourists (residents from other cities / regions)
8 Scientists
9 Artists
10 Designers
11 Other (please specify):

.....

Q4
What target groups would you like to attract in addition during the next 3–5 years? Multiple answers possible.

1 None / no additional target groups are required
2 Children
3 Youth
4 Seniors
5 Students
6 Foreign tourists
7 Local tourists (residents from other cities / regions)
8 Scientists
9 Artists
10 Designers
11 Other (please specify):

.....

Q5
In terms of the museum's activities in 2015 – for which target groups has your museum organised particular / specific activities (activities designed only for a specific target group, not for the general public)?

1 Children
2 Youth
3 Seniors
4 Students
5 Foreign tourists
6 Local tourists (residents from other cities / regions)
7 Scientists
8 Artists
9 Designers
10 Other (please specify):

.....

Q6
In your opinion, the museum in its activities should be more focused on society as a whole or specific target groups? Select the answer that best reflects your opinion.

1 Should be focused on society as a whole only, without identifying specific target groups
2 Should be rather focused on society as a whole, but must also organise activities for specific target groups
3 Should be rather focused on specific target groups, but must also organise activities for society as a whole
4 Should be focused on specific target groups only

Q7
How often does your museum perform visitor polls or organise focus group discussions with its visitors?

1 Several times a year
2 Once a year
3 Less than once a year
4 Does not perform

Q8 (Ask if Q7=1, 2 or 3)
Enter topics about which your museum has performed / organised visitors polls or focus group discussions with its visitors:

.....

.....

Q9 (Ask if Q7=4)
What are the main reasons why your museum does not perform / organise visitor polls or focus group discussions with its visitors? Multiple answers possible.

1 There is no need
2 No financial opportunities
3 Too cumbersome procurement procedures
4 Previous negative experience in organising polls/ discussions
5 Other reasons (please specify):

.....

.....

.....

MUSEUM'S COLLECTION AVAILABILITY

Q10
In which of the following ways can interested persons (such as artists, designers, architects, students, etc.) look at your museum collection (which is not available to the public on a daily basis)? Multiple answers possible.

1 It is not available
2 Can be viewed online on the museum website
3 In the joint catalogue of the national holdings of museums
4 Upon written request to the museum
5 Upon oral request to the museum
6 Other ways (please specify):

.....

Q11
Approximately how much (in percentage) of the museum's collection is available to interested persons ...

..... % ...publicly at the museum on the spot?
..... % ...online?
..... % ...upon specific request?

Q13
Approximately how much (as a percentage) of the museum's collection is currently digitized?

..... %

Q12
What audience do you think your museum's collection (which is not available to the public on a daily basis) could be useful to? Multiple answers possible.

1 Scientists
2 Artists
3 Designers
4 Architects
5 Scenic designers
6 Souvenir manufacturers
7 Students
8 Producers
9 Curators
10 Other (please specify):

.....

MUSEUM'S COLLABORATION WITH REPRESENTATIVES OF CREATIVE INDUSTRIES

Q14
How often does your museum collaborate (preparation of exhibitions, museum's printed materials, souvenirs, etc.) with representatives of creative professions who do not work in your museum on a daily basis (service contracts, freelancers, etc.)?

1 Several times a year
2 Once a year
3 Less than once a year
4 Does not collaborate

Q15 (Ask if Q14=1, 2 or 3)
What kind of collaboration has your museum had with representatives of creative professions over the last three years? Multiple answers possible.

1 Development of exhibitions
2 Elaboration of digital games, applications
3 Production of souvenirs
4 Preparation of TV, radio shows
5 Development of fashion products
6 Development of design products
7 Use of the museum's premises for filming
8 Use of the museum's collection in the advertising elaboration
9 Development of printing editions (except for scientific catalogues or issue of publications) using the museum's collections
10 Preparation of theatrical plays, concerts and other events
11 Other (please specify):

.....

.....

.....

.....

.....

.....

Q16 (Ask if Q14=1, 2 or 3)
Representatives of which creative professions has your museum collaborated with over the last three years? Multiple answers possible.

1 Designers
2 Artists
3 Scenic designers
4 Architects
5 Producers
6 Curators
7 Other (please specify):

.....

Q17 (Ask if Q14=4)
What are the main reasons why you do not collaborate with representatives of creative professions? Multiple answers possible.

1 There is no need to collaborate
2 No financial ability to collaborate
3 Too cumbersome procurement procedures
4 External experts do not understand the specificity of the museum
5 Previous negative experience of collaboration
6 Other reasons (please specify):

.....

.....

.....

MUSEUM'S DEVELOPMENT PLANNING

Q18
In terms of the museum's development – for how long do you usually plan the museum's development activities?

1 For next year
2 2 years
3 3 years
4 4 years
5 5 years
6 6 years or longer period

Q19
For how long do you think it would be better to plan the museum's development activities?

1 For next year
2 2 years
3 3 years
4 4 years
5 5 years
6 6 years or longer period

Q20
Tick whether your museum has elaborated the following development plan documents (as separate documents or as components of other documents)?

	Elaborated as a separate document	Elaborated as a component of other document	Not elaborated, but is in process / planned
Operational / development strategy / policy			
Marketing strategy / policy			
Communication strategy / policy			
Research work strategy / policy			
HR strategy / policy			
Strategy / policy regarding collections			

E –

QUANTITATIVE SURVEY OF MUSEUMS: AUDIENCE, COLLECTION, COOPERATION

See questionnaire of the study in the annex of the report.

In order to obtain a general overview of the approaches (strategies) of museums for development planning and management, a quantitative survey among the largest museums in Latvia was carried out at the initial stage of the study. In the questionnaire, representatives of museums were asked to provide an assessment of the engagement and development of their audience, the availability of museums' collection, as well as the cooperation of museums with creative professionals outside the museums' personnel. **3**
The obtained information allowed the further development of the most appropriate methodology.

Overall, 41 museums were invited to participate in the survey (selection criteria – the biggest museums, regional coverage), and the questionnaire was completed by 24 museums. **4**
Taking into consideration the relatively small number of museums in the sample, in this report the results are presented in absolute figures, not in percentage terms. It should also be noted that the data provided in this section may not apply to all museums in Latvia, although the data largely characterize the general development policy of museums as a whole.

The Museum of Alūksne,
Jānis Akuraters Museum,
Kuldīga District Museum,
Latgale Culture and History Museum,
Natural History Museum of Latvia,
Latvian Railway History Museum,
Ethnographic Open-Air Museum of Latvia,
Latvian War Museum,
Latvian National Museum of History,
Museum of the Occupation of Latvia,
Museum of Liepāja,
Eduards Smiļģis Theatre Museum,
Rīga Film Museum,
Latvian National Museum of Art,
Ludza Regional History Museum,
Madona Regional History and Art Museum,
Ogre History and Art Museum,
Pauls Stradiņš Medicine History Museum,
Preiļi Museum of History and Applied Arts,
Rīga Porcelain Museum,
Museum of the History of Rīga and Navigation,
Rundāle Palace Museum,
Museum of Ventspils,
Žanis Lipke Memorial.

Engagement and Development of Museum Audiences

Key target groups of museums

Museums consider young people (**17 of 24** museums), children (**15 of 24**), tourists (**15 of 24**) and seniors (**14 of 24**) as the most important target groups. Relatively often – **10 of 24** cases – as an important target group museums mention society as a whole, not dividing it into separate, more detailed target groups. Artists and designers as an important target group are identified by **6 of 24** museums.

Although most of the surveyed museums identify their specific important target groups, still **16 of 24** museums assess that their activities must be directed to the general public, whilst they must also organise activities for specific target groups; and only **8 of 24** museums believe that they should focus on specific target groups, but must organise activities for the general public too.

Figure 1.

"Which do you think are currently the main target groups of your museum?" (count; n=24)

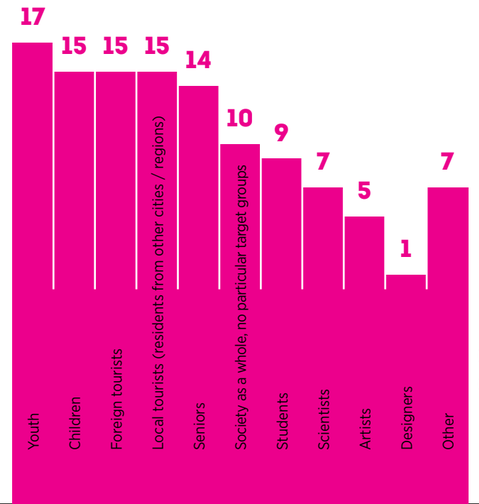


Figure 2.

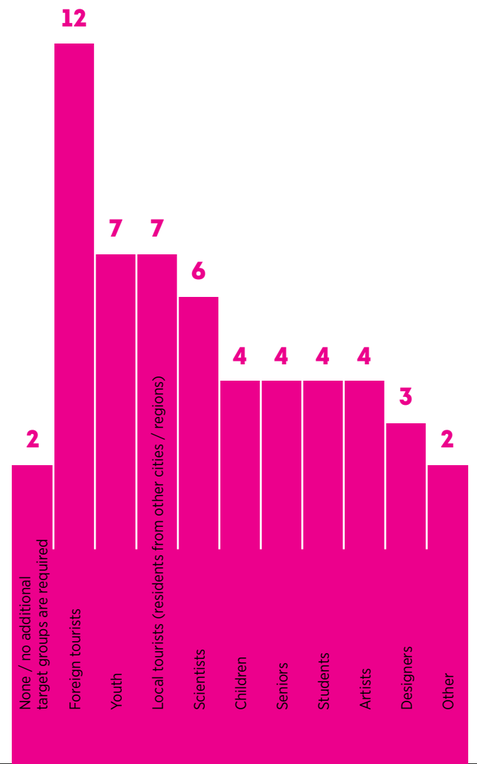
"In your opinion, the museum in its activities should be more focused on society as a whole or specific target groups? Select the answer that most reflects your opinion" (count; n=24)

Target groups museums willing to engage in the next 3-5 years

Foreign tourists are the main target group of museums (**12 of 24**), which they would like to attract additionally in the next 3-5 years. **Seven of 24** museums are additionally willing to attract local tourists, and as many museums identify young people as a target group to attract. It should be noted that artists and designers are seen by **7 out of 24** museums as an attractable target group. Only **2 of 24** museums indicated that they do not need any additional target groups, which shows that museums are open to the expansion of audience both quantitatively, and qualitatively.

Figure 3.

"Which target groups would you like to attract in addition during the next 3-5 years?" (count; n=24)

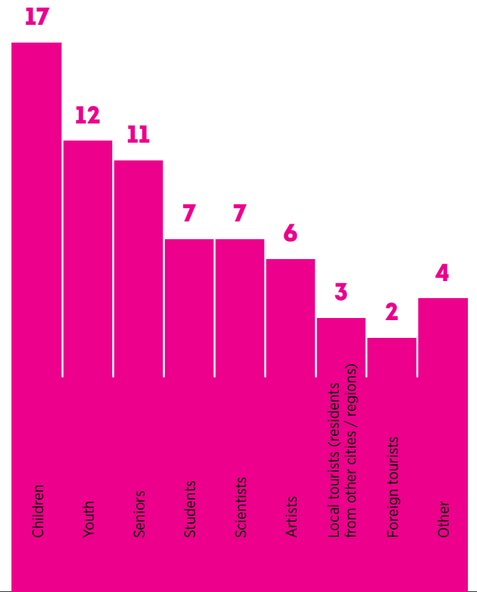


Specific audience in 2014

In 2014, **17 of 24** museums organised individual / specific activities for children, **12 of 24** for young people, and **11 of 24** for seniors. Taking into account that these target groups were most often identified by museums as the most important for them, it could be affirmed that museums knowingly and purposefully create development activities based on the relevant target groups essential for them.
Interesting fact – although museums frequently identified foreign tourists as an additional audience to attract, only **2 of 24** museums indicated that they have implemented specific activities for this target group in the last year.

Figure 4.

"Talking about the museum's activities in 2014 - for which target groups has your museum organised particular / specific activities (activities designed only for a specific target group, not for the general public)?" (count; n=24)

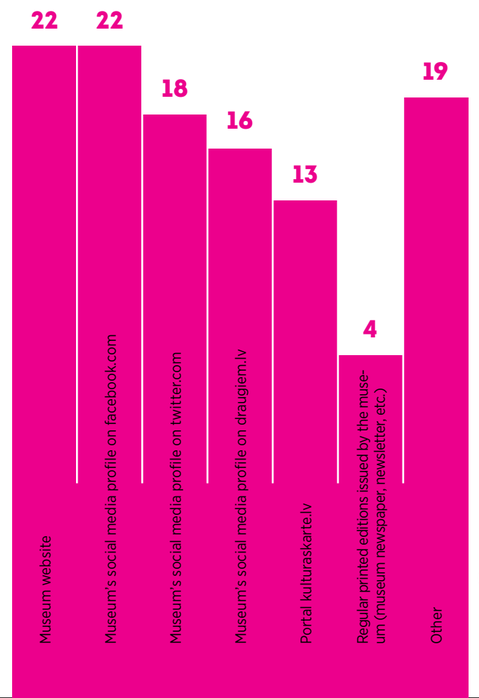


Communication channels for informing and involving museums' audience

For raising audience awareness and involvement, museums actively use their websites (**22 of 24**) and profiles in the social network facebook.com (**22 of 24**). Explicitly often – **18 of 24** – museums also use profiles in the social network twitter.com. A popular information channel is also the local social portal draugiem.lv (**16 of 24**). Printed materials and publications are used only by **4 of 24** museums. At the same time, it should be emphasised that museums are also using various other channels of communication – email messages, information in the mass media, paid advertisements in the media, regional media, etc.

Figure 5.

"Select any of the below-mentioned communication channels used by your museum for informing and engagement of audience" (count; n=24)



Researching museums' audience

Five of 24 museums indicated that they do not carry out study activities of their audience – neither organise surveys nor focus group discussions. **Three** museums do that several times a year and **8** once a year. Other **8** museums – less than once a year. Study topics are very different and diverse for each museum. Socio-demographic data about visitors, assessment for quality of services, availability of information, ticket prices, etc. have been analysed. In general, it could be observed that study topics are more general and analysing the past, and less focus on audience wants and expectations, and do not assess wanted future changes.

Figure 6.

"How often does your museum perform visitor polls or organise focus group discussions with its visitors?" (count; n=24)

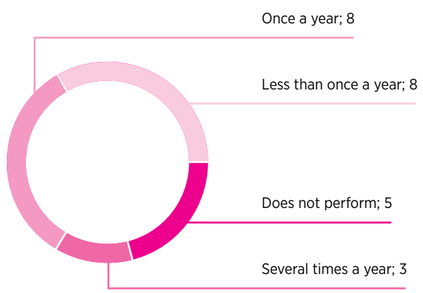


Table 1.

Audience research topics
(answers given by museums)

- Quality of services provided.
- Range of services, information sources.
- Visitor's origin, wants regarding museum exhibitions, satisfaction survey.
- What current services are being used, how often, what services visitors would like to receive, where they obtain information about museums.
- Do people visit museums, how often, what current services are being used, what services they would like to receive, what hinders them from visiting museums, where they obtain information about museums, etc.
- The demographic characteristics of visitors, satisfaction with the services provided by the museum.
- In polls we are mainly interested in the museum visitor's origin country, and how information is obtained about our museum.
- Opening times, range of services, prices, how visitors learnt about us.
- Desirable activities / events at the museum. How visitors evaluate current exhibitions.
- Target audience: teachers and pupils – feedback on the offered educational programs.
- Frequency of visiting the museum and wanted activities and content. Opinion on what they've seen.
- Evaluation of products offered by the museum.
- On-going evaluation of visitor books.
- Quality of services, desires, comprehension, accessibility.
- Availability of services; compliance of content of services with interests; attainability of information.
- Reasons for visiting / not visiting the museum; news channels used by visitors.
- The museum's permanent exhibition and necessary improvements, assessment of campaign European Night of Museums along with recommendations for future events.
- Offer of the museum, opening times and preferences.
- Range of services according to the target audience. The museum's role in society.

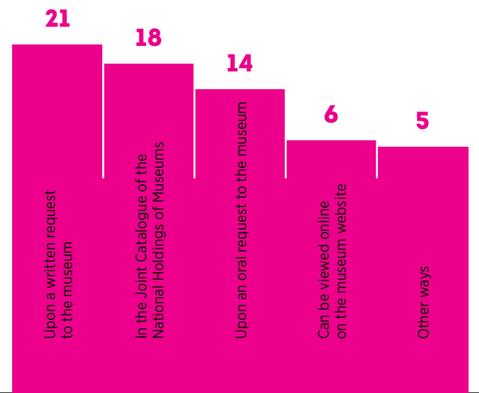
Availability of Museum Collections

Forms in which the museum collection is available

Upon written request, the collections of **21 out of 24** museums are available for those interested (for example, artists, designers, architects, students, etc.) and for **18 of 24** museums it is also available in the in the Joint Catalogue of the National Holdings of Museums. **Fourteen of 24** museums ensure the availability of their collection upon verbal request. Only **6 of 24** museums' collections are available in digital format on the website of the museums.

Figure 7.

"In which of the following ways can interested persons (such as artists, designers, architects, students, etc.) look at your museum collection (which is not available to the public on a daily basis)?" (count; n=24)



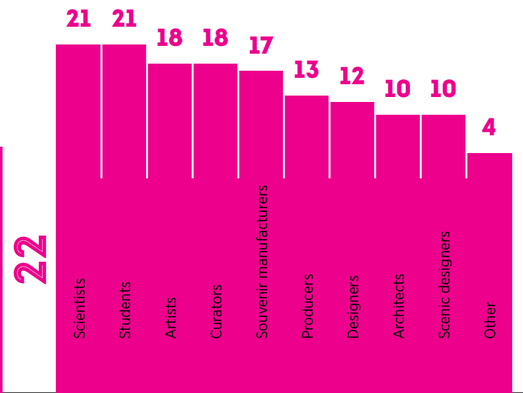
Fourteen of 24 museums assessed that there is not more than 10% of their collection available to the public in the museum, **2** museums assessed that 30% of the collection is available for the public, but **8** museums could not provide a specific assessment. Also **14 out of 24** museums assessed that up to 20% of their collection is available in digital format, with the same number providing 50% of their collection upon special request. **Seven of 24** museums assessed that, in general, not more than 10% of their collection is digitalized, 6 of 24 – 10%-20%, but **3 of 24** – more.

Audience for which museums' collection could be useful

Twenty-one of 24 museums assess that their collection (that is not available to the public on a daily basis) could be useful for scientists and students, **18 of 24** – for artists and curators, **17 of 24** – for souvenir manufacturers. Less frequently, but still relatively often, museums indicate that their collection could be useful for producers, designers, architects and stage designers.

Figure 8.

"What audience do you think your museum's collection (which is not available to the public on a daily basis) could be useful to?" (count; n=24)



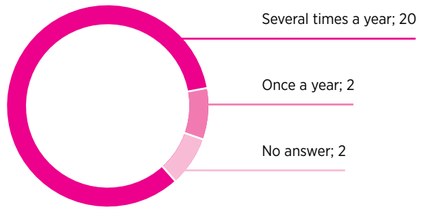
Museum Cooperation with Representatives of Creative Industries

Frequency of cooperation with creative professionals

Twenty of 24 museums affirm that they cooperate with creative professionals who do not work daily in the museum (preparing exhibitions, expositions, print materials of the museum, souvenirs, or so on) several times a year, but **2** museums indicated that only once a year.

Figure 9.

"How often does your museum cooperate (preparation of exhibitions, museum's printed materials, souvenirs, etc.) with representatives of creative professions who do not work in your museum on a daily basis (service contracts, freelancers, etc.)?" (count; n=24)

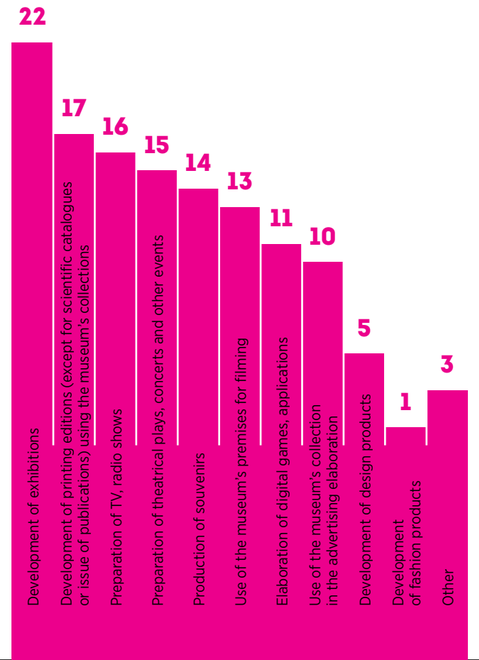


Forms of cooperation with creative professionals

All 22 of those museums that cooperate with creative professionals have done so for the preparation of exhibitions. **Seventeen of 22** museums cooperated for creating printing materials using collection of the museum, **16 of 22** museums together with creative professionals created TV and / or radio broadcasts, and **15 of 22** theatre performances and concerts. Also, museums often cooperated with creative professionals for the manufacturing souvenirs, creating digital games, and applications. Museums also provided premises for filming advertisements or ensured the availability of the museum collection for creating advertisements.

Figure 10.

"What kind of cooperation has your museum had with representatives of creative professions over the last three years?" (count; n=22 (those who have had cooperation))

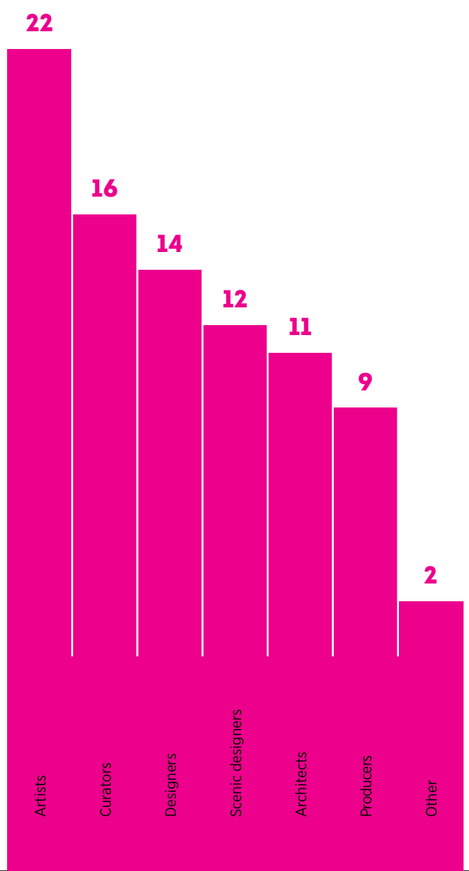


Creative professionals with whom museums cooperate

All museums have cooperated with artists during the last three years, **16 of 22** with curators, and **14 of 22** with designers. **Twelve of 22** have been engaged in collaboration with stage designers, **11** with architects, and **9** have cooperated with producers. **Two** museums indicate that they have cooperated with photographers and directors.

Figure 11.

"Representatives of which creative professions has your museum cooperated with over the last three years?" (count; n=22 (those who have had cooperation))



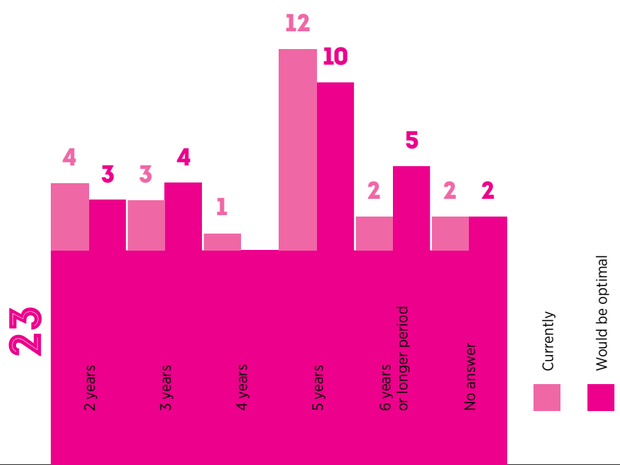
Museum Development Planning

Development planning period

Twelve of 24 museums plan their development for a 5-year period, **2 of 24** for 6 or more years. **Four of 24** museums acknowledge that they plan their development only to next year. Overall, museums recognise as optimal such approach to development planning. **Ten of 24** museums believe that the most optimal is to plan the development of a museum for a period of 5 years, **5** for a longer period, and **7** for a shorter period (including **3 of 24** museums that believe development should be planned only for next year).

Figure 12.

"In terms of the museum's development – for which period of time do you usually plan the museum's development activities?"; "For which period of time do you think it would be better to plan the museum's development activities?" (count; n=24)

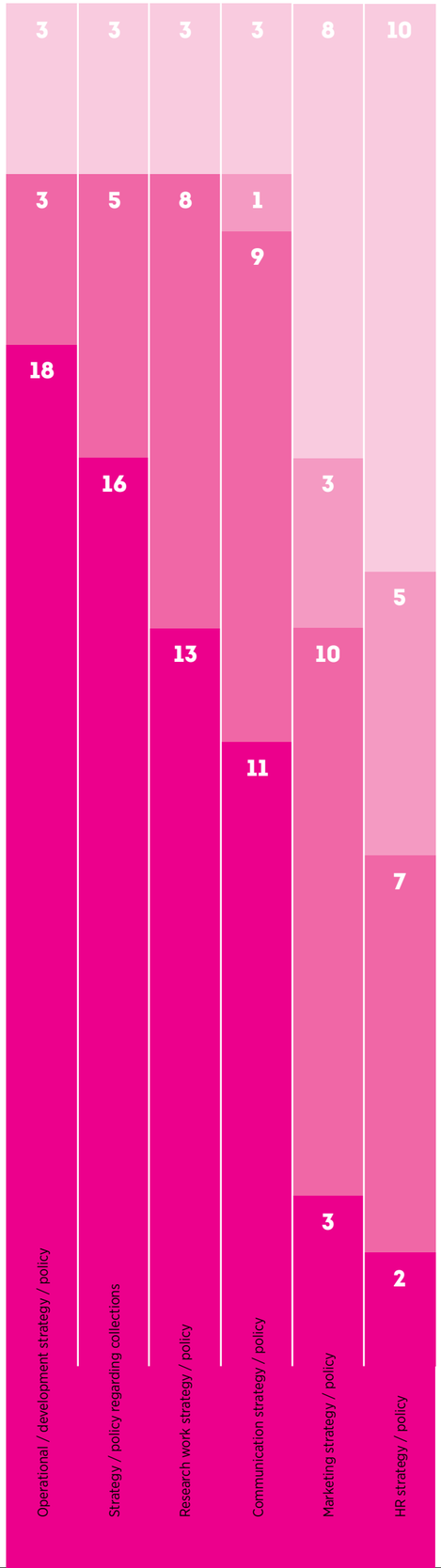


Development planning documents in museums

Eighteen of 24 museums indicate that they have developed an operational / development strategy as a separate document, **16 of 24** a collection strategy / policy. About **half of 24** museums have also developed a communication strategy and research work strategy as separate documents. The rest of the development planning documents (marketing strategy, human resource strategy) have been developed as part of another document.

Figure 13.

"Tick whether your museum has elaborated the following development plan documents (as separate documents or as components of other documents)?" (count; n=24)

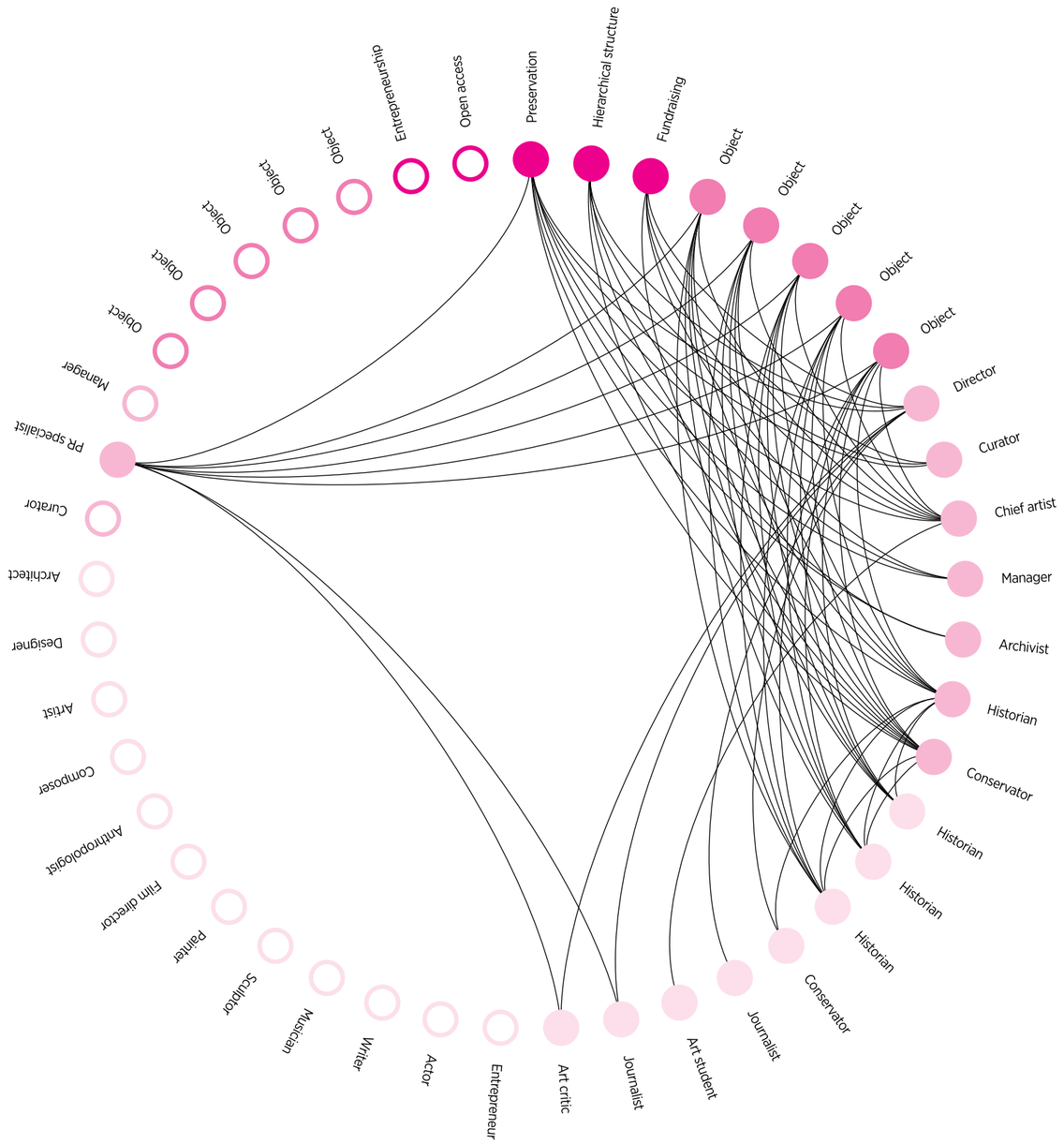


F

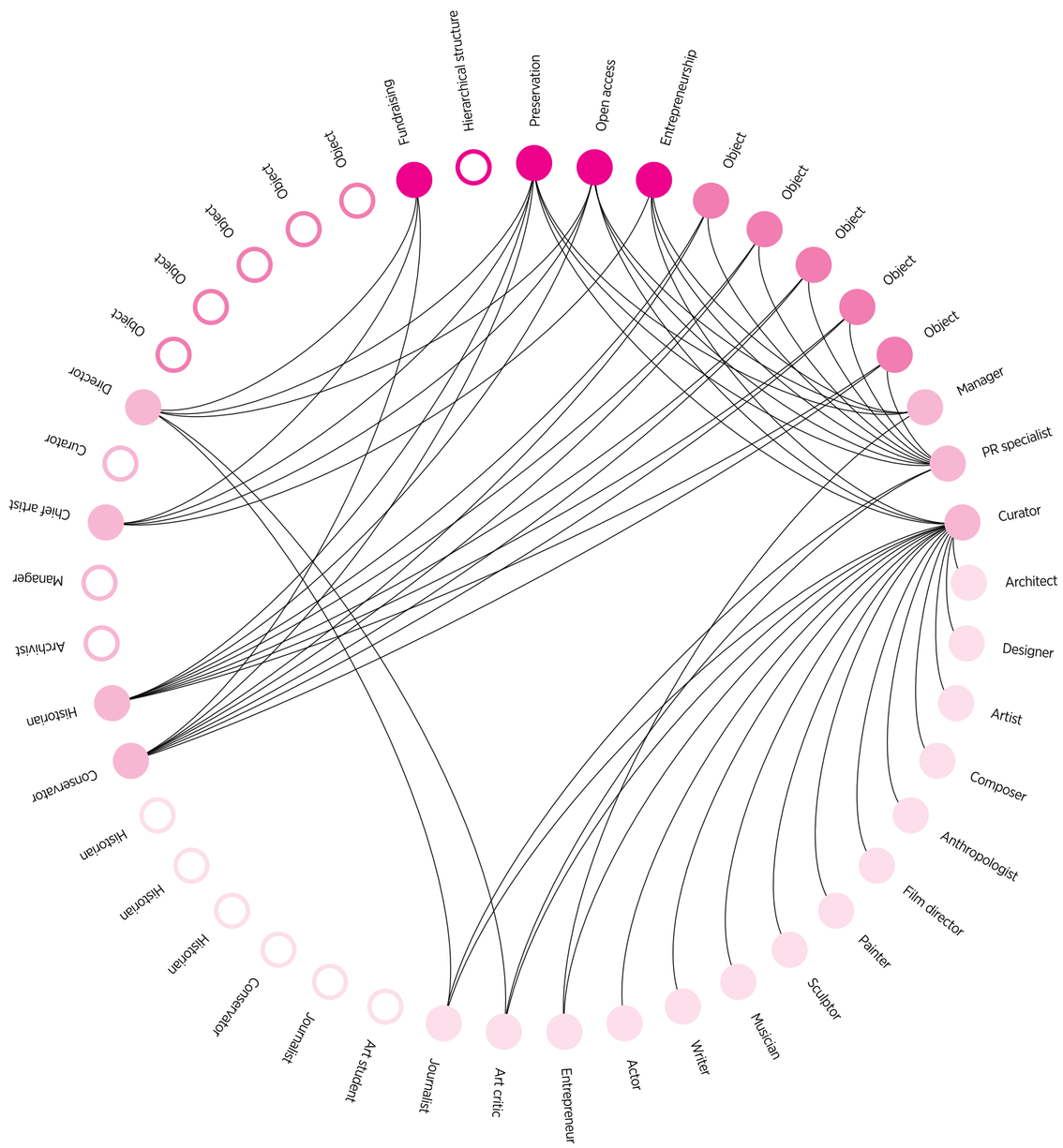
METHODOLOGY OF MAPPING COOPERATION

Figure 14. **14.1.**

Parts of Hypothetical Networks for Two Separate Events at a Museum



14.2.



We conjecture that the characteristics of the networks (of objects included in museums` collections, of people involved in the creation and daily operation of the museums) have important implications for the ability and patterns of collaboration between museums and creative industries. 5

See Uzzi, B. and Spiro, J. (2005) "Collaboration and Creativity: the Small World Problem", American Journal of Sociology 111(2): p. 447–504; Guimera, R., Uzzi, B., Spiro, J., Nunes Amaral, L. (2005) "Team Assembly Mechanisms Determine Collaboration Network Structure and Team Performance", Science 308: p. 697–702.

In the figure above, we have depicted part of a hypothetical network of a museum. There are four types of nodes in the network. The inner network consists of:

(1) ideas that form the basis of how the museum operates and what it tries to achieve;

(2) objects that are part of the museum collection;

(3) employees of the museum;

(4) the people who are not permanently employed by the museum but have been involved in the preparation, organization, design, etc. of some museum events form the outer network of the museum.

Keep in mind that it is just a partial illustration and does not represent an actual network of a museum. In this hypothetical example, we have tried to illustrate the differences between collection- and people-driven events at a museum. Parts of the graphs that are shaded represent potential networks, whereas the bright parts form the cores of the networks for specific events.

At the centre of the first graph are the five objects from the museum collection. These are connected with both employees and people from outside the museum, who together have produced an event (for example, an exhibition) at the museum. In addition, the event is also in line with some of the ideas that define the operational principles of the museum. On the other hand, the network for the event shown in the second graph also includes objects from museum collection, but it is being held together by the social network of one of the museum curators and to lesser extent social networks of the museum director and PR specialist.

We expect that similar differences in museum event networks will show up in empirical data, and that those differences can be associated with specific types of events (including those in which creative industries play an important part). The museums could then potentially use their own as well as other mapped out networks to make the necessary adjustments and produce the desired types of events.

To collect the information about the nodes described above and the links that connect them, we have designed a specific procedure that we are currently implementing at two museums in Latvia. We begin by going through the written documents that outline the museum's mission, statutes, development strategy, etc. (see chapter **G**). These form the basis of the museum's underlying ideas and ideologies. We then use this information to perform detailed interviews with the leaders of the museum **6** to confirm the findings from the written documents, and to collect information about unwritten practices. Based on the information from the interviews and the documents, we produce a questionnaire for the employees of the museum to find out which underlying ideas and to what extent are these shared within the museum. Thus we obtain the links between the ideas and employees for the network graphs, as well as other information about the employees.

See guidelines of interviews in the annex of the report.

At the same time, we gather information about different events that the museum has organized or has been part of during the last year. We then choose several of those events to have a reasonable representation of the museums' activity, and try to map the network for each of the events. We rely on information provided by the museums about employees, partners outside the museum and objects from the museum collection to select nodes for each event's network. And we evaluate which underlying ideas can be associated with each event.

To gather the remaining information needed about the links between employees and partners outside the museum and the links between objects in the museum collection and people interested in them within and outside museum, we analyse the social networks of the employees and the museum records about the interest shown and the use of objects in the museum collection. The data here might differ from museum to museum, depending on how detailed information on social networks we can acquire and on museum procedures for record collection.

Such mapping exercise allows to pinpoint the characteristics of the networks that facilitate innovative practices and successful collaborations between museums and creative industries. We believe these characteristics are not coincidental, but rather can be achieved by a deliberate design process. Consequently we will also be able to outline the creativity fostering policy implications for museum practitioners and public agents.

G — PROFILES OF THE MUSEUMS

Museum of Decorative Arts and Design

(part of the Latvian National Museum of Art)

Key facts

Established:
1989
Location:
Riga (Old Town with lots of tourists)
Ownership:
State **7**
Employees:
163 **8**
(approximately 20 employed directly at the Museum of Decorative Arts and Design)
Events:
16 temporary exhibitions and 2 permanent exhibitions **9**
Revenue:
5 445 385 euro **10**
Attendance:
92 419 visits **11**

Since 2010 part of the Latvian National Museum of Art. The building in the Old Town of Riga was specifically renovated for the museum in the 1980s, but is currently owned by Riga municipality and the museum is only renting.

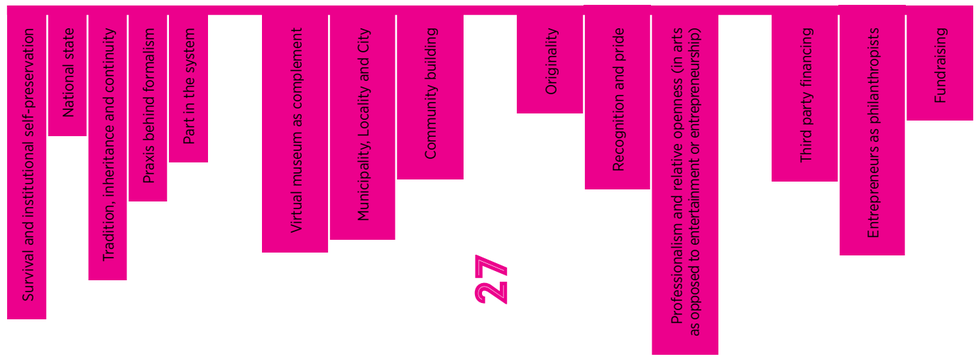
The figures are for 2013 and total for the Latvian National Museum of Art.

The figures are for 2014.

The figures are for 2013 and total for the Latvian National Museum of Art. The exact share of the Museum of Decorative Arts and Design cannot be calculated as many departments are integrated and services are shared. Overall there are five museums that share the budget: Main Building of the Latvian National Museum of Art (currently under reconstruction), Art Museum "Riga Bourse", Exhibition Hall "Arsenāls", Museum of Romans Suta and Aleksandra Beļcova, and Museum of Decorative Arts and Design.

The figures are for 2013 and include free of charge events such as the Night of Museums.

Ideas and values



Mission and ideological stance **12**

The museum was established at the very end of the Soviet era, and its initial focus was the decorative applied art created in Latvia. The collection of art objects spans the late 19th to the late 20th century, which was at the core of the museum when it was founded, and remains the most valuable part of the museum's depository today. In 2005 the museum expanded its scope and was renamed the Museum of Decorative Arts and Design (MDAD).

The description is not an official position of the museum, but rather an opinion of the authors. It is based on the regulations governing the administration of the museum, on public annual reports of the museum, on development strategy of the museum and on interviews with the director of the Latvian National Museum of Art and the director of the Museum of Decorative Arts and Design.

In 2010 during the economic crisis, the state museums were reformed and MDAD was incorporated into the Latvian National Museum of Art. This was coupled with a considerable reduction of state funding (that has somewhat recovered during the last couple of years) and a new director that assumed her position in 2011. However, the museum maintains that it has retained its creative autonomy and views itself as an independent institution within a network of museums under the umbrella of the Latvian National Museum of Art.

In many ways the museum aims to position itself as an alternative to another member of the network, the recently opened Art Museum "Riga Bourse" that concentrates on exhibitions of international art and has quickly acquired the image of an elegant and glamorous place. For example, in terms of its visitors, MDAD aims to build a community that would come to the museum regularly and throughout different stages of life. It organizes events for families and wants to appeal to different generations. The museum understands that many of its current and potential visitors are not very wealthy, and thus cannot be relied on as a substantial source of revenue. **Actually the museum would gladly provide at least part of its services free of charge.** However, that would have to be financed from other revenue sources, and for that the museum views fundraising (overwhelmingly from public sources) as the only real alternative. In the long run the museum hopes to carry out a major state-funded renovation that would considerably expand its capacity and thus warrant claims for more operational funding. The possibility of such major capital investment though is not very high, as the Latvian National Museum of Art is currently renovating its main building and the fiscal space for state investments in the foreseeable future is very limited.

The building where the museum is located is owned by Riga municipality, and the museum at least historically and conceptually is very conscious of its location in the city. However, at the practical level cooperation with the municipality as well as with the city's affluent elite is rather limited.

Another potential source of revenue could be increased self-generated income. The Latvian National Museum of Art and thus also MDAD is under the direct administration of the Ministry of Culture. Its operation is regulated among other provisions by a law that

outlines the general rights and obligations of all the museums, and Cabinet of Ministers approved regulations specifically for the Latvian National Museum of Art. Despite all those formal rules, the museum enjoys considerable autonomy in choosing how to accomplish the broadly specified mission and functions of the museum that include preservation, accessibility and popularization, research, education, etc. However, the museum is run by people who are art professionals by training, and who are often more concerned with non-commercial aspects of operation – such as the artistic, scientific and historical merits of the events organized by the museum. To be fair, the museum generates some revenue from ticket sales, merchandise and subleasing its facilities, but considers those and other self-generated revenue streams to be exhausted.

The entrepreneurial spirit within the museum is rather low, and entrepreneurs outside the museum are seen not as partners but rather as potential philanthropists.

The situation is different with respect to art professionals and other representatives of creative industries from outside the museum. At least officially the museum is open to collaborations, and some of the exhibitions are actually organized by freelance curators from outside the museum. In the future, the Latvian National Museum of Art even plans to formalize the procedures and organize free competitions for spots in the exhibition calendar. In reality, the arts community in Latvia is very small and personal connections play an important role in all aspects of life including professional relations. As a result, openness towards collaboration often means that the ties between people organizing the events at the museum need not always be formal, and people do not necessarily have to be members of staff. **With respect to the scope of collaborations with creative industries, the Latvian National Museum of Art in general at least conceptually seems to be more open and also views itself as part of the industry.** MDAD on the other hand is more cautious and practical. It does not see itself as part of the industry, but would welcome initiatives from outside and act as a partner.

The last aspect of the ideological stance to be mentioned is the national framework of the museum. Both the Latvian National Museum of Art in general and MDAD in particular first of all deal with Latvian art and design. MDAD does have objects in its collection that have been created by non-Latvian artists, but usually these have some other connection with Latvia (for example, they might have been created in Latvia). The museum also engages in networking with museums from other countries. However, its main focus is Latvian art and design rather than art and design in general.

The Latvian National Museum of History

Key facts

Established:
1869

Location:
Riga

Ownership:
State

Employees:
121 [13]

Events:
23 exhibitions at the museum (38 at other locations) [14]

Revenue:
1 276 265 euro [15]

Attendance:
34 116 visits [16]

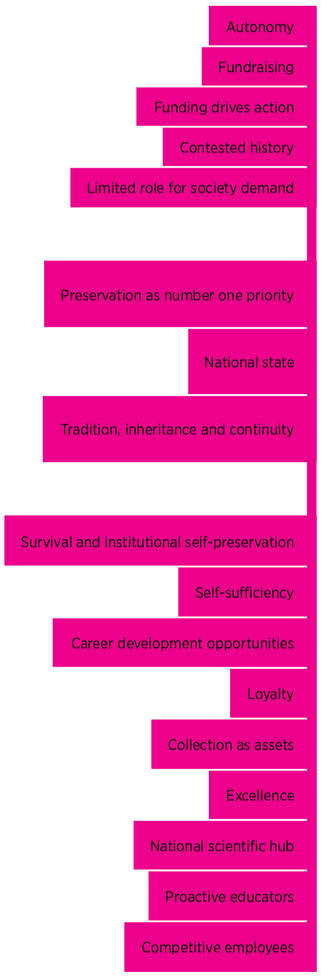
Figures are for 2014.

Figures are for 2013. Note that the museum's main building is under reconstruction.

Figures are for 2013.

Figures are for 2013. Note that the museum's main building is under reconstruction. For comparison during 2010 the museum recorded 57 697 visits.

Ideas and values



Mission and ideological stance 17

The Latvian National Museum of History (LNMH) is one of the oldest museums in Latvia, and although its name, affiliation and form have changed over the years, its mission has remained more or less the same. Specifically the museum was formed to document and preserve the Latvian way of life, gained a public institutional focus as the Latvian state was formed at the beginning of the 20th century, and survived the ideologically-charged Soviet times. Today the museum continues to look at history using a national framework, and concentrates on Latvia and on the people associated with the area or country of Latvia at some point in their lives. The museum is proud of its origins and history, valuing traditions and continuity for its own sake. Not surprisingly, the museum broadly understands the protection and expansion of its repository as its most important function. The rest of the functions evolve from the preservation, and would be difficult to fulfil without an adequate repository.

The description is not an official position of the museum, but rather an opinion of the authors. It is based on the regulations governing the administration of the museum, on public annual reports of the museum, on development strategy of the museum and on an interview with the director of the Latvian National Museum of History.

LNMH is state owned and under the direct administration of the Ministry of Culture. Among other documents its operation is regulated by the Law on Museums and Cabinet of Ministers approved regulations that specify its mission, functions, tasks, etc. Despite all those provisions, the museum enjoys considerable autonomy in prioritizing the functions and choosing appropriate ways to implement the tasks outlined in the regulations.

The museum relies on public grants as its main source of revenue. Latvia is not a rich country and the museum is not very high on the list of priorities that have to be financed. Consequently, the funds are always less than the museum would want. **The museum views alternative financing sources such as self-generating revenue as problematic.** The prices of services the museum can offer have to be state approved and public. This limits the museum's ability to compete on the free market, though it could provide, for example, high quality conservation services. The museum also has to operate within a yearly budget that makes saving and unsteady sources of revenue very difficult to deal with.

As a result the main principal guiding the museum's operation could be self-sufficiency. It aims to achieve excellence in all aspects necessary to fulfil its functions. **With some minor exceptions, the museum has in-house expertise to service all its collections and organize various events on its own.** So when the museum does secure some additional public funds, it can easily find expenses on which to spend them. In a way it is easier for its employees to pursue entrepreneurial ideas in their specific occupations than to realize them within the museum's institutional setting. So the museum is open to such "side projects". **On the other hand, collaborations with professionals (including those from creative industries) from outside the museum that involve payments are utilized as last resort opportunities.**

H – RESEARCH CONCLUSIONS

At this point we have tested the application of the methodology described above at two museums in Latvia – the Museum of Decorative Arts and Design as well as the Latvian National Museum of History. We have analysed the documents that regulate the administration of the museums (laws, state regulations, etc.) as well as documents the museums themselves have produced to plan their activities and to analyse the achieved results (development strategies, annual public reports, etc.). We have also met with museum representatives on several occasions, and discussed what data is readily available at the museums, where some additional data gathering activities are needed, and how much time it might take to complete the task.

Through this process we have come to the conclusion that data on objects from the museum collections differs a lot and needs to be pre-formatted in order to be of any use for mapping the networks. Also the repositories for some museums are very extensive with mostly non-digitalized documentation. As a result, it is our view that in terms of networks' span in terms of objects, our focus should be on those used in specific museum events rather than all objects within museum collections. **Therefore we suggest starting the mapping of cooperation with case studies – select particular events (biggest or most significant as identified by museum representatives) and analyse the networks 'around' them.**

We have also conducted in-depth interviews with the directors of the museums, and established their ideological stance (see chapter **G**). This provides us with the basis for the ideological part of the network. Although we believe – and some of the museum representatives agree – that the results of network mapping would be of practical use for the museums, such analysis is not the main priority for them. Consequently, even with museums that are interested in obtaining the end results, the initial stages of the process (particularly data collection) take a considerable amount of time. **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.**

I

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.

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 museum 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.

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 museum collections. Specifically, when we are talking about the design sector. Therefore, the digitization of museum 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).

Our Ambition

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

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.

Authors:

Ineta Zelča Sīmansone
Raivis Sīmansons
Uldis Spuriņš
Gints Klāsons

Opinions:

Dace Melbārde
Raivis Sīmansons
Aļona Bauska
Madara Krieviņa
Ingūna Elere
Oskars Cirsis
Laila Baumane
Daina Vītoliņa
Zane Balčus
Lolita Tomsone
Krista Jansone
Anna Balandina

Editors:

Ineta Zelča Sīmansone
Raivis Sīmansons
Baiba Vanaga
Skrivanek Baltic

Design:

Edvards Percevs

Project leader:

Ineta Zelča Sīmansone

NEMO working group:

Iceland | Elísabet Pétursdóttir
Poland | Krzysztof Haczewski
Romania | Dragos Neamu
Latvia | Ineta Zelča Sīmansone

Photo Credits:

Miesai
QooQoo
Didzis Grodzs
Gints Mālderis
Ansis Starks
Wrong

Supported by

NEMO

Network of European Museum Organisations

Co-funded by

the Creative Europe
Programme of
the European Union

Publisher:

Creative Museum

www.creativemuseum.eu

CREATIVE
MUSEUM

© Creative Museum, 2015

ISBN 978-9934-8554-1-2