



Network of European
Museum Organisations

MUSEUMS AND CREATIVE INDUSTRIES: MAPPING COOPERATION

PILOT EXAMINATION AND TEST PHASE OF THE METHODOLOGY

REPORT

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1. INTRODUCTION

Studies in the field of creative industries have long been widely used and regularly performed in different EU countries (including Latvia). Most often they 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 - a number of companies and employees, turnover, investment in the national GDP, etc. These are mostly statistically declaratory studies on the economic reward of creative industries, less focusing on mechanisms/ ways how exactly the creative industries are "functioning" and what factors determine their success or failures.

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 the national economy as a whole.

Museums in the context of creative industries are a relatively understudied field, which can be explained partly by the fact that not all countries (including Latvia) consider museums as part of creative industries, arguing that museums are not a "real" business sector, as they are not oriented to increase their turnover and/or profit. Even if you accept this thesis, museums provide an important contribution to the economic development of creative industries by ensuring 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 current shape, configuration and interpretations of the collections stored in museums¹. We conjecture that the characteristics of those networks have important implications for the ability and patterns of cooperation between museums and creative industries². We are therefore interested in the

¹ See Larson et.al (2007), Byrne et.al (2011) on importance of social networks in creation and reworking of museum collections; see Benett (2005) on social and civic governance within and with the help of museums.

² See Uzzi and Spiro (2005), Guimera et.al (2005) on impact of structure of collaboration networks on creativity in terms of financial and artistic performance of Broadway musicals.

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

2. QUANTITATIVE SURVEY OF MUSEUMS: AUDIENCE, COLLECTION, COOPERATION

In order to obtain the general overview on approaches (strategies) of museums for development planning and management, the quantitative survey among the largest museums of Latvia was carried out at the initial stage of the study. In the questionnaire representatives of museums were asked to provide an assessment on engagement and development of their audience, availability of museums' collection, as well as cooperation of museums with creative professionals outside the museum personnel³. The obtained information allow to develop further the most appropriate methodology for the situation of Latvia to analyse collaborative network of museums in the next stages of the study.

Overall, 41 museums were invited to participate in the survey (selection criteria – the biggest museums, regional coverage), but the questionnaire was completed by 24 museums⁴. Taking into consideration the relatively small number of museums in the sample, in this report the results are presented in absolute figures, not in the percentage terms. It should also be noted that the data provided in this section may not apply to all museums of Latvia, although they largely characterize the general development policy of museums as a whole.

2.1. ENGAGEMENT AND DEVELOPMENT OF MUSEUMS' AUDIENCE

Key target groups of museums

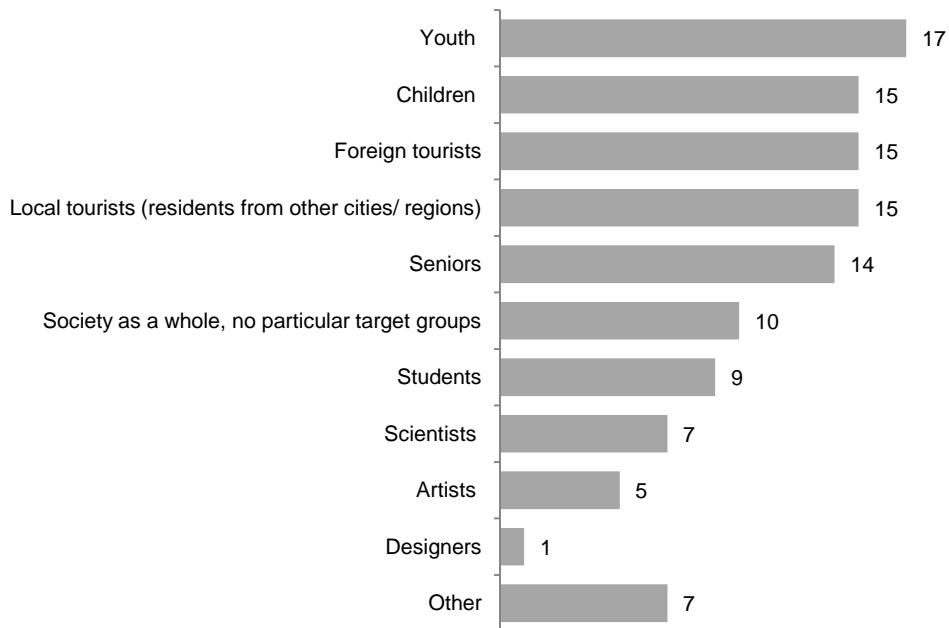
Museums consider young people (17 of 24 museums), children (15 of 24), tourists (15 of 24) and seniors (14 of 24) as the most important target groups. Relatively often – 10 of 24 cases – as an important target group museums mention society as a whole, not dividing it in separate, more detailed target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

Figure 1.

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

³ See questionnaire of the study in the annex of the report.

⁴ The Museum of Aluksne, Janis Akuraters Museum, Kuldiga Regional 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 Liepaja, Eduards Smilgis Theatre Museum, Riga Film Museum, Latvian National Museum of Art, Ludza Regional History Museum, Madona Regional History and Art Museum, Ogre History and Art Museum, Pauls Stradins Medicine History Museum, Preili Museum of History and Applied Arts, Riga Porcelain Museum, Museum of the History of Riga and Navigation, Rundale Palace Museum, Museum of Ventspils, Zanis Lipke Museum.



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, at the same time they also must 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 general public too.

Figure 2.

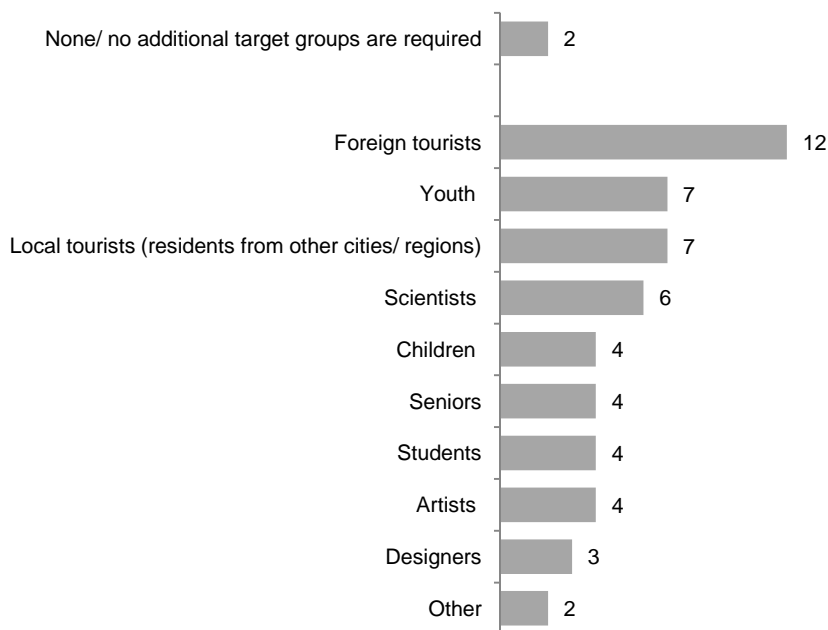
“In your opinion, the museum in its activities should be more focused on the entire society or specific target groups? Select the answer that most reflects your opinion!” (count; n=24)



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

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

Figure 3.
“What target groups would you like to attract in addition during the nearest period of 3-5 years?” (count; n=24)

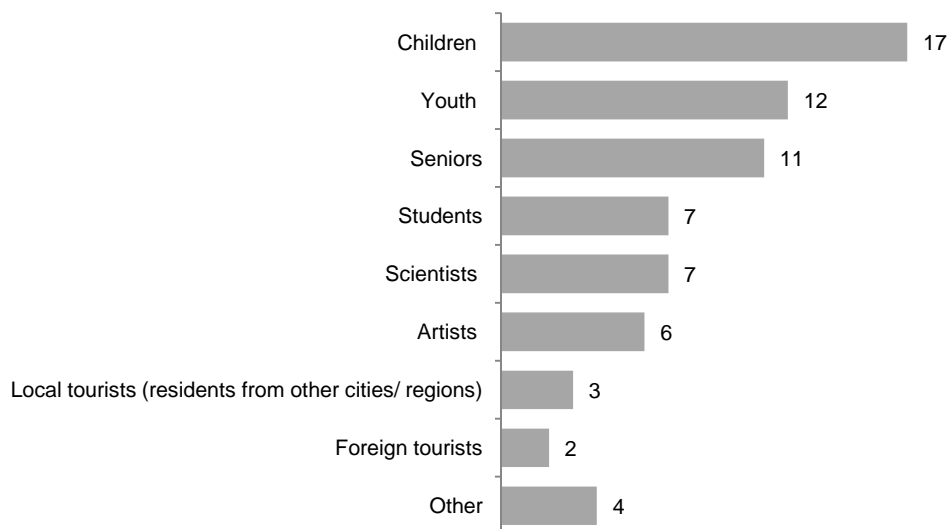


Specific audience in 2014

In 2014 17 of 24 museums organised individual/specific activities for children, 12 of 24 – for young people, but 11 of 24 – for seniors. Taking into account that these target groups museums identified most often 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 additional audience to attract, only 2 of 24 museums indicated that 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)

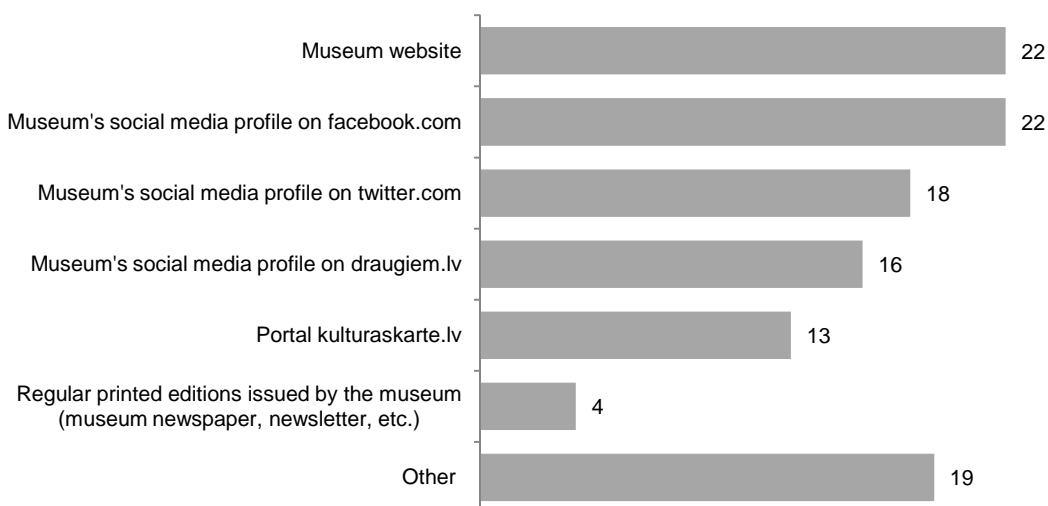


Communication channels for informing and involving museums’ audience

For raising audience awareness and involvement museums actively use their websites (22 of 24) and profiles in social network facebook.com (22 of 24). Explicitly often – 18 of 24 – museums also use profiles in social network twitter.com. A popular information channel is also 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 please any of the below-mentioned communication channels used by your museum for informing and engagement of audience!” (count; n=24)



Researching museums' audience

5 of 24 museums indicated that they do not carry out study activities of their audience - do not organise surveys or focus group discussions. 3 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 desires and expectations, do not assess desired future changes.

Figure 6.

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

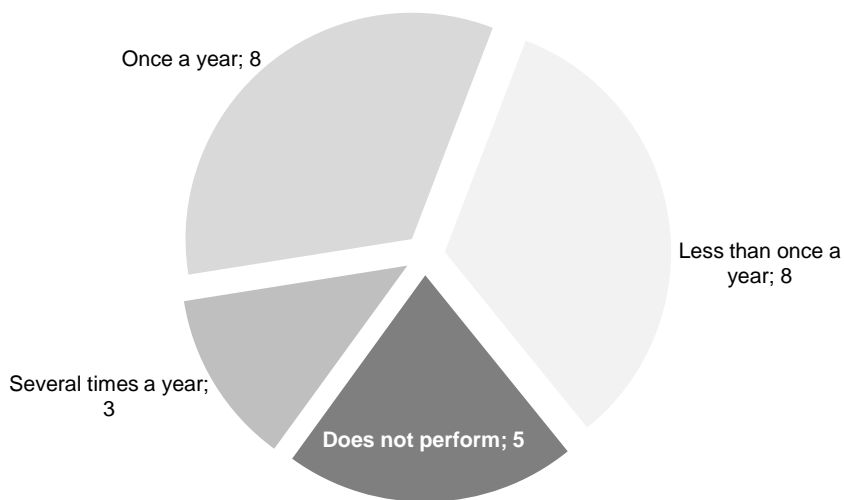


Table 1. Audience research topics (answers given by museums)

Quality of servicing, quality of the services provided.
Range of services, information sources.
The place of visitor origin, desires regarding the museum expositions, satisfaction survey.
What existing 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 existing services are being used, what services they would like to receive, what hinders them to visit 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 the way of obtaining information about our museum.
Opening times, range of services, prices, the way visitors learnt about us.
Desirable activities/ events at the museum. How visitors evaluate current exhibitions/ expositions.
Target audience: teachers and pupils - feedback on the offered pedagogical programs.
Frequency of visiting the museum and desired activities and content therein. Opinion on what they've seen.
Evaluation of the products offered by the museum.
Continuous examining of visitors' books! The last survey was done in 2012 - about the museum's offer.
Quality of service, desires, comprehension, accessibility.
The 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 core exhibition and the necessary improvements, assessment of campaign "The European Night of Museums" along with recommendations for next events.
Offer of the museum, opening times and preferences.
Range of services according to the target audience. The museum's role in society.

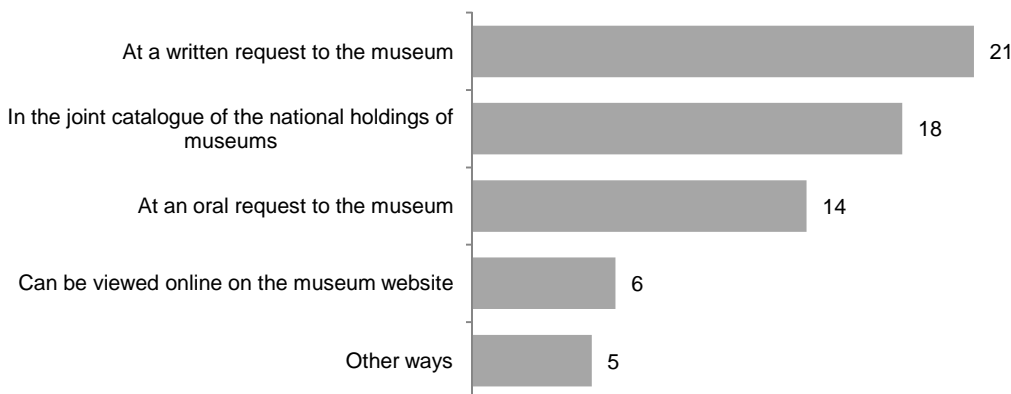
2.2. AVAILABILITY OF MUSEUMS' COLLECTION

Forms in which museum collection is available

Upon written request collections of 21 out of 24 museums are available for ones who are interested (for example, artists, designers, architects, students, etc.) and for 18 of 24 museums it is also available at general catalogue of the collection of the National Museum. 14 of 24 museums ensure availability of collection upon verbal request. Only 6 of 24 museums' collections are available in digital format on website of the museums.

Figure 7.

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



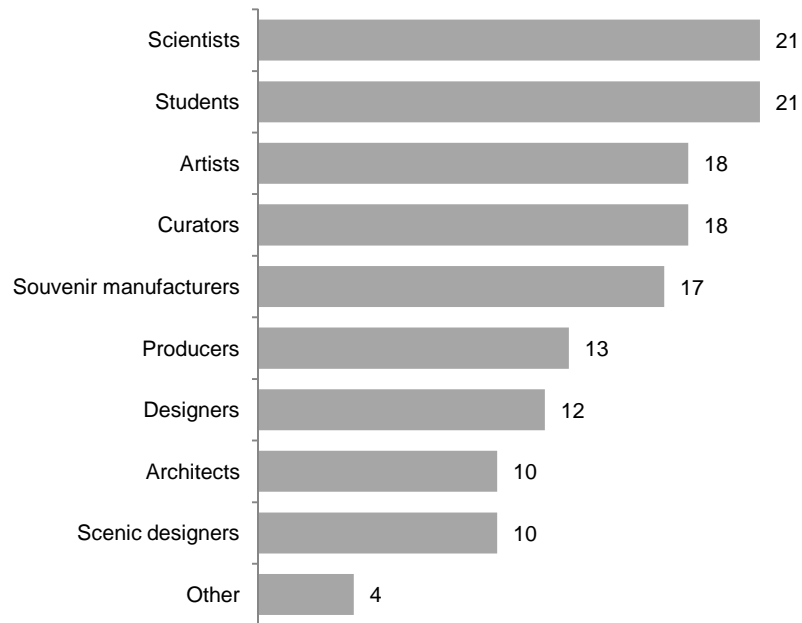
14 of 24 museums assessed that there is not more than 10% of their collection available for public in in the museum, 2 museums assessed that 30% of the collection is available for the public, but 8 museums could not provide a specific assessment. Also 14 out of 24 museums assessed that up to 20% of their collection is available in digital format. And as much – 14 of 24 – are museums that provide 50% of their collection upon special request.

7 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

21 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)

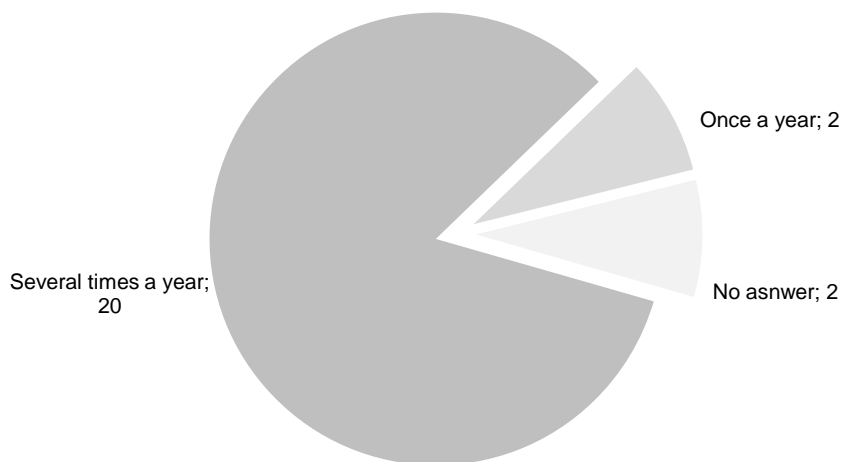


2.3. MUSEUMS' COOPERATION WITH REPRESENTATIVES OF CREATIVE INDUSTRIES

Frequency of cooperation with creative professionals

20 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.

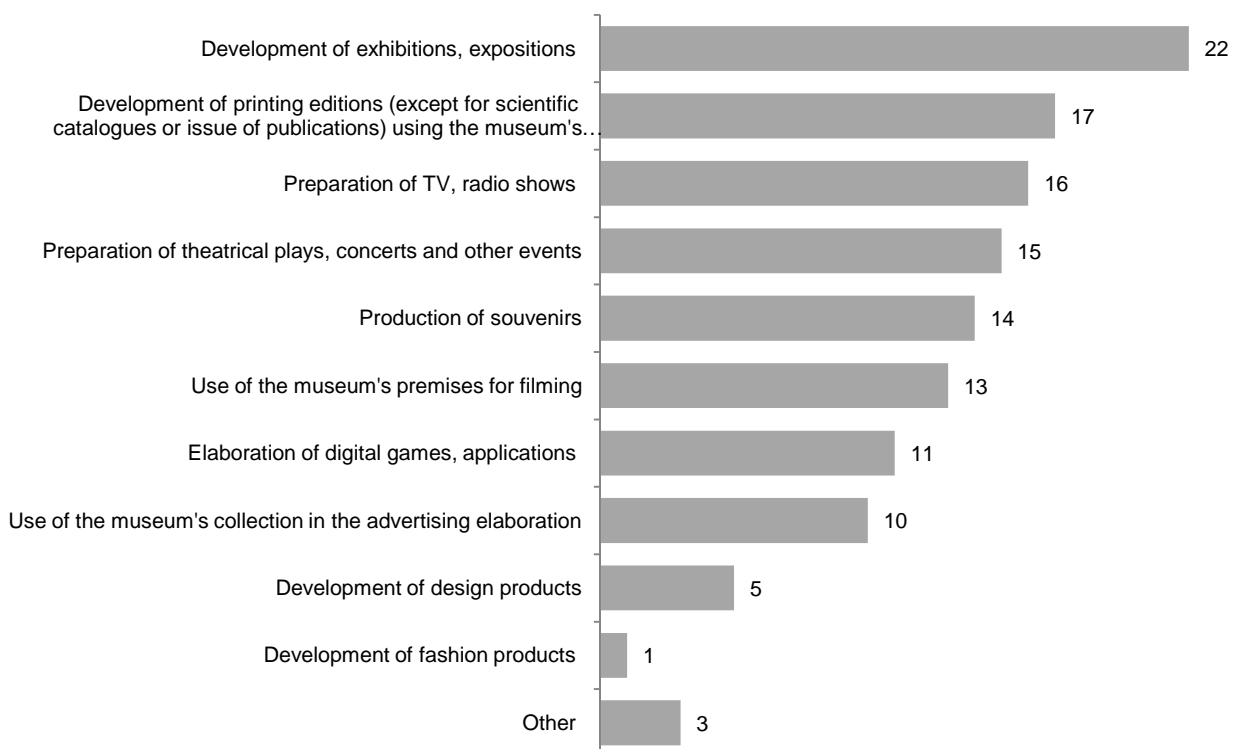
Figure 9.
 "How often does your museum cooperate (preparation of exhibitions, expositions, museum's printed materials, souvenirs, etc.) with representatives of creative professions who do not work in your museum on a daily basis (service contracts, freelancers, etc.)?" (count; n=24)



Forms of cooperation with creative professionals

All 22 of those museums that cooperate with creative professionals have done that for preparation of exhibitions and expositions. 17 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, but 15 of 22 – theatre performances and concerts. Also, museums often cooperated with creative professionals for the manufacturing souvenirs, creating digital games, applications. Besides, museums also provided premises for filming advertisements or ensured availability of collection of the museum for creating advertisements.

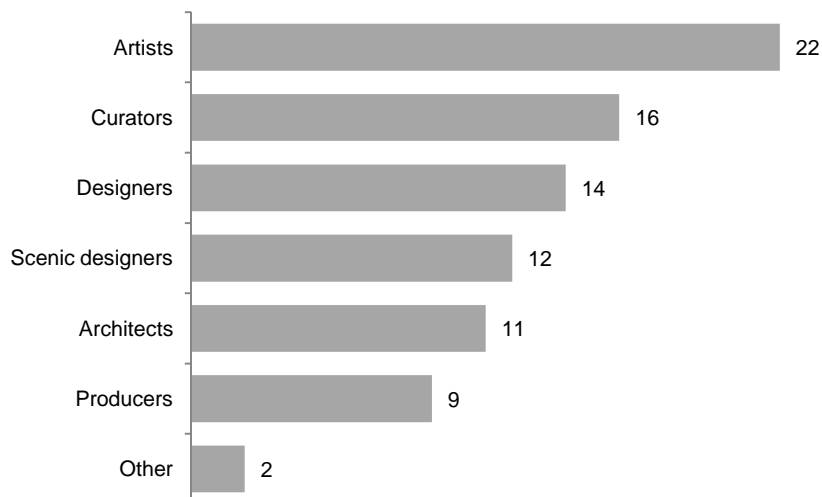
Figure 10.
"What kind of cooperation your museum has had with representatives of creative professions over the last three years?" (count; n=22 (those, who have had cooperations))



Creative professionals with whom museums cooperate

All museums have cooperated with artists during the last three years, 16 of 22 – with curators, but 14 of 22 – with designers. 12 of 22 have been engaged in collaboration with stage designers, but 11 – with architects. 9 museums have cooperated with producers. Besides, two museums indicate that 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 cooperations))

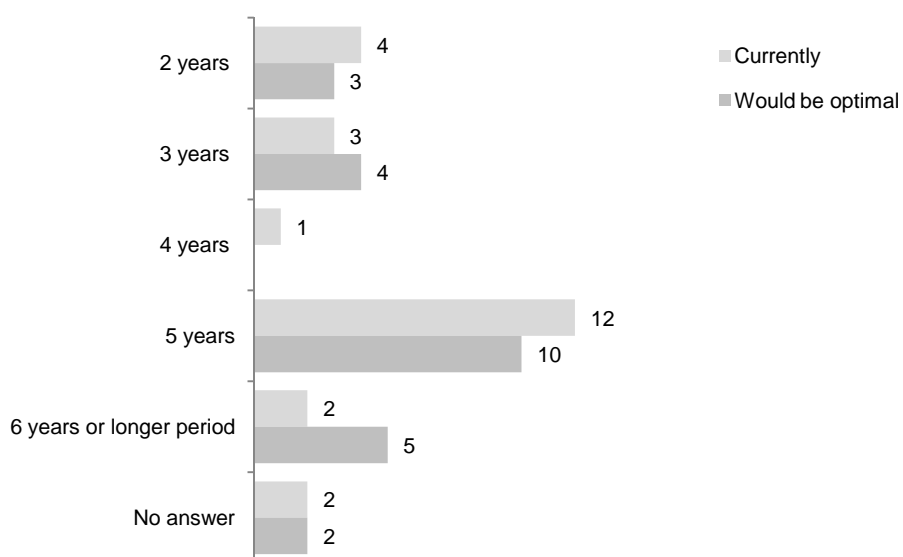


2.4. DEVELOPMENT PLANNING OF MUSEUMS

Development planning period

12 of 24 museums plan their development for 5-years period, 2 of 24 – for 6 or more years. 4 from 24 museums acknowledge that they plan their development only to the next year. Overall, museums recognise as optimal such approach to the development planning. 10 of 24 museums believe that the most optimal is to plan the development of museum for a period of 5 years, 5 – for the longer period, but 7 – for the shorter period (including 3 of 24 museums believe that the development should be planned only for the next year).

Figure 12.
 “Talking about the museum's development – for how long period of time do you usually plan the museum's development activities?”; “For how long period of time do you think it would be better to plan the museum's development activities?” (count; n=24)

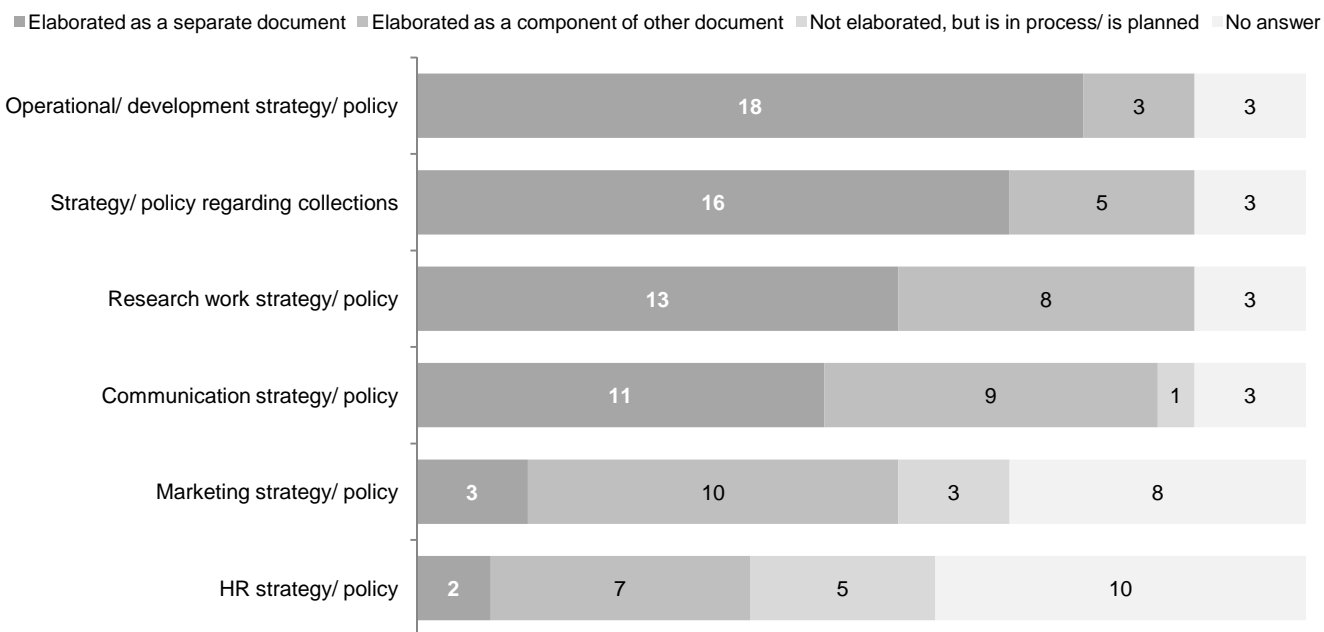


Development planning documents in museums

18 of 24 museums indicate that they have developed the operational/development strategy as a separate document, 16 of 24 – the collection strategy/policy. For about half of 24 museums also developed a communication strategy and a research work strategy as separate documents. But the rest of the development planning documents (marketing strategy, human resource strategy) has been developed as the part of another document.

Figure 13.

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



3. METHODOLOGY OF MAPPING COOPERATION

We conjecture that the characteristics of the networks (of things 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 collaborations between museums and creative industries⁵ on impact of structure of collaboration networks on creativity in terms of financial and artistic performance of Broadway musicals).

In the figure below 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 (the green dots in the graphs); (2) objects that are part of the museum collection (the red dots in the graphs); (3) employees of the museum (the blue dots in the graphs). The people who are not permanently employed by the museum but have been involved in the preparation, organization, design etc. of some

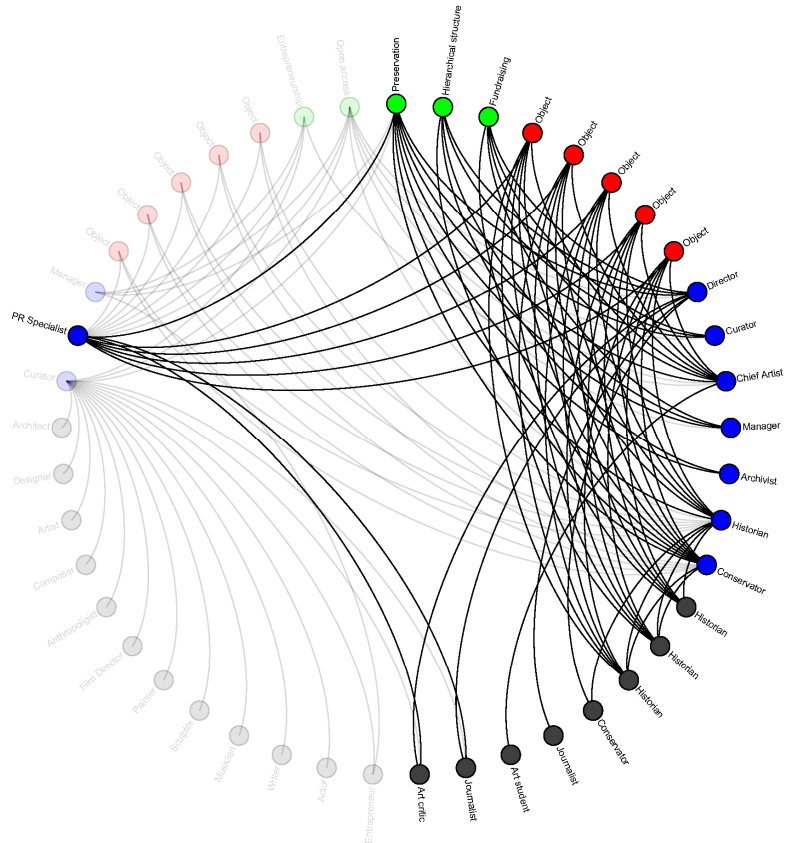
⁵ See Uzzi, B. and Spiro, J. (2005) “Collaboration and Creativity: the Small World Problem”, American Journal of Sociology 111(2): 447-504; Guimera, R., Uzzi, B., Spiro, J., Nunes Amaral, L. (2005) “Team Assembly Mechanisms Determine Collaboration Network Structure and Team Performance”, Science 308: 697-702.

museum events form the outer network of the museum (the grey dots in the graphs). 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 the museum. Parts of the graphs that are dimed represent potential networks, whereas the bright parts form the cores of the networks for specific events.

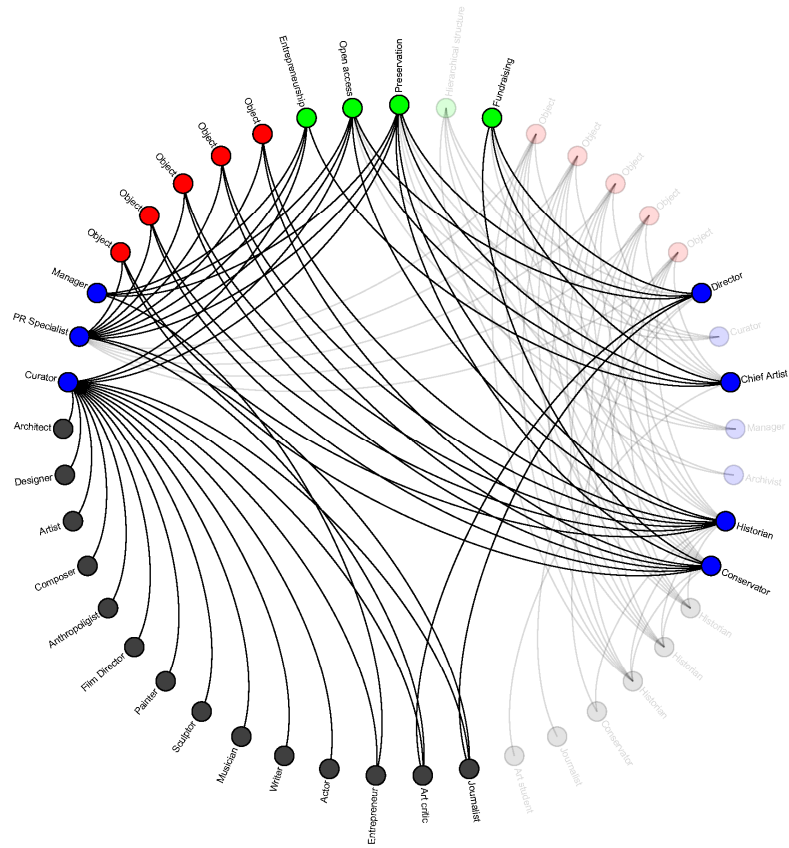
At the centre of the first graph are the five objects from the museum collection. These are connected with both employees and people from outside the museum, who together have produced an event (for example, an exhibition) at the museum. In addition the event is also in line with some of the ideas that define 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 museum director and PR specialist.

Figure 14. Parts of Hypothetical Networks for Two Separate Events at a Museum.

1



2



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 the ones 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 4). 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 museum⁶ 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 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.

⁶ 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 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 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 museum collection. The data here might differ from museum to museum depending on how detailed information on social networks we are able to acquire and on museum procedures for record collection.

Such mapping exercise allow 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.

4. PROFILES OF THE MUSEUMS

4.1. MUSEUM OF DECORATIVE ARTS AND DESIGN (AT THE LATVIAN NATIONAL MUSEUM OF ART)

Key Facts

Established:	1989
Location:	Riga (old part of the 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 new exhibitions and 2 permanent expositions ⁹
Revenue:	5 445 385 euro ¹⁰

⁷ Since 2010 part of the Latvian National Museum of Art. The building in the Old part of Riga was specifically renovated for the museum in the 1980s, but is currently owned by the Riga municipality and the museum is only renting.

⁸ The figures are for 2013 and total for the Latvian National Museum of Art.

⁹ The figures are for 2014.

¹⁰ 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:

Attendance: 92 419 visits¹¹

Mission and Ideological Stance¹²

The museum was established during the very end of the Soviet era and its initial focus was the decorative applied art created in Latvia. The collection of art objects spanning the time period from the late 19th to the late 20th century, that was at the core of the museum when it was founded, is still the most valuable part of the museum's depository today. The museum is proud of its heritage and, while it welcomes new initiatives, diversification, etc., it also tries not to undermine the initial conception of the founders of the museum.

During the Soviet times the creation of decorative applied art was comparatively well financed by the state, less ideologically regulated than fine art, and thus attracted some of the best and most well-known artists in Latvia. However, with the collapse of the Soviet system the significance of the decorative applied art within the hierarchy of the arts world diminished. The artists were free to choose any art form they desired. And with no state funding and virtually no private demand for the applied decorative art, the museum was left with no contemporary field of interest. As a result in 2005 the museum expanded its scope and was renamed Museum of Decorative Arts and Design (MDAD).

In 2010 during the economic crises the state museums were reformed and MDAD was incorporated into the Latvian National Museum of Art. This was coupled with 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 kept 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 tries to position itself as an alternative to another member of the network recently opened Museum of Art "Riga Bourse" that concentrates on exhibitions of foreign art and has quickly acquired an image of a posh and glamorous place. For example, in terms of its visitors MDAD is trying to build a community that would come to the museum regularly and throughout different stages of life. It organizes events for families and wishes 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.

Main Building of the Latvian National Museum of Art (currently under renovation), Museum of Art "Riga Bourse", Exhibition Hall "Arsenāls", Museum of Romans Suta and Aleksandra Beļcova, and Museum of Decorative Arts and Design.

¹¹ The figures are for 2013 and include free of charge events such as the Night of Museums.

¹² 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.

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, on 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 direct administration of Ministry of Culture and its operation is regulated among other provisions by a law that outlines the general rights and obligations of all the museums and a cabinet approved regulations specifically for the Latvian National Museum of Art. Despite all those formal rules the museum enjoys considerable autonomy in choosing the ways how to accomplish 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 arts professionals by training and who are often more concerned with non-commercial aspects of operation – such as 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 of its facilities, but considers those and other self-generated revenue streams to be exhausted. Entrepreneurial spirit within the museum is rather low and entrepreneurs from outside of the museum are viewed not as partners but rather as potential philanthropists.

The situation is different with respect to arts 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 arts community in Latvia is very small and personal connections play important role in all the aspects of life including professional relationships. As a result the openness towards collaboration often means that the ties between people organizing the events at the museum

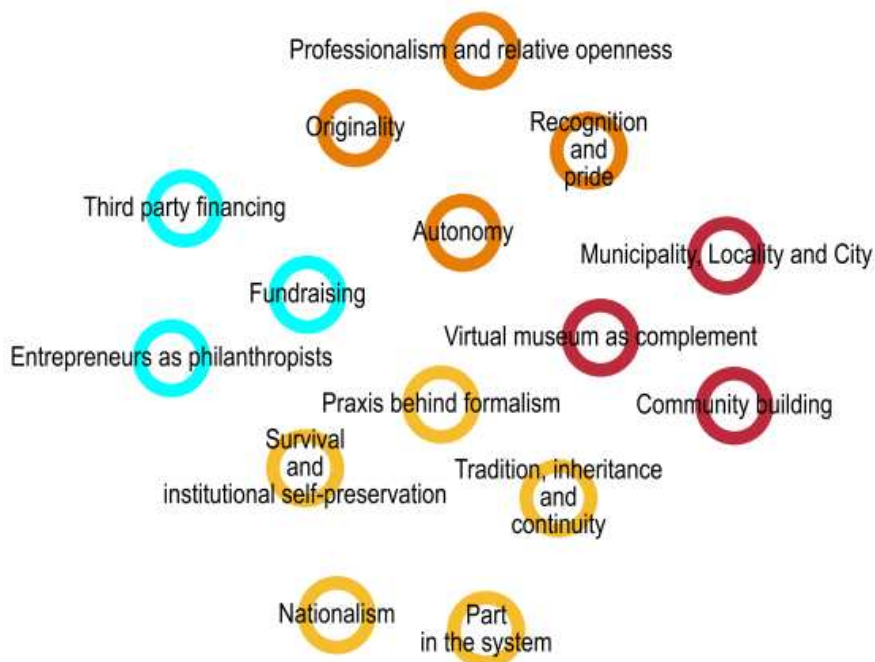
do not always have to be formal and people do not necessarily have to be members of staff. With respect to scope of collaborations with creative industries the Latvian National Museum of Art in general at least conceptually seems to be more open and also views itself as part of the industry. MDAD on 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 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.

Ideas and Values

Group 1

- Nationalism
- Tradition, inheritance and continuity
- Survival and institutional self-preservation
- Praxis behind formalism
- Part in the system



Group 2

- Community building

- Municipality, Locality and City
- Virtual museum as complement

Group 3

- Autonomy
- Originality
- Professionalism and relative openness (in arts as opposed to entertainment or entrepreneurship)
- Recognition and pride

Group 4

- Fundraising
- Third party financing
- Entrepreneurs as philanthropists

4.2. THE LATVIAN NATIONAL MUSEUM OF HISTORY¹³

Key Facts

Established:	1869
Location:	Riga ¹⁴
Ownership:	State
Employees:	121 ¹⁵
Events:	23 exhibitions at the museum (38 at other locations) ¹⁶
Revenue:	1 276 265 euro ¹⁷
Attendance:	34 116 visits ¹⁸

Mission and Ideological Stance¹⁹

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 Latvian state was formed in the beginning of the 20th century and survived the ideologically charged Soviet times. Today the museum continues to look at the history using a national framework and concentrates on the territory of Latvia and on people that can be associated with the territory or the Latvian state at some point in their lives. The only part of its repository that is not bound by this framework is its numismatic collection. The museum is proud of its origins and history, valuing traditions and continuity for its own sake. Not surprisingly the museum views preservation and expansion of its repository broadly understood as its most important function. The rest of the functions evolve from the preservation and would be difficult to fulfil without an adequate repository.

LNMH is state owned and under the direct administration of Ministry of Culture. Among other documents its operation is regulated by the law of museums and cabinet approved regulations that specify its mission, functions, tasks, etc. Despite all those provisions the museum enjoys considerable autonomy in prioritizing the functions and choosing the appropriate ways how to implement the tasks outlined in the regulations. For example, the museum is required to regularly survey its audience and to understand its demands.

¹³ This is a logical translation from Latvian, though the museum calls itself National History Museum of Latvia in English.

¹⁴ The museum is spread out over different locations, but its main building that is currently under reconstruction is in the old part of Riga. Also the temporary space the museum currently uses for its main exhibitions is located in the center of Riga.

¹⁵ Figures are for 2014.

¹⁶ Figures are for 2013. Note that the museum's main building is under renovation following a fire in the summer of 2013.

¹⁷ Figures are for 2013.

¹⁸ Figures are for 2013. Note that the museum's main building is under renovation following a fire in the summer of 2013. For comparison during 2010 the museum recorded 57 697 visits.

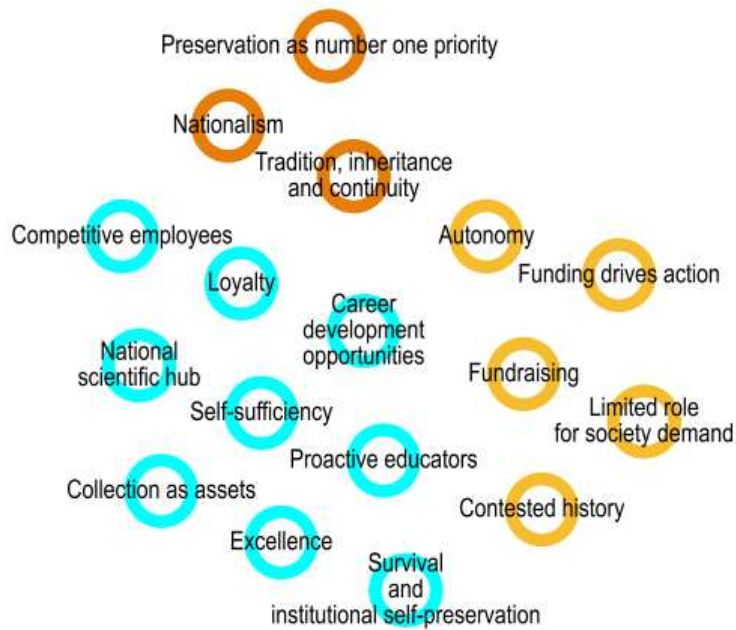
¹⁹ The description is not an official position of the museum, but rather an opinion of the authors. It is based on the regulations governing the administration of the museum, on public annual reports of the museum, on development strategy of the museum and on an interview with the director of the Latvian National Museum of History.

However, history is a publicly contested field with different groups of people trying to establish their view of certain events as the correct one. At times those groups try to engage the museum to further their cause, but the museum is not afraid to decline such advances if it chooses to do so. In fact, the museum has a well-respected research division that it utilizes in producing independently researched historical content. Based on this content instead of waiting to be approached the museum proactively engages its audience and acts as an educational institution.

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 what 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 tries 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 to organize different kind of 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 as to realize them within 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.

Ideas and Values



Group 1

- Nationalism
- Preservation as number one priority
- Tradition, inheritance and continuity

Group 2

- Autonomy
- Fundraising
- Funding drives action
- Limited role for society demand
- Contested history

Group 3

- Survival and institutional self-preservation
- Self-sufficiency
- Loyalty
- Career development opportunities
- Competitive employees
- Excellence
- National scientific hub
- Proactive educators
- Collection as assets

5. CONCLUSIONS

At this point we have tested the application of the methodology described above at two museums in Latvia – Museum of Decorative Arts and Design as well as Latvian National Museum of History. We have analysed the documents that regulate administration of the museums (laws, state regulations, etc.) as well as documents the museums themselves have produced to plan its activities and to analyse the achieved results (development strategies, annual public reports, etc.). We have also met with the museums on several occasions and discussed what data are 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 a 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 by the objects our focus should be on those used in specific museum events rather than all the objects within the collections of the museums. Therefore we suggest starting mapping of cooperation with case studies – select particular events (biggest ones or most significant ones as identified by museum representatives) and analyse networks ‘around’ them.

We also have conducted in depth interviews with the directors of the museums and established their ideological stance (see section 4). It provides us the basis for 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 the data collection) take considerable amount of time. Overall – after test phase and piloting we can 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.

6. ANNEX

6.1. QUESTIONNAIRE OF MUSEUMS' SURVEY

SURVEY QUESTIONNAIRE			
INFO ABOUT THE RESPONDENT			
Q1a	Please type the name of the museum represented by you:	
Q1b	What do you think was the best (well-managed, most successful) event/ activity implemented by your museum in 2014? (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 please any of the below-mentioned communication channels used by your museum for informing and engagement of audience! <i>Multiple answers possible!</i>	Museum website Portal kulturaskarte.lv Museum's social media profile on facebook.com Museum's social media profile on twitter.com Museum's social media profile on draugiem.lv Regular printed editions issued by the museum (museum newspaper, newsletter, etc.) Other (please specify):	1, 2, 3, 4, 5, 6, 7,
Q3	Which do you think are the main target groups of your museum currently? <i>Multiple answers possible!</i>	Society as a whole, no particular target groups Children Youth Seniors Students Foreign tourists Local tourists (residents from other cities/ regions) Scientists Artists Designers Other (please specify):	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
Q4	What target groups would you like to attract in addition during the nearest period of 3-5 years? <i>Multiple answers possible!</i>	None/ no additional target groups are required Children Youth Seniors Students Foreign tourists Local tourists (residents from other cities/ regions) Scientists Artists Designers Other (please specify):	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
Q5	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)?	Children Youth Seniors Students Foreign tourists Local tourists (residents from other cities/ regions) Scientists Artists Designers Other (please specify):	1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
Q6	In your opinion, the museum in its activities should be more focused on the entire society or specific target groups? Select the answer that most reflects your opinion!	Should be focused on the entire society only, without identifying specific target groups Should be rather focused on the entire society, but must also organise activities for specific target groups Should be rather focused on specific target groups, but must also organise activities for the entire society Should be focused on specific target groups only	1 2 3 4

Q7	How often does your museum perform visitor polls or organise focus group discussions with its visitors?	Several times a year	1
		Once a year	2
		Less than once a year	3
		Does not perform	4

Ask if Q7=1, 2 or 3!

Q8	Enter, please, topics about which your museum has performed/ organised visitors polls or focus group discussions with its visitors:	
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Ask if Q7=4!

Q9	What are the main reasons why your museum does not perform/ organise visitor polls or focus group discussions with its visitors? <i>Multiple answers possible!</i>	There is no need	1,
		No financial opportunities	2,
		Too cumbersome procurement procedures	3,
		Previous negative experience in organising polls/ discussions	4,
		Other reasons (please specify):	5,

MUSEUM'S COLLECTION AVAILABILITY

Ask all!

Q10	In which of the following ways interested persons (such as artists, designers, architects, students, etc.) can look at your museum collection (which is not available to the public on a daily basis)? <i>Multiple answers possible!</i>	It is not available	1,
		Can be viewed online on the museum website	2,
		In the joint catalogue of the national holdings of museums	3,
		At a written request to the museum	4,
		At an oral request to the museum	5,
		Other ways (please specify):	6,

Q11	Approximately how much (in percentage) of the museum's collection is available to interested personspublicly at the museum on the spot? ...online? ...at a specific request?	...% ...% ...%
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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? <i>Multiple answers possible!</i>	Scientists	1,
		Artists	2,
		Designers	3,
		Architects	4,
		Scenic designers	5,
		Souvenir manufacturers	6,
		Students	7,
		Producers	8,
		Curators	9,
		Other (please specify):	10,

Q13	Approximately how much (in percentage) of the museum's collection is currently digitized?%	
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MUSEUM'S COLLABORATION WITH REPRESENTATIVES OF CREATIVE INDUSTRIES

Q14	How often does your museum collaborate (preparation of exhibitions, expositions, 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.)?	Several times a year	1
		Once a year	2
		Less than once a year	3
		Does not collaborate	4

Ask if Q14=1, 2 or 3!

Q15	What kind of collaboration your museum has had with representatives of creative professions over the last three years? <i>Multiple answers possible!</i>	Development of exhibitions, expositions	1,
		Elaboration of digital games, applications	2,
		Production of souvenirs	3,
		Preparation of TV, radio shows	4,
		Development of fashion products	5,
		Development of design products	6,
		Use of the museum's premises for filming	7,
		Use of the museum's collection in the advertising elaboration	8,
		Development of printing editions (except for scientific catalogues or issue of publications) using the museum's collections	9,
		Preparation of theatrical plays, concerts and other events	10,
		Other (please specify):	11,

Ask if Q14=1, 2 or 3!

Q16	Representatives of which creative professions has your museum collaborated with over the last three years? <i>Multiple answers possible!</i>	Designers	1,
		Artists	2,
		Scenic designers	3,
		Architects	4,
		Producers	5,
		Curators	6,
		Other (please specify):	7,

Ask if Q14=4!

Q17	What are the main reasons why you do not collaborate with representatives of creative professions? <i>Multiple answers possible!</i>	There is no need to collaborate	1,
		No financial ability to collaborate	2,
		Too cumbersome procurement procedures	3,
		External experts do not understand the specificity of the museum	4,
		Previous negative experience of collaboration	5,
		Other reasons (please specify):	6,

MUSEUM'S DEVELOPMENT PLANNING

Ask all!

Q18	Talking about the museum's development – for how long period of time do you usually expect the museum's development activities?	The next year	1
		2 years	2
		3 years	3
		4 years	4
		5 years	5
		6 years or longer period	6

Q19	For how long period of time do you think it would be better to plan the museum's development activities?	The next year	1
		2 years	2
		3 years	3
		4 years	4
		5 years	5
		6 years or longer period	6

Q20	Tick, please, 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/ is planned
01	Operational/ development strategy/ policy	1	2	3
02	Marketing strategy/ policy	1	2	3
03	Communication strategy/ policy	1	2	3
04	Research work strategy/ policy	1	2	3
05	HR strategy/ policy	1	2	3
06	Strategy/ policy regarding collections	1	2	3

THANK YOU!

6.2. GUIDELINES FOR INTERVIEWS OF MUSEUMS' REPRESENTATIVES

(1) Personal questions

[Q1] How do you ended up at the museum?

(2) The mission of the museum

[Q2] Why does the museum you are leading exist? Why it was established and why it should be preserved?

[Q3] Is there any part of the mission that is more important? Are you primarily an art (a history) museum or a national museum of art (history)?

[Q4] How is your reading of the museum's mission different from prior or potential future directors' view?

(3) 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 are at the museum? What is your position on digitalization of the repository and virtual exhibitions?

[Q7] Education. How do you fulfil this function? To what extent the educational work you are doing is integrated in overall educational policy?

[Q8] Research. What is the proportion between in house research and research done by outside entities at the museum? Does the museum create content via research and does the research influence, what should and what should not be preserved?

[Q9] Are there any other important functions of your museum?

(4) Public demand

[Q10] The regulations governing the administration of the museum point out the general public, Government and 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 should do?

[Q11] Autonomy. Does the state or public opinion restrict your ability to carry out the mission of the museum?

(5) Entrepreneurship

[Q12] Is entrepreneurship something the museum should be concerned with? Do you cooperate with businesses?

[Q13] Which source of revenue is more important for you – fundraising or self-generated income?

[Q14] Does being under direct administration of Ministry of Culture limit the museum's opportunities to pursue entrepreneurial opportunities?

(6) 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?