Museum 2025

Handbook
Museum 2025

Within the scope of the project "Promotion of historical and culture cross-border heritage through museums innovations".

Objective:

to prepare content for the e-handbook that would be intended for the modern challenges of museums and their development possibilities and prospects, as well as cooperation with other institutions, by providing proposals and vision regarding the successful future development of museums, to be applied in the everyday work of museums.

Contents:

Forewords

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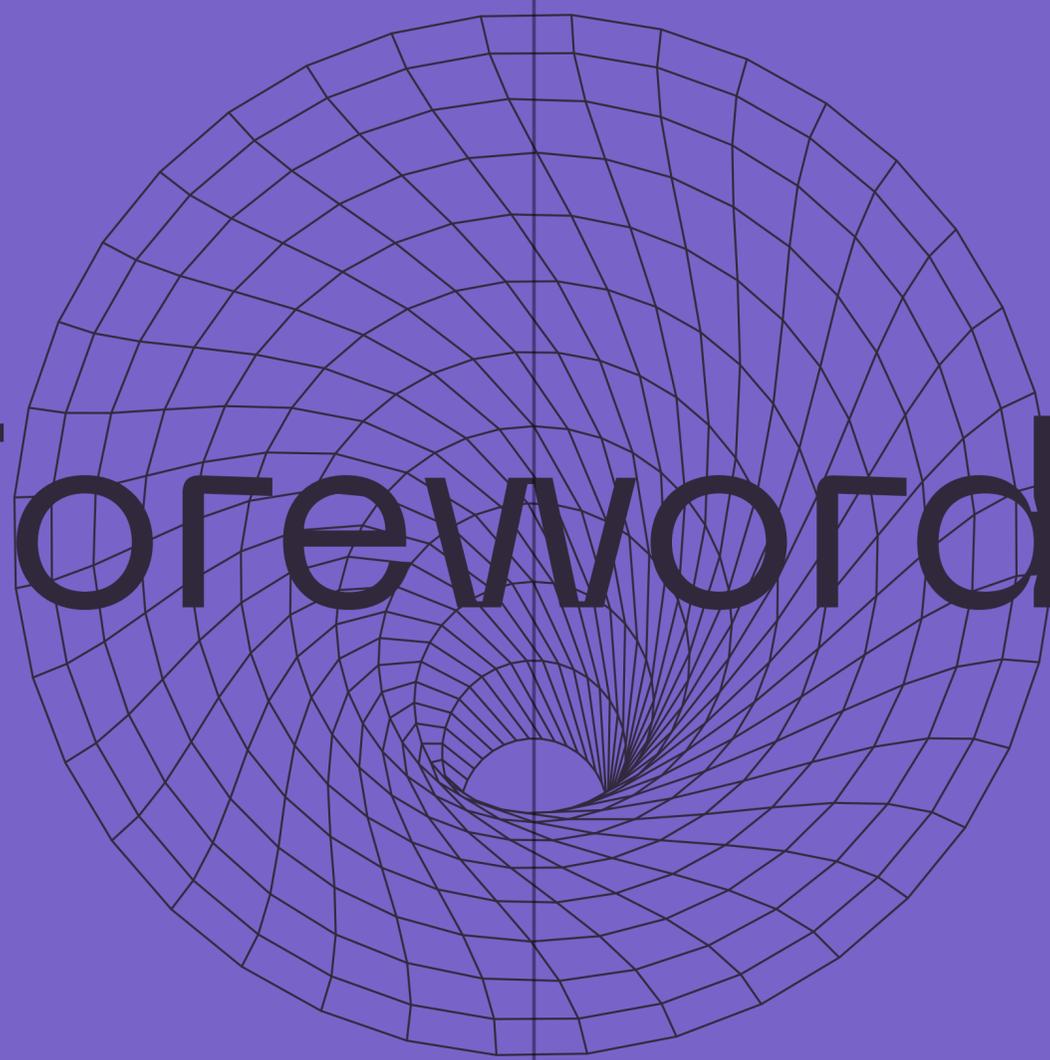
The task of every museum is to promote the preservation and development of local cultural and historical identity, by creating compelling and attractive permanent and temporary exhibitions, constantly improving the quality and diversity of the offer, while keeping sustainability in mind. In the field of museums, it is a must and, at the same time, opportunity to learn, get inspired from one another and to represent the accomplishments. Nowadays, museums are expected to offer information to the public that is both necessary and intriguing, using modern communication language. The

visitor has become more and more demanding. Museums are also becoming more available to a wider range of visitors.

For the purposes of supporting the development of museums as an important component of cultural heritage and tourism, the project "Promotion of historical and culture cross-border heritage through museum innovations" was implemented.

The project involved: Panevėžys Local Lore Museum (Lithuania) and Preiļi Museum of History and Applied Arts (Latvia) - they differ in terms of assembling museum holdings, capacity of human resources and financial resources. Joining efforts within the project implementation gave the possibility to analyse and embrace the fields, where, by means of innovations, with a special

focus on application of modern technologies, it is possible to move towards the status of sustainable museums. Undoubtedly, interactive solutions are the ones introducing new information transmission forms and ensuring modern communication means, making museum communication more interesting, information-intensive and comfortable.

Panevėžys Museum is currently creating a permanent exhibition based on modern technologies.

Preiļi Museum of History and Applied Arts has chosen a slightly different path. When joining the project, going beyond the museum walls has been selected as one of the innovations. The museum is currently offering an outdoor permanent exhibition "Oak Tale", which is illuminated and available to visitors 24

hours a day. Environmental stand exhibitions, the design of which allows to freely change and offer information regarding topical themes of the museum, must be mentioned as an example of best practice. Stand exhibitions can also be viewed 24 hours a day.

One of the landmarks of Preiļi Museum of History and Applied Arts is creatig a heritage ecosystem. The body of the local museum currently entails the Ceramics House of Polikarp Chernavsky (private object), Preiļi Primary School No. 1 Museum (local government educational institution), Preiļi Manor Chapel (property of Catholic parish), and Preiļi Main Library is joining it in 2022. The museum is constantly attracting new target audiences via permanent and temporary exhibitions in the buildings referred to.

The basis of each and every museum lies in purposefully assembled museum holdings, kept in compliance with laws and regulations and forming grounds for various levels of education. Museum holdings digitised in high quality form one of the features of a sustainable museum. Digitisation is the way of limiting physical use and guaranteeing the preservation of museum holdings, at the same time ensuring broad access to collections. Without a doubt, digitising museum holdings creates new demonstration and access possibilities for museum holdings. This is what Preiļi Museum keeps in mind, when planning to apply 3D technologies in digitising separate collections. It is important not to lose the balance between the museum objects with their special aura and digital images in the permanent and temporary exhibitions. One must

not forget that the maintenance and systematisation of digital museum holdings requires knowledge, time and resources.

To strengthen the national identity of the new generation, sense of citizenship, national belonging, well-developed competence of an understanding culture in the new generation, museums are developing and offering educational programmes. Attractive, topical and rich in content - these qualities form one of the main features of a modern museum. To create interactive programmes for visitors of various ages, by means of free-of-charge offers - this might become one of the challenges of Preiļi Museum of History and Applied Arts.

One of the possibilities ensured by the application of modern technologies lies in exhibitions

rooted in stories, rather than in tangible evidence. This is especially applicable to museums with a limited space. Multimedia human stories may become one of the features of contemporary museums, discovering certain topical event, themes or even periods in the history of the region. Equipment acquired within the scope of the project will provide for such a possibility. The rest is up to responsibility and knowledge.

Both the museum object and the digital environment will be equally important to future museum visitors. Nothing can replace an authentic object, nevertheless, the interactivity helps to get to know it. Likewise, no one can replace an expert in communicating with the visitor. The most important factor is a charismatic museum employee, able to inspire and invoke interest in the visitor. Even

the most advanced technologies cannot replace a wise and knowledgeable museum expert.

The handbook encourages to analyse and assess, what museums can use, to what extent and how drawing on best practice. Availability of museum materials, through virtual and digital innovations, including, websites, materials on video sites, and mobile applications ensure an extended experience and enrich visitors.

Tekla Bekeša,
Head of Preiļi Museum of
History and Applied Arts

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While preparing the application for this project in 2016, we were very hopeful to implement various organisational and technological innovations in the museum with its help, which would make our institution more attractive to the community and tourists. However, the consideration of the application, which took several years, the changed international situation (Covid-19 epidemic and the Russian aggression in Ukraine), and the changed internal situation of our museum (in 2020, the exhibitions were modernised and a modern education centre was installed) completely changed the context. What seemed to be an innovation in 2016 has become a routine of everyday life today, in 2022. We had to transform the project activities and adapt them to the new reality, which was difficult due to the inflexible project implementation conditions.

Although there were some difficulties, this project gave us a lot of useful experience and a boost in several areas. We have established excellent relations with our partners – Preiļi Museum team. Communicating with them and exchanging experiences is the most important result of this project. The outdoor screen purchased with the project funds became not only our new distribution channel, but also an important identification mark of the museum building complex, which strengthened our uniqueness in the city. "Cauldron of Nations" exhibition being prepared by the museum (dedicated to emigration) has become more relevant than could have been predicted. It will find its audience.

Returning to the challenges faced by the museums, I fully agree with Tekla Bekeša, my colleague, who

emphasised the importance of the role of the museologist. This is the most important component in the successful implementation of our mission because neither rich collections nor technology can replace a creative worker. At the same time, the structure of the institution plays an important role. In a modern museum, employees should at least partially specialise and concentrate on relevant areas – public relations, various forms of education, and creation of innovative permanent and temporary exhibitions.

Museums have to compete with the entertainment industry (especially computer games). A possible way out is the creation of authentic content – storytelling about the specifics of the region's past, people's individual destinies, and everyday life. Museums usually tell generalised stories of people's

groups and regions, bypass the past of local areas and individuals, and do not try to show how "the great processes" (industrialisation, spread of literacy, new forms of culture, etc.) change the life of "the ordinary" person. Often this is due to lack of space, funds, or empathy. In this area, I see good prospects for cooperation between museologists and technologies. The compilers of the reference book being presented specifically draw attention to suitable examples that show how the technical means can tell an individual story, and the visitor can "incarnate" in the role of a character from the past.

Another important aspect that this publication draws attention to is the openness of the creative process. Due to the specifics of museum work (requiring rare skills and qualifications), organisational problems, and sometimes due to

an elementary lack of time, many exhibitions and event concepts are considered in narrow groups within institutions. Therefore, activities become routine and there is a danger of losing the sense of relevance. Techniques to avoid the effects of "the enclosed space" are described here.

Public museums exist for several centuries. They have remained longer than some states and regimes. This testifies to the ability of these institutions to adapt to modernising societies and their needs. Also, museums create and reconstruct the historical memory and identity of communities themselves, and help them adapt to changing conditions. This project provided new tools to fulfill this mission of ours.
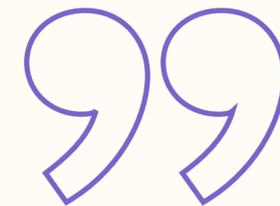
Dr. Arūnas Astramskas,
Director of Panevėžys
Local Lore Museum

Global
challenges.
2020–2021

2020 and 2021 have fundamentally shocked the world of museums. Memory institutions - museums, libraries and archives, which are literally embodying the values of Western civilisation, ensuring the research of tradition and serving as a safe and controlled public space for maintaining socialisation, learning and democracy, have been closed down. For the first time since the World War II, 90% of world museums became unable to welcome visitors on site for unspecified period of time.

Naturally, the *COVID-19* pandemic gave a decisive kick towards new technologies. Museums adapted and each, as far as possible, tried to master digital tools, in order to reach target audiences in the e-environment. Over a short period of time, online work organisation platforms and social media have become an integral everyday component in organising professional life, as well as internal and external communication of institutions. It was followed by the first remote museum educational classes, excursions and online broadcasts of events, virtual exhibitions - offered in the e-environment, without the need for large material and technical investments.

Museums equipped with larger resources and innovation potential dipped their toe in producing podcasts, creating multimedia guides in the e-environment for indoor and outdoor spaces, organising online conferences, digitising and demonstrating collections in various e-formats, as well as developing virtual reality pilot projects.

As the working life moved into the virtual space, the digital makerspace became important. In the State co-financed hackathons (idea marathons) prototypes have been developed for new e-governance solutions in museums and, with subsequent State aid, a centralised remote ticket sales system has been introduced in Latvia.

By summing up, the first steps in mastering the e-environment in the emergency situation have been made, so that, at the end of 2021, one can say that the accredited museums of Latvia and their employees have considerably improved their digital skills, while the audiences have gained more versatile content. For a certain part of these museums, the *COVID-19* period has been an undisputed kick-off point for digital transformation, and an introduction of new technologies and innovations in communications' work of the museum. It is already possible to summarise the mastered skills and abilities and to apply them in proficient further development of museums in a hybrid situation, where the onsite visit can be restricted again and communications' work would have to be mainly continued in the e-environment.

The direct conclusion of the *COVID-19* period, suggested by the annual *Museum Innovation Barometer*[1]: museums should reassess the attitude towards the application of technologies - technologies do not constitute the work of art in exhibitions, they rather constitute a service provider and a basic need. If museums would treat technologies as a tool and not as a work of art, it could help achieve a sustainable impact on the implementation of the mission of the museum.

1. https://museumbooster.com/research/

The practical question arising out of this conclusion is: how museums can obtain such tools and master them, and whether they would be able to maintain them, given the condition of the steep development of technologies?

If the philosophy of the museum as regards new technologies is open and not disproving, then the answer to this question is affirmative. The positive answer, in turn, arises out of a fundamental turning point in the digital world, where museums, unless they are national-scale giants, should not always do the coding of their digital tools. Instead, it is now already possible to rely upon ready-made and verified platforms, assuming 100% responsibility for programming, introducing and maintaining new technologies.

When setting up a digital strategy for museums, especially for small and medium-sized museums, digital platforms represent an optimal way how to develop, test and offer digital content to users. Connecting to ready-made digital platforms massively reduces the costs and improves sustainability, as they do not rely upon the capacity of a single museum, in updating and improving technological solutions.

Digitisation and new technologies, especially, in the *COVID-19* situation, have proven themselves in heritage institutions and will play an increasingly larger role in the future.

The *Museum Innovation Barometer* with the notion "digital in the museum" means: innovations, digital products, digital content, digital production, research and analytics.

In this handbook, special attention on "digital in the museums" is paid to the best practice examples - innovations, discovering equally the methodology and the methods *per se*, as to how regional museums can continue the commenced digital journey.

Likewise, a decisive role in achieving the objectives of *Museum 2025* is granted to the co-working and co-creating in its most versatile form.

Development of regional museums

This handbook is intended for regional museums, analysing their digital challenges, development possibilities and prospects, collaborations with other institutions and creative industries.

What is a regional museum? Considering that the handbook has been developed within the scope of a project implemented under the European Neighbourhood Instrument, but from the perspective of a museum think tank based in Latvia, it is important to clarify the use of terminology regarding the notion of a regional museum.

In the context of the museum sector of Latvia, where mainly the analysed best practice examples were considered, in typological terms, one should draw a distinction between the usage of a formal term "regional museum" defined by the *Law on Museums*, and an informal usage thereof, with more suitable designation being "museum in the region", correspondingly - "museums in the regions".

If, in formal terms, a museum obtains the status of a regional museum provided that "its holdings territorially, chronologically, or thematically refer to a certain region, and in its profile this is the most complete and most significant museum in the relevant region" (Section 12, Clause 1 of the *Law on Museums*[2]) and the Ministry of Culture is entitled to grant such status, upon submission of a request, then the usage of the museum in the region is not encumbered with legal meaning.

2. https://likumi.lv/ta/en/en/id/124955

In this handbook, the notion of a regional museum is used interchangeably with the notion of museum in the region and does not include the reference to the above mentioned formal criterion.

Thus, what is a regional museum (museum in the region)? Depository of museum objects, cultural centre, creator of the story and identity of the place, creative space, tourism magnet? How to develop a modern museum, important for locals and tourists alike?

The key idea characterising regional museums, which can concurrently serve as a *modus operandi* of an organisation, can be formulated as follows: *Think globally, act locally.*

The primary task of public museums, correspondingly - regional museums under the control of local municipalities, is, in constant interaction with the respective authority, to develop organisational capacities (growth-oriented, realistic work plans, employee incentives and remuneration, further education possibilities, adequate materials and technical supply and infrastructure meeting the availability standards) and to strengthen the position of the museum in the ecosystem of culture institutions through networking and cooperation projects. This sufficiently generalised and well-known recommendation - improvement of functioning capacity within the existing governance model (museum as the local municipality budget institution) - is the only thing museums can remind themselves of on an everyday basis, under the current legislative situation. Apart from few initiatives in the segment of national museums (more freedom in managing financial resources, possibility to establish advisory or trustee boards, though without executive power, and a terminated

work contracts for museum directors with the possibility of prolonging after 5 year term), indicative of the movement towards a more liberal model, museum governance reform according to the example of Western Europe has not taken place in Latvia. In terms of the governance model of a regional museum or, using the legally correct term - local municipality museums, where the local authority as the sole founder and only stakeholder is fully responsible for ensuring the operation of the museum, all three project partner countries (Belorussia dropped out of the project) were in equal positions.

In the so-called post-Soviet area, only Estonia, following the example of the nearest neighbouring Scandinavian country Finland, has made a brave step towards diversification of the forms of governance of public museums at the State and municipality level. The Estonian model, where the population is small and, similar to the countries represented within the scope of this cross-border project, is expected to continue reducing, is oriented towards joining resources, establishing associations of regional museums with several founders, multiple stakeholders and a board of trustees at the helm. Such legislative change was based on careful analytical work, modelling the expected gains from joining resources and liberalisation of governance. The model of associations of museums of several stakeholders is not a must, it rather exists as an option for a planned and far-sighted development of regional museums in the Baltic region.

While the project partner countries do not have a legally corroborated possibility for joining resources in a single service of regional museums (for example, with a joint restoration centre, museum educational methodological centre, workshops or a makerspace area, etc. services), the only thing left for regional museums is to move towards joining resources in the mutually supportive ecosystem through cooperation projects.

The decisive criterion for a museum useful to both the local community and tourists is the availability of its resources - physical, intellectual, and currently also digital. In this handbook, the selection of the best practice examples offers practical tools, mainly, for promoting digital availability, triggered by the global *COVID-19* pandemic with binding physical assembly restrictions.

By summing up, one can say that the main task of *Museum 2025* in the regions, also henceforth, would be to know your community and be necessary thereto. The latter arises out of dramatic drop in international tourism, not expected to steeply return to the pre-pandemic level in the coming years. Thus, regional museums, which, already in terms of their typology, are closely linked to a particular place and serve as a main identity anchor for a local community, and, in the best case, also as the generator of development and sustainability of the place, will remain committed to this mission into the future.

The compensatory mechanism for a physical visitor flow over the period of the COVID-19 period has mainly been in the digital co-working within the scope of cooperation projects. This is, in fact, the main focus of the *Museum 2025* vision for regional museums, keeping the same key idea: *Think globally, act locally!*

Or, in other words, *Museum 2025* could follow the vector:

From
"Building, collection and visitors"
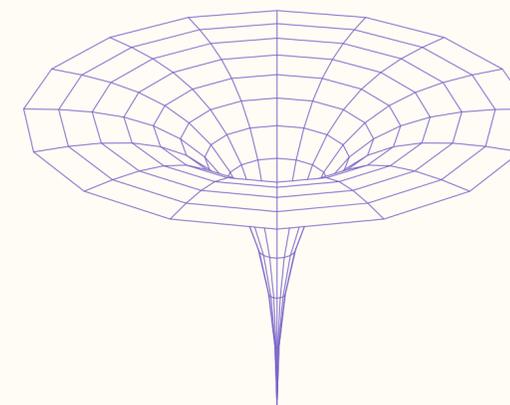
To
"Territory, heritage and public at large"

Target groups

What exactly makes the museum a significant cultural centre for local communities and one of the central tourist attractions of the region? Competitiveness in the informal education and leisure time market in the region is closely linked to knowing target groups.

1.

Museum
and local
communities

The main value of the museum in the region is the wellbeing of local communities, developing the sense of belonging to the place and awareness of identity, therefore gaining the trust of communities is one of the most important tasks of *Museum 2025*. Respecting, studying and popularising local traditions, history and social history helps museums to establish close links with local communities and involve communities in the operation of the museum.

Public expectations, including those of local residents, are changing and museums must be able to react to such changes, finding the correct methods for addressing different audiences. The difference between a local resident and a tourist is that a tourist visits the museum for the first and, most likely, the only time, whereas as regards the local resident, ideally, the museum wants to see them repeatedly and not only in the permanent and temporary exhibitions and events, but also by involving them in creative making.

Nowadays, the precondition for the successful operation of museums, especially museums in the regions, is to be interesting, immersive and offering a creative space. A successful museum, now and also in the nearest future, will be a place, where local communities get involved, by mastering new competences, and cooperate, by obtaining new knowledge and skills. It can encompass the mastering of traditional culture, creation of the story of family history, commemoration of conflicts of the 20th century and social history research, involvement in workshops of different kinds, creation of products and services with high added value in cooperation with creative agents, or merely mastering the latest innovative museum storytelling tools and integrating them in everyday work.

It is an immense challenge, especially for museums in the regions, to be interesting and necessary for local communities. This is where the reputation, infrastructure, competence, methods of interpretation of the museum matter a lot. Proficient application of modern technologies and ensuring creative space possibilities (mainly, in cooperation with creative industries) is one of the steps towards a more immersive museum, a museum offering attractive content and engaging equally students, families with children, working adults and seniors, entrepreneurs, representative of creative industries and potential sponsors.

Museums in the regions and, especially, *Museum 2025* play an invaluable role in the work of promoting memory and tolerance. In the times when impatience, intolerance and fatigue have become especially tense under the impact of the *COVID-19* and the conflict in nearby Ukraine, and created confusion in the public, a museum, with its stable presence and, preferably, regular communication, must serve as a role model for preserving the necessary balance.

We often hear that local authorities are not always able to understand the role and significance of museums (chronic lack of funding, low staff remuneration and minor stimulation possibilities, vague general development prospects), leading to a question of how to persuade the decision makers to appreciate the potential of the museum in the development of a place or a region. One of the solutions is to create support groups of local communities and develop the museum into the local community centre. Depending on the legislation in the particular country and administration tradition of a particular museum, it is possible to create public trust councils with a visible participation of community representatives and to try to formalise the operation of the council for the purposes of representing the interests of the museum.

2.

Museum and tourism development

Museums in the regions and attracting tourism is topical not only in the context with exploring the history and story of the place, but also in terms of regeneration and economic potential of the place.

A successful museum in the region is a tourist attraction magnet, ensuring also economic profit for a place or a region, not merely helping the museum to grow visitor numbers for statistical needs.

The objective is to render museum and its versatile resources as an integral tourist attraction site in the region. The more attractive the offer or historical experience is, the more time the tourist would spend in the particular place or region, thus also ensuring profit for local catering enterprises, hotels, etc. Ideally, money generated by tourism stays in local communities, and is reinvested in their entrepreneurial activity. This could also certainly be one of the arguments for local government regarding the role of the museum and its economic potential.

 An attractive museum and, especially, the development of the local tourism industry, in the times of a significant drop in international tourism, can also be a significant step towards developing a sustainable local community, creating the sense of belonging, being proud of one's place and raising awareness of the meaning of the museum in the wider regional context.

It must be concluded that one of the largest challenges for *Museum 2025* in regions would be to balance out the offer among the locals and the tourists.

Methodology – modern technologies / museums and creative industries

Having analysed the solutions of modern technologies and digital products in the field of museums, it must be noted that a successful implementation thereof takes place via close links between the developers (of technological solutions) and representatives of creative industries. Experience shows that any digital product in the museum, if created without the involvement of a graphical designer, animation, sound, video (thus specialists of creative industries), is amateur-like and, to a large extent, not grasping the attention of the visitors.

The advisable course of action of *Museum 2025* stipulates that, when introducing any new digital product or service, a trilateral cooperation takes place: museum, creative industries and technologies (mainly, digital platforms).

1.

Role of modern technologies in regional museums

In the last decades, it is no longer possible to imagine the life of society without new technologies. The previous two *COVID-19* years proved that we cannot manage without them, when performing our direct work duties. Technologies have entered our communication with colleagues, by organising planning meetings, organising the everyday work of the museum, contacting visitors in the form of e-lectures, podcasts, etc., as well as products and services.

The role of technologies in ensuring the availability of the museum holdings to the users cannot be overestimated. One such example is the digitisation of the objects of the museum holdings, providing for the access to the museum holdings in high resolution for those, who, due to objective reasons, cannot make it to the museum physically.

In exactly the same way, museums, especially in the regions, in order to tell the story of the place in a modern and innovative, in a generally understandable manner, must continue developing digital tools and technological solutions both in museum exhibitions and, even more so, for remote museum communications' work.

Promotion of availability of the museum holdings in a digital form does not endanger, in any manner whatsoever, the physical museum visitor. On the contrary, innovative products or services received by the visitor from the museum at home or in the urban environment, most likely, motivates the visitor (be it a tourist, or a local) to also visit the museum physically.

Museum 2025 pays special attention to the visitor, who cannot make it to the museum due to certain availability circumstances, ensuring the possibility to get acquainted with the museum holdings (selected collections and thematically created stories, exhibitions, lectures, learning materials) at home, school or residential home, depending on the age group and interests. *COVID-19* has merely emphasised the meaning of availability of the museum collections and stories in promoting the wellbeing of society.

A very important task of *Museum 2025*, in light of the changing needs of public and rapidly changing technological solutions, as well as funding available to the museums, is the ability to find an effective, flexible and sustainable solution for using modern technologies in the museum. The cooperation with creative industries plays an important role here.

2.

## Regional museums and creative industries

How to transform local potential into entrepreneurial activity? What is the role of the regional museum in creating new products and services with added value? How to use the accumulated skills and knowledge, in order to stimulate the creation of new, innovative products in the region?

Even though it is sometimes still heard that the museums and creative industries do not have much in common, nevertheless, over the period of the last couple of years, the think tank Creative Museum has had the possibility to not only map sufficiently different, versatile collaborations with high added value, but also to observe gradual development, not only in declarative terms, but also in terms of essence, of awareness in the field of museums and institutions governing museums as to the need to promote and implement such collaborations.

An increasing interest in a museum as a resource worth considering in the field of creative industries can also be noticed among potential cooperation partners.

Besides, if someone still perceives it as a novelty, - cooperation between museums and creative industries forms the basis for up-to-date communications' work of the museum. To put it simply, it is a possibility to speak with your audience in the language of the 21st century.

Cooperation with creative industries enables to speak about museums not only in terms of collections, educational and social value, but also in terms of economic value. It also helps museums to become equivalent players in the field of culture and creative industries, enabling innovations and creativity in museums to become the driving force for inclusion of the public into work and modernisation of the sector itself.
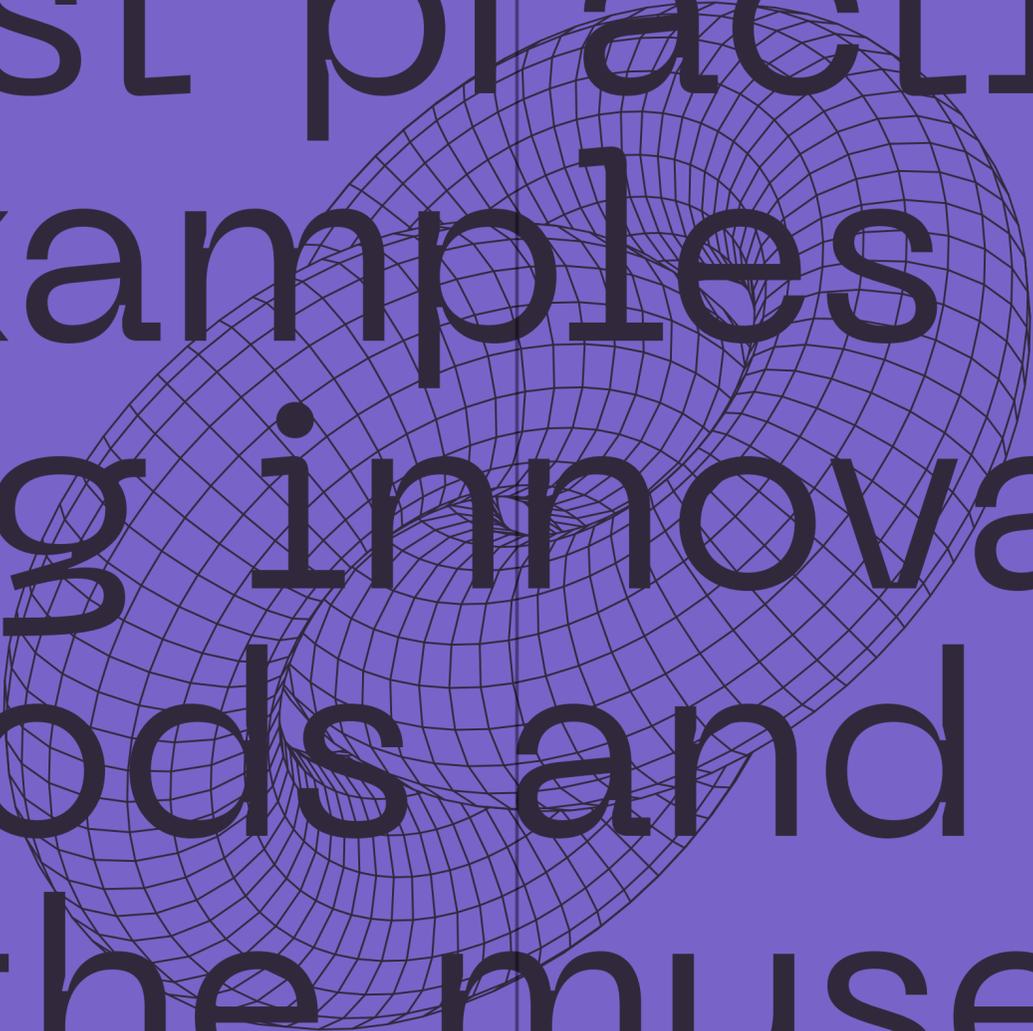
Best practice examples in using innovative methods and tools in the museum

The proposal is based upon the selection of best practice examples of using digital and analogous tools and methods, implemented by the think tank Creative Museum itself or compiled by it from 2015 till 2022, within the scope of activities of the work group "Museums and Creative Industries" of NEMO - Network of European Museum Organisations.

When planned subsequently, the described practice examples would allow testing and introducing some of these innovations in the work of the museum for promotion of historical and culture cross-border heritage and for building capacity of the regional museums on their way to *Museum 2025*.

1.

Audio guide for indoor and outdoor space

Museums have a lot of stories, but do we know how to tell them in the manner comfortable and understandable for the target audience? Up until recently, even in the number of museums of national importance, interpretational techniques were limited to, in the best case, takeaway exhibition guides, while, in the worst case, - laminated A4 pages to be used on site.

Only a few Latvian museums, thanks to entrepreneurial spirit of creative agencies and the support of patrons, over the last decade managed to get hold of original mobile applications - multimedia guides. For example, the multimedia guide for Rundāle Palace Museum *Rundāle Palace* (2014) developed by Creative Museum in cooperation with *RIX Technologies* or the mobile application of the Latvian National Museum of Art sponsored by *Baltic International Bank* and developed by the programming bureau *Cube Mobile* (2016).
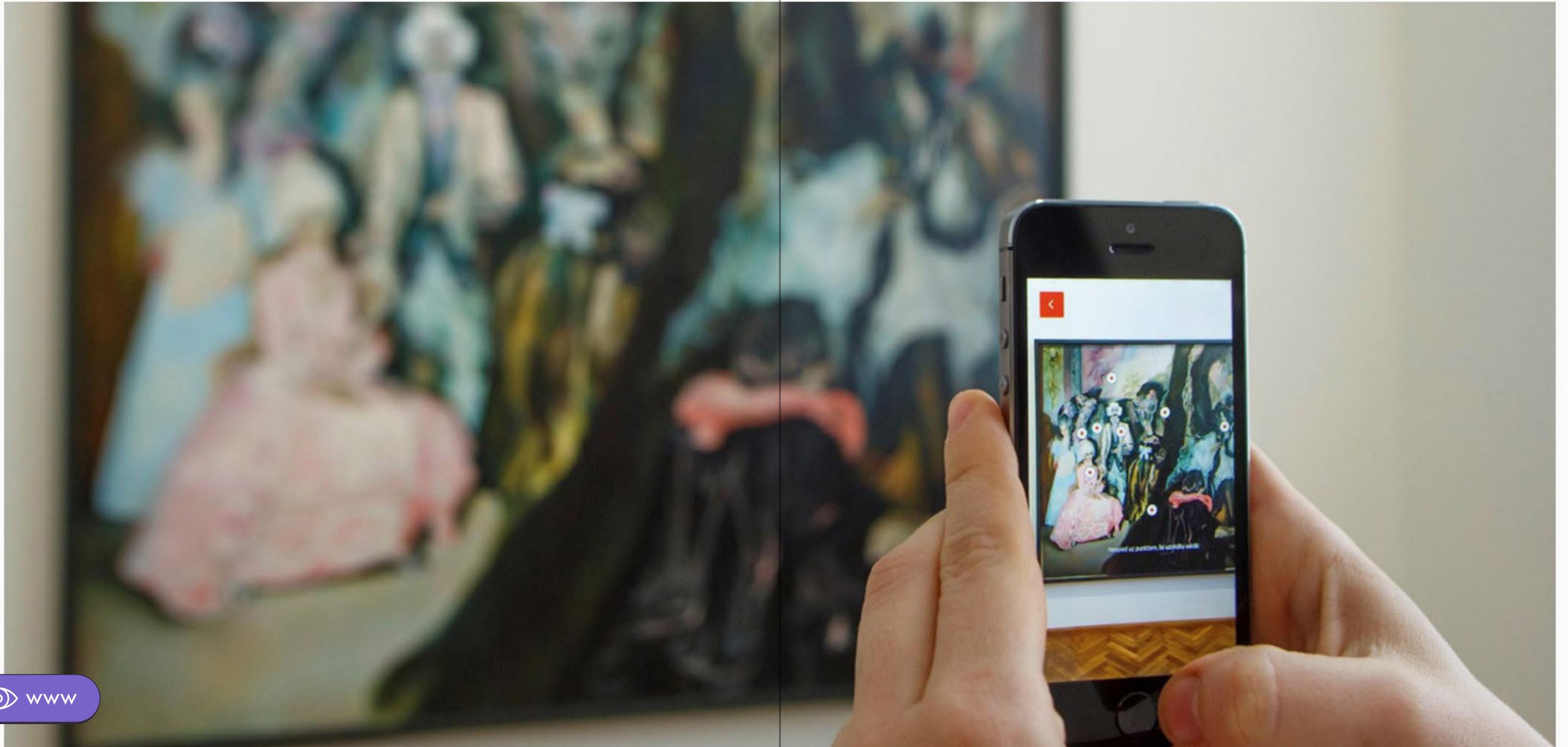
RIX TECHNOLOGIES GIVES AWAY MOBILE APPLICATION TO THE RUNDALE PALACE MUSEUM

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RIX Technologies gives away it's mobile application Rundale Palace to the Rundale Palace museum. The mobile application is developed by RIX Technologies with support from the Rundale Palace Museum, think tank Creative Museum, design office H2E and translation agency Skrivanek Baltic. Application is available online for free for users of iOs and Android smartphones.

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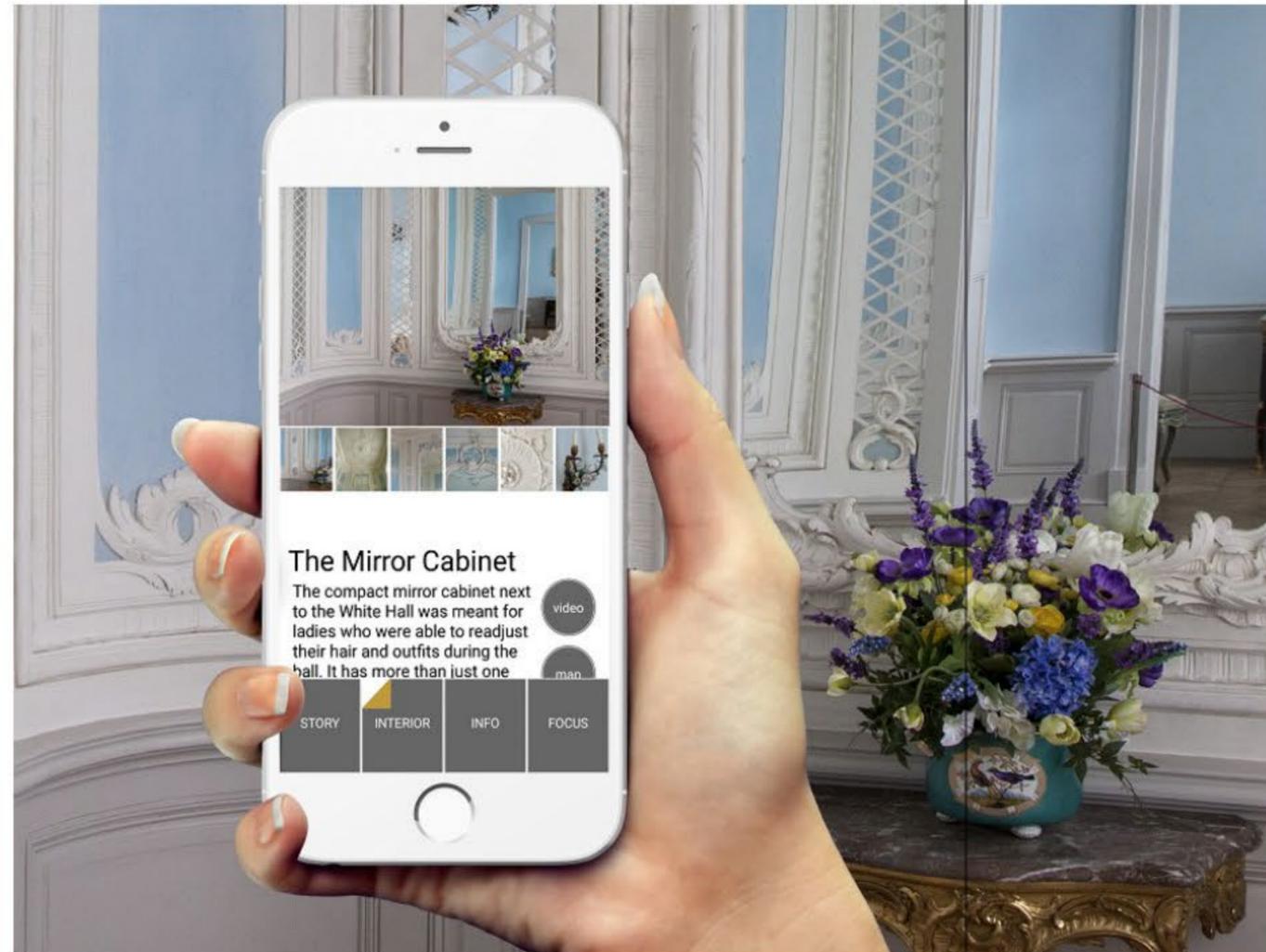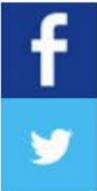
Latvian National Museum of Art mobile app

WWW

Such unique digital products developed for a particular museum for the purposes of demonstrating its content, even though visually bright and functionally flawless, nevertheless, are comparatively expensive in terms of development and maintenance, restoring and supplementing information and, therefore, unattainable for the majority of museums, who cannot afford the unique programming work.

Meanwhile, the supply of digital platforms has developed steeply and, for several years already, any storyteller has a possibility to create its indoor and outdoor multimedia guide, without investing into programming.

The first professionally developed outdoor audio guide for a cultural heritage institution in Latvia in the open access digital storytelling platform *iziTRAVEL*[3] was created by the think tank Creative Museum in 2016, within the scope of the project "Jewish Rēzekne".

Concurrently with the opening of the permanent exhibition of the renovated Rēzekne Green Synagogue, the audio guide "Jewish Rēzekne" was offered in Latvian, Russian and English, disclosing via audio and video material pre-war Jewish community places and stories in a manner comfortable to each smartphone or even computer user. The route in the interactive online mode marks locations in the map - residential houses, stores, synagogues and other public places, cemeteries, Holocaust memorial sites, etc.

3. https://izi.travel/en/7db8-jewish-rezekne/en

Audio tour

Jewish Rezekne
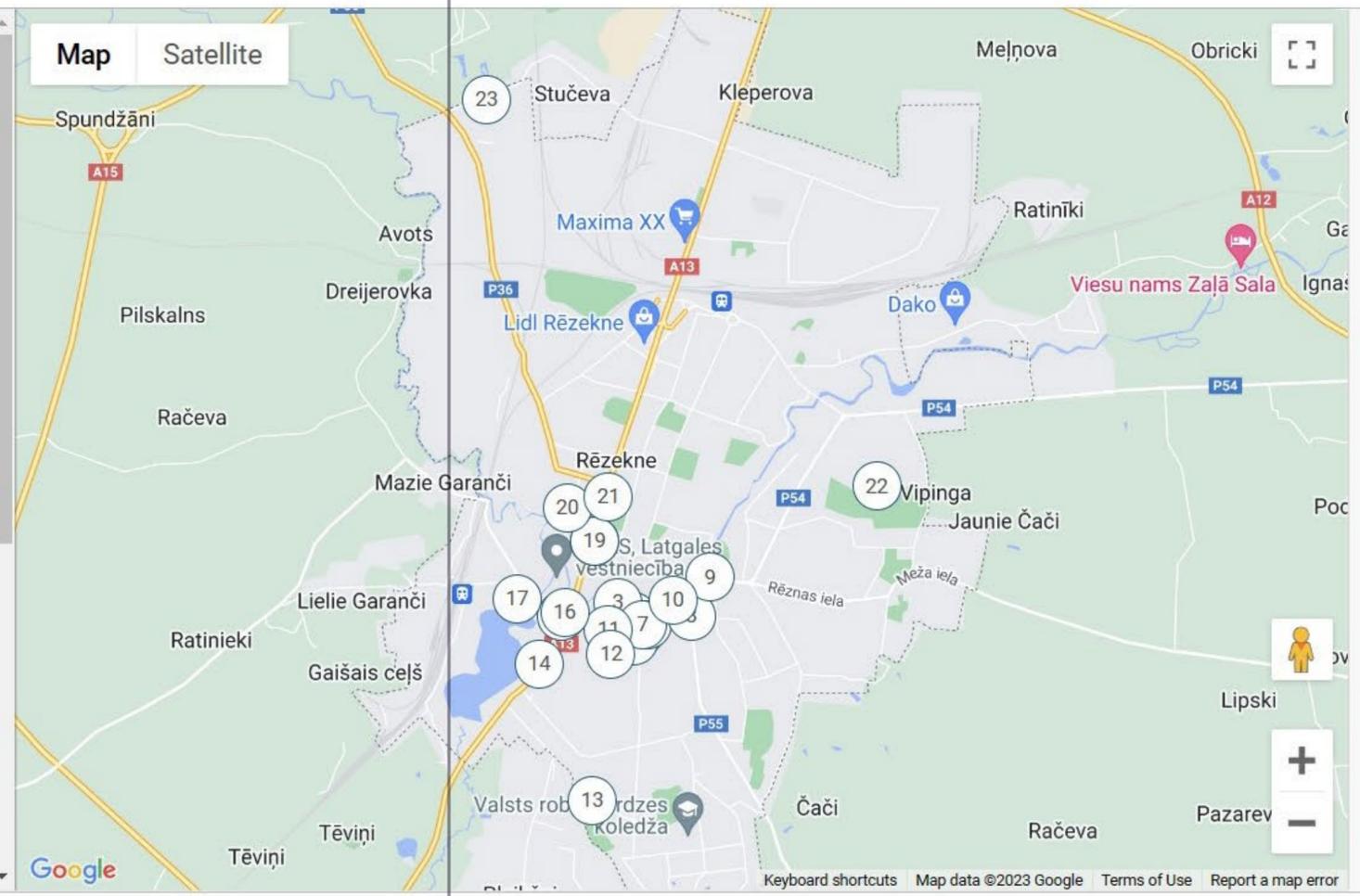
RĒZEKI ZAĻĀ SINAG(

★★★★★ 2 reviews | Rēzekne | Free

🎧 English ⌄   Share ⬚

Download Tour to your Phone:

Audio tour Summary

1. Rēzekne Green Synagogue
2. The Jewish Bank Building
3. The Bathhouse of Abels Gordins
4. Jewish State Gymnasium
5. Fire station building
6. The shop of butcher Leizers...
7. The shop of Isak Falkenstein

Map   Satellite

Provided by   RĒZEKNES ZAĻĀ SINAGOGA

Created by Think Tank Creative Museum for the Rēzekne City Council and Rēzekne Green Synagogue

View all guides ›

👁 www

The *iziTRAVEL* platform is developing and is currently already offering wide range of possibilities to tell any story both indoors and outdoors. The purpose of this tool is to help communicate the stories in an innovative way through a global open free-of-charge storytelling platform, similar to what is successfully done by *Wikipedia* in cataloguing information or by *Facebook (Meta)* in the social media field.

Being established in 2011, at present *izi.TRAVEL* has become the world's leading storytelling platform, where over 25,000 audio guides have been published with more than 5 million content downloads. The platform is constantly updated with new technologies, creating an inclusive and involving reading or listening experience.

While the first audio-tours in the *iziTRAVEL* platform were created, by contacting the office of the enterprise in Amsterdam, which supplied the stakeholder with the free-of-charge mobile sound recording hardware for the period of recording, then, along with the improvement of the inbuilt microphones and cameras in smartphones and portable computers, recording may also be performed on individual basis. Museums, who can afford it within the scope of project funding, usually hire an actor with a recognisable voice. For example, the audio guide of Žanis Lipke Memorial "Underground Riga" is voiced in Latvian by the actor of the New Riga Theatre Gundars Āboliņš, while a professional audio recording has been performed in the audio studio of the National Library of Latvia.

Such production practice can justly be assessed as luxury in the times, when the platform offers to download also minimum quality audio, image and video files. Requirements from the new thematic route developer are elementary: to create a profile in the platform's content management system (CMS) and to follow the instructions for downloading text and multimedia files, and to mark in the digital map the places with accompanying stories, forming a subsequent thematic route.

The proposal of the think tank Creative Museum to use the *iziTRAVEL* platform for museum storytelling has been followed by number of museums in Latvia. The guide of Riga Film Museum "Riga Film Map" and the guide of Žanis Lipke Memorial "Underground Riga", as well as Kuldīga Region Museum audio guide for the museum building in Bangert's Villa, can be mentioned among the best examples.

It should be noted that all of the listed digital audio guides have been created in small or medium-size museums, the resource whereof would not be adequate for ordering and maintaining original coding. It should also be noted that, in practice, a finished end product in the form of a thematic map (providing that all the necessary content has been prepared and visual material selected in advance) can be created and administered in the *iziTRAVEL* platform by a single museum employee.

izi.TRAVEL
the storytelling platform

audio guides   create a guide   api   about us   login   offers   EN

Audio tour

Riga Cinema Map

★★★★☆ 4 reviews | Riga | Free

🎧 English ∨   Share ⮐

Download Tour to your Phone:

Map   Satellite

Audio tour Summary

1. Where is the Truth? The Tragedy of...

2. Bearslayer

3. White Bells

4. Four White Shirts (Breathe Deeply...)

5. When Wind and Rain Hit Against...

6. I Remember Everything...

7. My Wealthy Mistress

Keyboard shortcuts   Map data ©2023 Google   Terms of Use   Report a map error
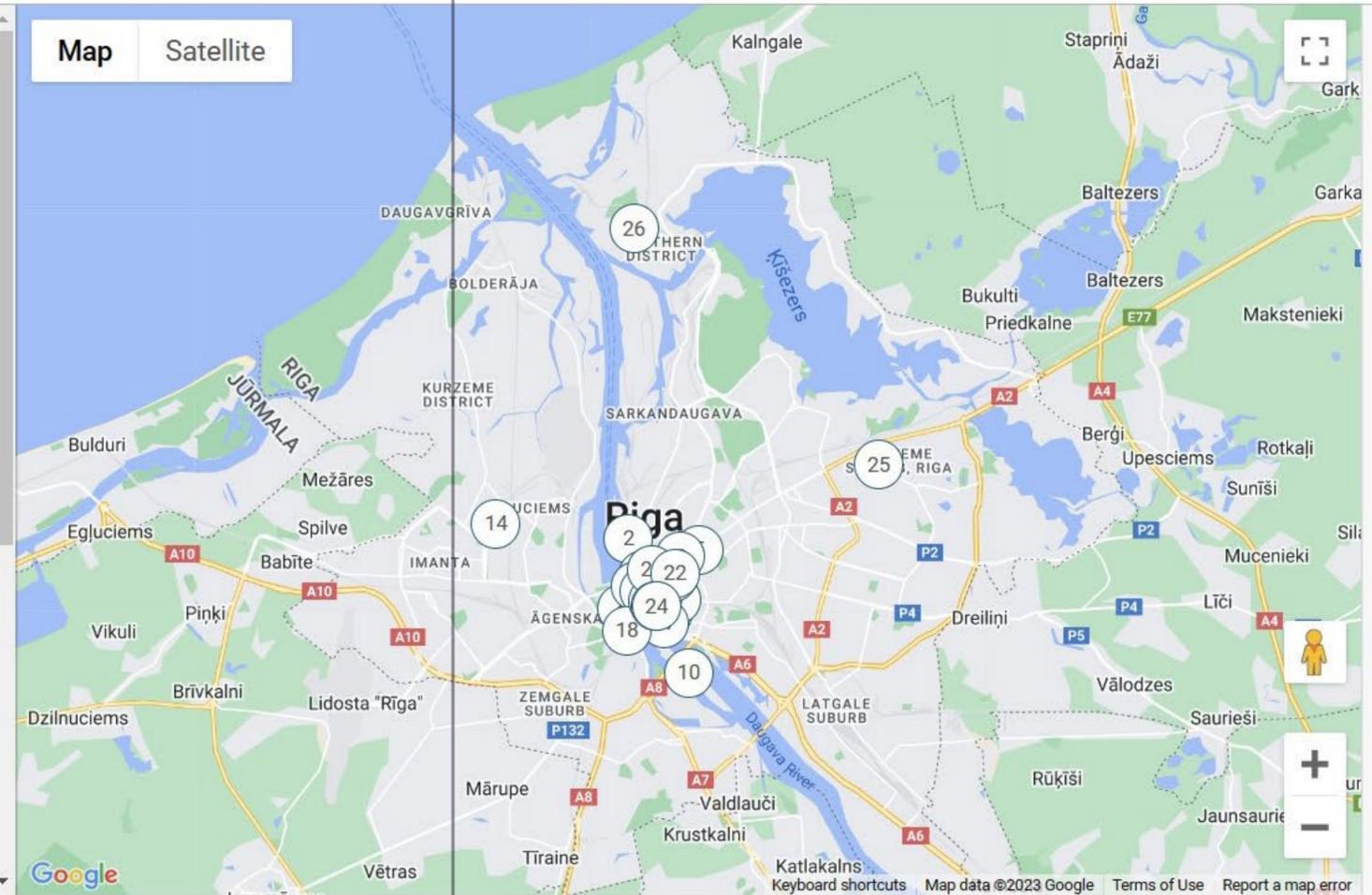
Provided by   **KINO MUZEJS**   Founded in 1988, the Riga Film Museum is the only museum devoted to this field of art in Latvia.

View all guides ⟩

👁 www

Audio tour
Underground Riga

★★★★★ 6 reviews | Riga | Free

English

Share

Download Tour to your Phone:

Audio tour Summary

1. Mazais Balasta dambis 8 / The...

2. Baložu street 10 / The Kumerow...

3. Zeļļu street / Emīls and Anna Resnais

4. St Albert's Church, Liepājas street 38...

5. Atgāzenes street 8 / The Schiemann...

6. Labor camp Lenta

7. Akmeņu street 13, apartment 1 / Anna...

Map   Satellite

Riga

Provided by

ŽAŅA LIPKES
MEMORIĀLS

Riga's best-hidden museum. This concealment is not only factual but also symbolic for this place used to serve as a hideaway.

View all guides >

WWW

2. Website

A simple, functional, modular website for the demonstration of the museum holdings, promotion of materials of museum learning, posting articles and communicating topicalities, which does not cost more than the time spent for selecting site structure and design modules, creating individual design, in line with the corporate style of the museum (or the project), and downloading content, - is a reality today.

First example

The first example is the website created by the think tank Creative Museum for the project supported by the EU lifelong learning programme *Erasmus+* CREMA (*Creative Making for Lifelong Learnin*g)[4].

The website has been developed on the *Squarespace* platform[5].

In September 2019, when commencing the cooperation project of seven European partners, focusing on the development of a makerspace in the museum, Creative Museum undertook the role of website development. Over a short period of time, in cooperation with the graphical designer Edvards Percevs, a well-directed graphical design of the project was created - logo, colour palette and banner corresponding to each of the 5 expected outcomes of the project.

Considering the specifics of each individual project or organisation, the number and layout of the modules on the site can differ. Also, the functionality of the modules can differ - from a simple text and image to audio and video files, redirecting to various internet resources through the link.

Considering that the systems of website development and administration in the ready-made platforms have become intuitive enough (provided that all the content to be downloaded is at hand), development and administration of such a website does not require extensive resource investment.

Of course, one should count with minor costs of purchasing domain name (website name) and annual fee for reservation thereof, as well as a monthly maintenance fee, which would differ according to the complexity of the site, nevertheless a website of an organisation or even private individual is not a luxury anymore. The largest advantage, when using the online website builder, is a guaranteed service and regular technological update.

4. https://www.cremaproject.eu

5. https://www.squarespace.com

CREMA

CREATIVE MAKING FOR LIFELONG LEARNING

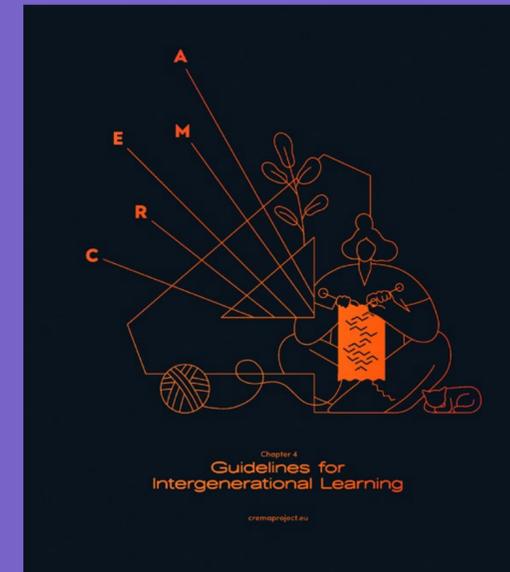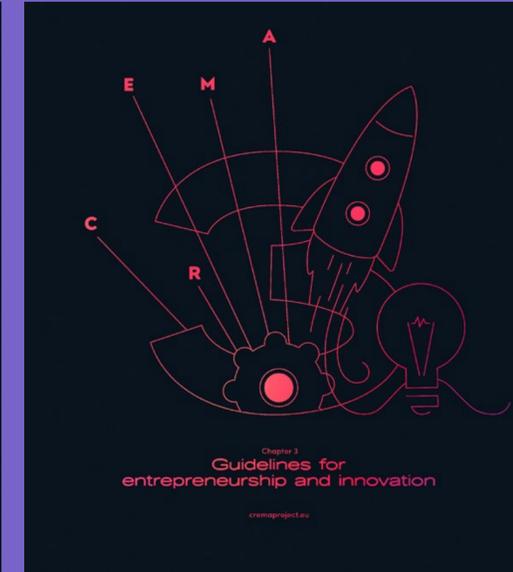With the support of the Erasmus+ Programme of the European Union

Crema or CREative MAking for Lifelong Learning is a 3 year ERASMUS+ project (2019–2022).

Project leader is The Regional Museum of Skåne from Sweden.

Project partners are Finnish Museums Association, Museum of Copenhagen, Hungarian Open Air Museum, Creative Museum, Radiona, BAM! Strategie Culturali.
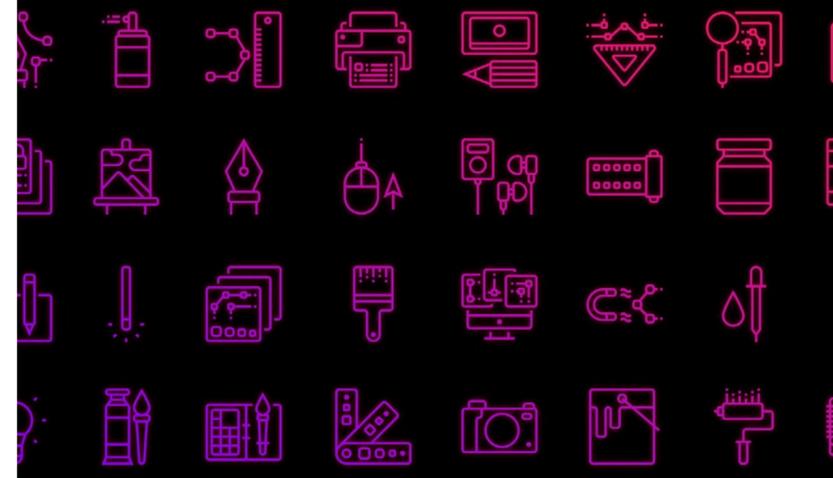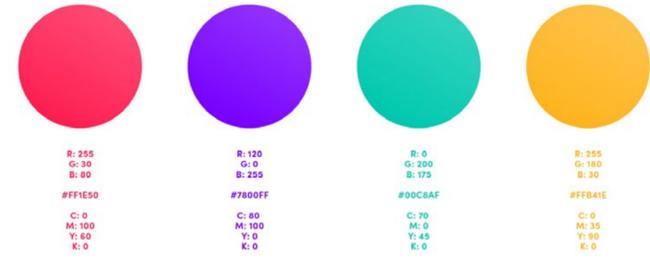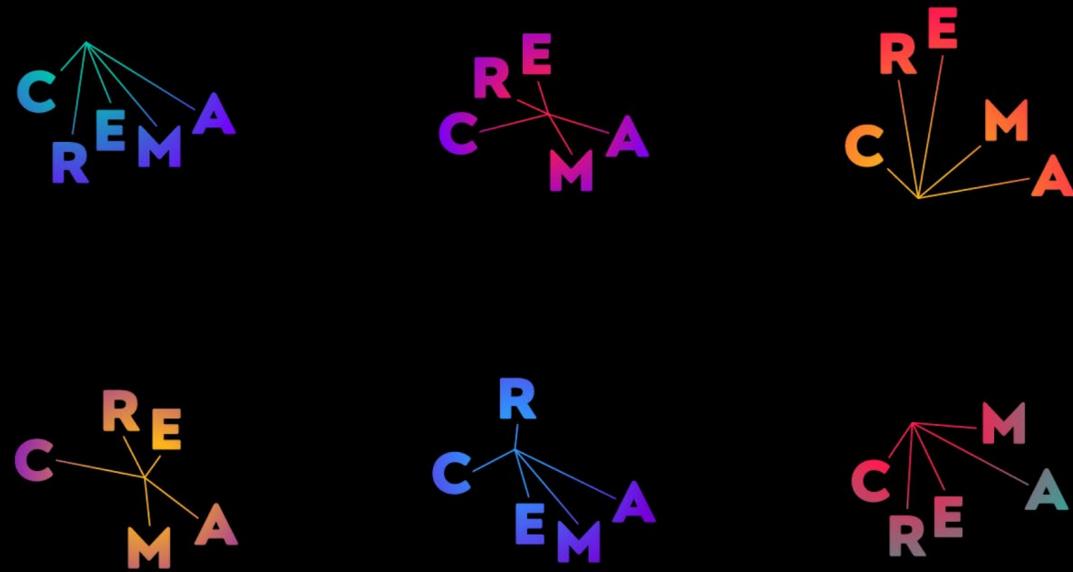
[Read more]

Guidelines

Chapter 1
Museum collections and creative making
cremaproject.eu

Chapter 2
Audience development and engagement
cremaproject.eu

Chapter 3
Guidelines for entrepreneurship and innovation
cremaproject.eu

Chapter 4
Guidelines for Intergenerational Learning
cremaproject.eu

Chapter 5
Accessibility and makerspace = MakeAbility
cremaproject.eu

Chapter 1

Museum collections and

www

Creative Museum, Edvards Percevs

Second example

The second example is the *scModules* cooperation project supported by the EU, the participants of whom, in an experimental way, involved in developing digital content in the new platform, using high resolution digitisation equipment and content management system (CMS)[6].

Himsel Museum

Second Canvas Himsel Museum app is a tool for exploring 6 museum masterpieces in super high-resolution like never before. It is accompanied by further images and descriptions of the objects and documents from the historic collections of the founder of the Baltic museum tradition, Nikolaus von Himsel.

App

Second Canvas Himsel Museum

4+   Free   23.6 MB   Education

Download now

Download on the App Store   GET IT ON Google Play

App Description   App Content   App Details

6. https://www.secondcanvas.net

WWW

Responding to an open call announced by the European digitisation enterprise *The Mad Pixel Factory*, the think tank Creative Museum became one of the project partners, ensuring the enterprise with access to Latvian museum collections for the purposes of digitising them in high resolution, receiving in return the possibility to develop free of charge website and mobile application of the relevant collection.

In such way, the application *Second Canvas Himsel Museum* was created, which is being justly advertised as a tool for exploring 6 museum masterpieces in extra high resolution. Both the museological concept and technical performance of the application make it so novel and special: practically all memory institutions holding the scattered collections and documentary evidence of the 18th century historical *Himsel Museum* in Riga became project cooperation partners - Museum of the History of Riga and Navigation, Latvian National Museum of Art (Art Museum Riga Bourse), Academic Library of the University of Latvia, Latvian State Historical Archives, etc.

The application gave the possibility to gather, in a digital form, the scattered early collections and documentary evidence from the first public museum in the Baltics - *Himsel Museum* - and to mark its approaching 250th anniversary in 2023.
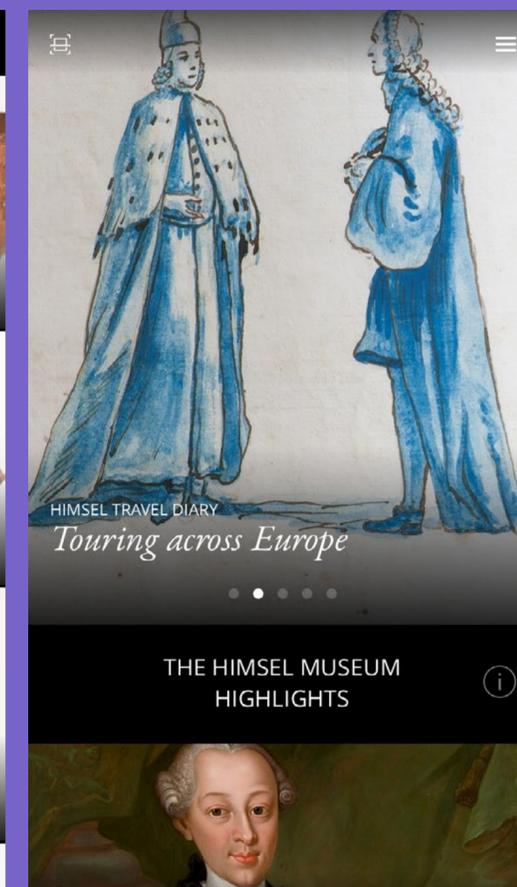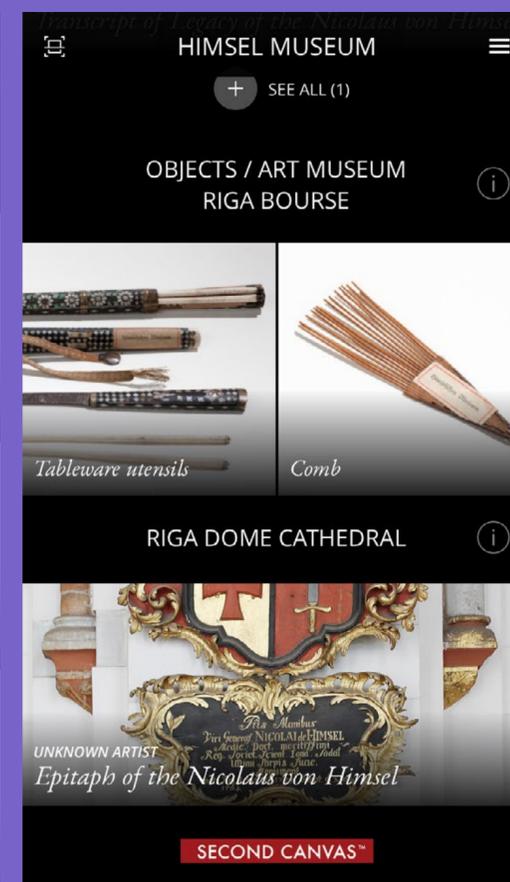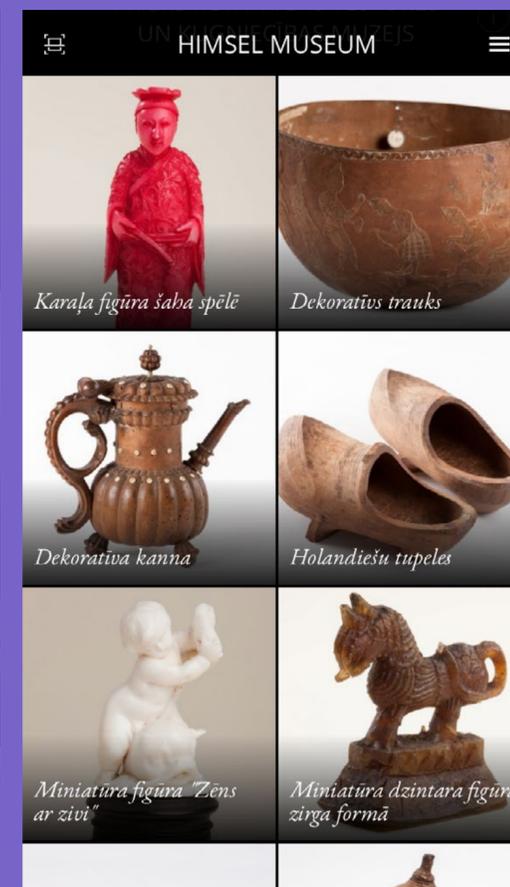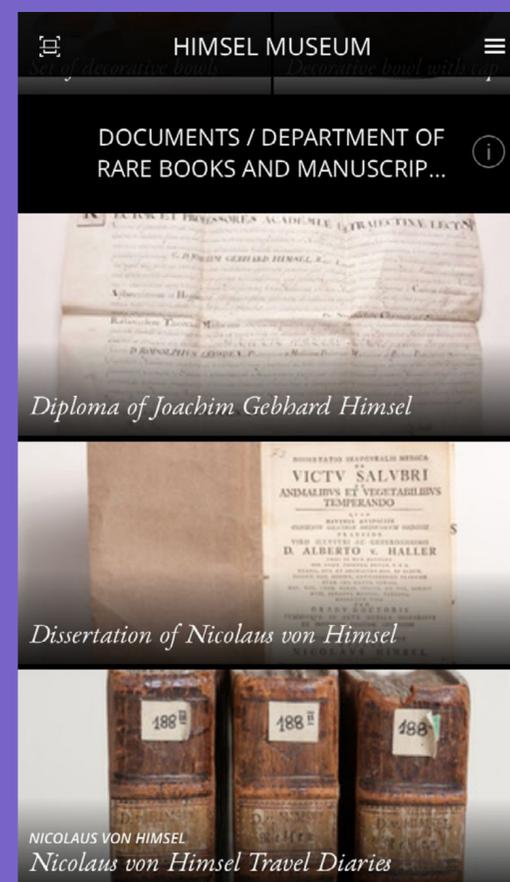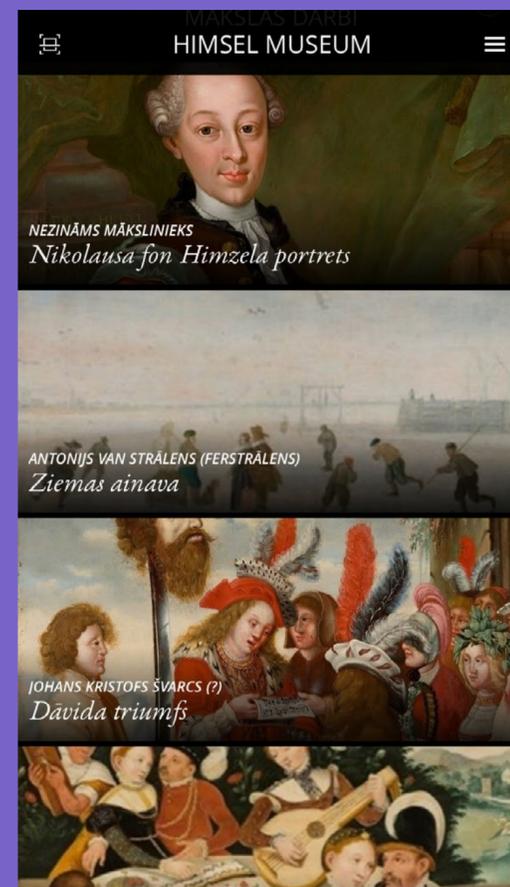
To a certain extent, *Himsel Museum* resurrected the idea of a universal museum of the age of enlightenment, where a museum is the mechanism of obtaining knowledge, having a holistic - integral - vision of the world as one. A museum, assembling the objects of local and exotic cultures, divided into natural (*naturalia*), scientific (*scientifica*) and artistic (*artificalia*) categories and providing a representation of the world as an integrated whole. It is an approach that is equally rooted in the key principles of philosophy of the modern day museum sector and proficiently combines resources for achieving a possibly best result.

Similar to the CREMA example, created within the scope of a cooperation project through the website building tools, the experimental project of *Second Canvas Himsel Museum* enabled one to create an innovative website and application in a single digital platform, representing the collections of the oldest museum in the Baltics along with the museums of the Western Europe. In methodological terms, both examples show potential ways as to how, in cooperation with partner organisations, through involvement in international projects, to create functional websites and high-quality digital end products.

Museums in Latvia have spent numerous years in studying, digitising and describing the objects of the museum holdings, entering information in the *Joint Catalogue of the National Museum Holdings*[7] – a site for professionals and researchers.

If, in turn, the museum opts for individual outreach to audiences or wishes to obtain feedback from the users of different profiles, the solution can be offered by one of the tools or platforms for website development. Visible and verified website development tools:

https://www.wix.com

https://www.squarespace.com

https://shorthand.com

7. https://www.nmkk.lv

NACIONĀLĀ MUZEJU KRĀJUMA KOPKATALOGS

▶ **WHAT IS A JOINT CATALOGUE?**

○ Objects   ○ Museums   ○ Exhibitions

☐ Search in the file's content

SEARCH

▶ Advanced search

Items in the Museum Holdings   **6 607 034**

Items in JCNHM   **1 872 544 (28.34%)**

Browse by: ▶ object type   ▶ museums   ▶ museum groups   ▶ collections   ▶ collection groups

🏆 Lietiskie priekšmeti	📙 Rakstiskie priekšmeti	🎨 Tēlojošie priekšmeti	🎞 Audio-vizuālie un IT priekšmeti	🌳 Dabas priekšmeti
Ota. JVMM 42854 JVMM 42854 ▶ more	Personu dokumenti GVMM 23413 ▶ more	Glezna. JVMM 43109 JVMM 43109 ▶ more	Fotogrāfija GVMM 23395/3 ▶ more	Jūras krauklis Phalacrocorax carbo LDM 919/1 ▶ more
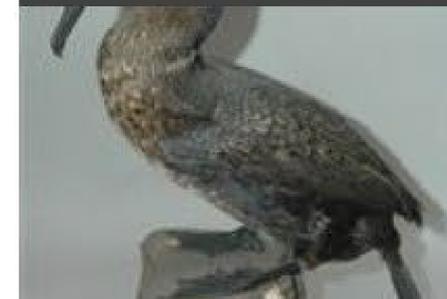
🗺 Museums in the map   ✉ Send a card   ⭐ My selections   🖼 View exhibitions

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ERAF
EIROPAS REĢIONĀLĀS
ATTĪSTĪBAS FONDS

IEGULDĪJUMS TAVĀ NĀKOTNĒ

EIROPAS SAVIENĪBA

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sistēmu centrs

👁 WWW

3.
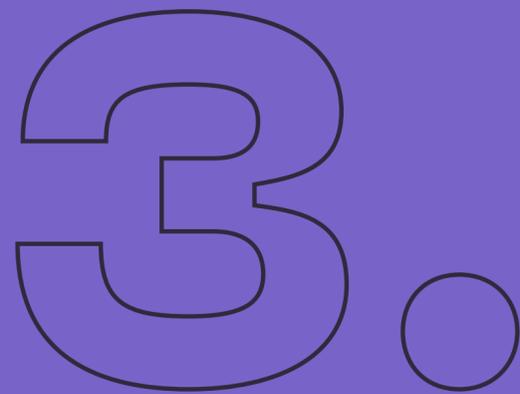
Virtual reality (VR)

The development dynamics of the global market for new technologies allows to expect that in the foreseeable future such immersive web technologies as virtual reality (VR) and augmented reality (AR), erasing the boundaries between the real and the digital, would no longer be an exotic, but rather an everyday phenomenon. It is expected that we would simply not be able to fulfil our job duties without some kind of extended reality (XR), similar to how, under the circumstances of a lockdown forced by the *COVID-19*, we would not have been able to perform our work without a personal computer, telephone or tablet with internet connection, which is currently available to almost everyone. Socialising (networking), entertainment, studying and co-working and creating will form a part of an immersive internet ecosystem in the not-so-distant future.

VR is entering Latvian museums quite slowly. Those museum organisations, who, ahead of time, in the form of small pilot projects, master new technologies, take part in the XR product development and, therewith, even in the development of such new technologies, before the technologies have become generally available and impose their own sovereign rules of the game, would benefit the most.

The times when VR development was mainly determined by the gaming and entertainment industries for satisfying the wishes of well-off consumers, are changing in favour of moving towards organisation of work, studies and socialising in a complex VR ecosystem. Along with the rapid development of new communication technologies, the demand for highly credible and serious educational content grows, as well.

Such a development scenario is evidenced by the statement announced at the end of 2021 by one of the largest developers of the internet communication technologies - *Facebook* regarding the change of the brand of corporation to *Meta*. The programmatic *Metaverse* is applied as a 3D environment, thus, the VR technology-based public space in the internet of things, where to socialise, study and work[8].

If the mission of museums is the preservation and communication of the cultural and historical heritage of humankind, then not only profitability, but also professional ethics motivates not only to use the new immersive technologies, but also to get involved in the development of such technologies for the better of humanity. Museums, with a high degree of public trust globally inherent, arising out of the fundamental principle of the profession to act in the name of the public good, are ideally positioned to take part in creating an immersive VR ecosystem, oriented towards conflict-solving and humanity.

8. https://about.facebook.com/meta

Best practice examples and development methodology in using VR in Latvian museums:

• Technical history exploration example -
the VR elements of the permanent exhibition of Alūksne Narrow Gauge Train (*Bānītis*) Station (2018);

• Example of the history of conflicts -
Stage 1 and 2 of *Lipke Bunker* VR development (2019–2022).

Alūksne Narrow Gauge Train station with integrated VR element

Alūksne Narrow Gauge Train station exhibition (the author of the content concept Ineta Zelča Sīmansone, design – H2E). In 2019, it has been awarded at the two main awards of *SEGD Global Design Awards – 2019 Global Design Awards/Honor* and the grand-prix of the competition - *Best of Show*. The exhibition has also been nominated for the prestigious European Museum of the Year Award 2021.

The main input of the renovated former Alūksne Narrow Gauge Train Station storage room for society is the regeneration of the place, combining high-quality renovation work, a well-arranged adjacent outdoor area and innovative multimedia exhibition. It was created, based on the three content dimensions: local, technical and European. Each of the dimensions provides for its own type of presenting of the story. Technical - railway dimension - is demonstrated equally through the physical railway history objects and the VR experience integrated into the exhibition, allowing the visitors to try for themselves the role of locomotive operator and get to know the control panel.

Such a type of VR experience, to be ranked in the gaming and entertainment category, immerses the audience, through the subtle presence of educational content, into interactive study processes and supplements the experience of the physical exhibition in the real space. Alūksne Narrow Gauge Train Station exhibit is one of the first VR experiences in Latvian museums, therefore it is especially valuable, in terms of developing methodology and assessing the user experience. The first conclusions, evidenced not only by international recognition, but also by the statistics of attendance and references about the new cultural object, are unambiguously indicative of the feasibility of new technologies in museums.

Here one should especially highlight the fact that such an innovative VR tool has been for the first time integrated into a museum outside Riga, which only attests to the ability to introduce innovations irrespective of the location. What matters the most is the cooperation with branch specialists, who, in the form of pilot projects, are willing to test new technologies and, thereby, add a valuable record to their creative work portfolio. The next example provides for an excellent role model of such creative coworking-based methodology.

VR Lipke Bunker

In September 2019, within the scope of Riga International Film Festival[9], the hackathon (idea marathon) *Riga IFF goes VR Magnetic Latvia Hackaton* took place, where Žanis Lipke Memorial[10] participated as one of the task givers for hackathon teams. Out of the two teams, who took the challenge to work with a complicated theme assigned by the Memorial about the Holocaust in Latvia during the World War II, the joint team of Liepāja, Valmiera and Riga Higher Educational Institutions received the *Delfi Campus* award. The prototype offered the VR experience, where the user, by wearing 3D glasses, in chronological sequence and being located in a particular room of the ghetto building, could follow the main Riga Ghetto events in November – December of 1941, when 25,000 Latvian Jews were killed into mass graves.

Continuing that which was commenced in the hackathon, Žanis Lipke Memorial, within the project supported by the State Culture Capital Foundation[11], started to cooperate with the winning student team, for the purposes of adapting the prototype to the historical bunker created by Žanis Lipke under the wood shed in Ķīpsala, where the persecuted Jews were hidden. The museum curator, as well as the co-founder of the think tank Creative Museum Raivis Sīmansons developed the content concept, based on which the student team, over the period of 12 months, created the virtual experience *Lipke Bunker*. This is the story of a secret kept by an eight-year old boy Zigis, the youngest son of the most visible Latvian rescuer of Jews Žanis Lipke and his wife Johanna, during the years of the German occupation.

9. https://rigaiff.lv/en/forum-2019/riga-iff-goes-vr/

10. https://lipke.lv/en/

11. https://www.kkf.lv

LIPKES BUNKURS

Žanis Lipke Memorial

In November 2020, using the newly obtained *Oculus Quest* glasses hardware, the first VR version of *Lipke Bunker* has been demonstrated to the select group of youth and XR experts. The positive feedback encouraged the Memorial to continue developing this project. The Memorial contacted the creative technologist Cory Mcleod at *Fallon* Minneapolis (USA) and gauged his interest in further development of this project. At the time, American of Latvian ancestry Cory already had in his creative biography several works of new technologies related to the recent history of Latvia: the VR documentary film about the rock band *Pērkons* and Riga Ghetto Museum website with 6 animated stories, including the story of saving three Jewish men from Riga Ghetto completed by Žanis Lipke.

In May 2021, the advertising agency *Fallon Worldwide*[12] decided to accept the offer and cooperate with Žanis Lipke Memorial, within the scope of the charity project. The work continues on the *Žanis Lipke - VR Documentary* for international audience. The team of young media artists from Latvia, Lipke Museum experts and *Fallon* are currently working on the presentation prototype, to be demonstrated to the VR content development experts and the Holocaust educational institutions. Further project development scenarios provide for presenting Lipke Bunker VR to *Meta* (former *Facebook* corporation), who is developing *Oculus Quest* 3D glasses technology and *Oculus* store, where the *Lipke Bunker* VR experience, in the future, might be offered to the global VR product market. Ideally, the *Lipke Bunker* VR experience will be available to every owner of *Oculus Quest* 3D glasses in the *Oculus* store application, without leaving the comfort of one's home.

12. https://www.fallon.com

Žanis Lipke Memorial
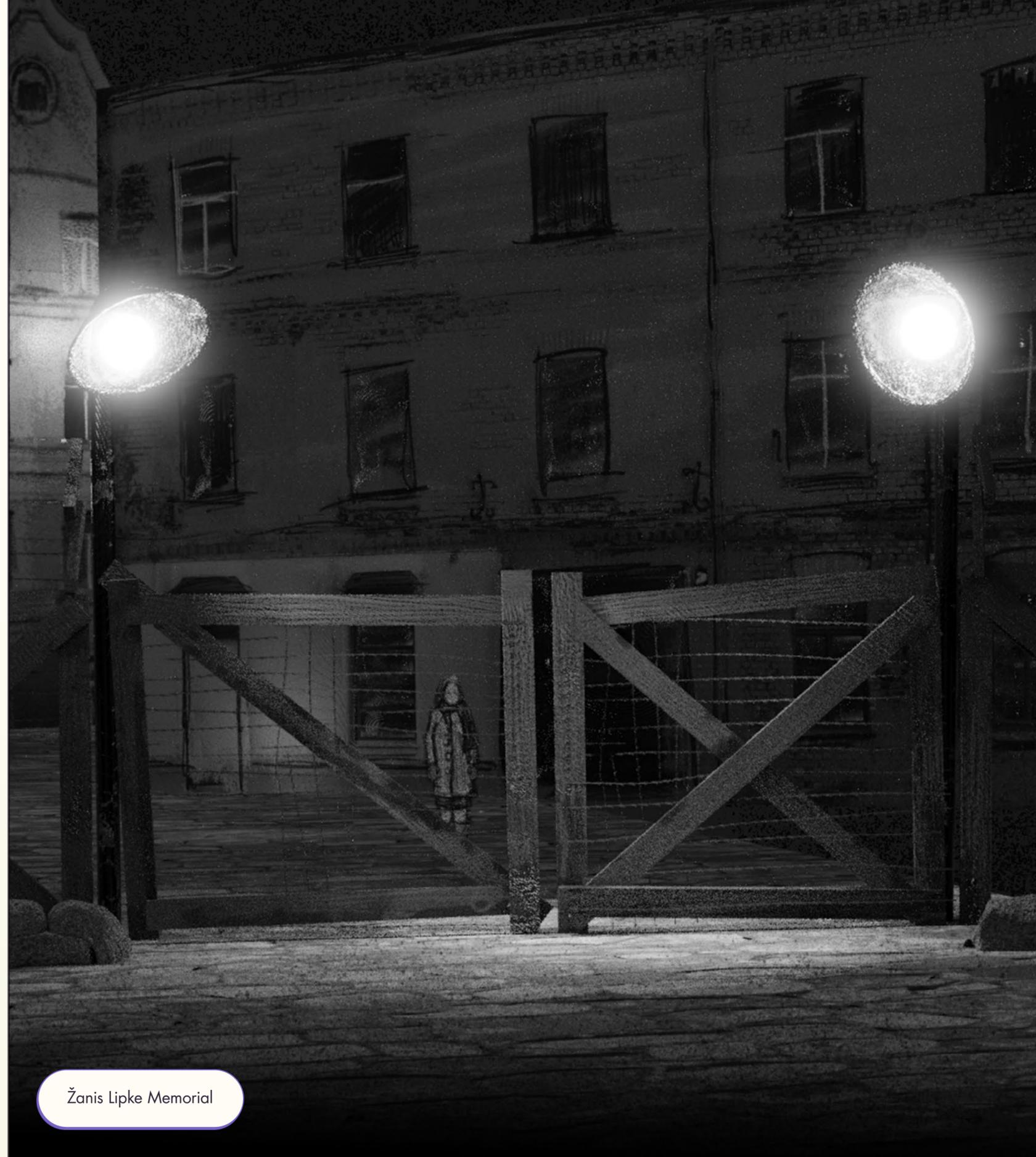
Žanis Lipke Memorial

Žanis Lipke Memorial

The methodology of development of this educational VR experience devoted to the history of conflicts is as important as its educational content. Starting from giving the task to hackathon participants, continuing the work with its award winners during Stage 1 of the project, up to testing the prototype via the target groups (young people aged 16 - 22) and the current work process of Stage 2 already with the US partner recognised in the area.

By summing up, if the first stage of the project focused on the 3D development of Ķīpsala bunker room and the story from the perspective of the eight-year old boy Zigis, then the second stage of the project expects to include additional stories about people, whom Žanis Lipke helped to escape a violent death during the times of the Nazi occupation. This story is being supplemented and shaped with an aim to create multi-perspective, non-linear and interactive experience, reflecting Lipke's efforts to influence the course of the Holocaust in Riga, by demonstrating individual civil disobedience.

Within the scope of the second VR stage, the story is shaped about a family from Berlin – Hannah and Sofia Stern (mother and daughter), whom Žanis manages to save from Mežaparks Concentration Camp. The Sterns (mother, daughter and son) were deported from Berlin to Riga in 1942. Only the mother and daughter managed to escape from the referred to Concentration Camp in one of the most difficult rescue campaigns of Lipke. The daughter of Sofia Stern residing in Israel - Ilana has also been involved in the project, studying historical materials and audio recording work. Therefore, the *Lipke Bunker* VR project has acquired a third cooperation partner, thus expanding its international scope.

It is expected that the *Lipke Bunker* VR pilot project would still go through a number of enhanced versions and pave the way for the proficient entry of the VR offer into the exhibition of Žanis Lipke Memorial itself and, by way of experience sharing, also into other Latvian museums. By fall 2022 it is available for pre-booked school group visits in a specially designed VR Room as part of museum educational program.
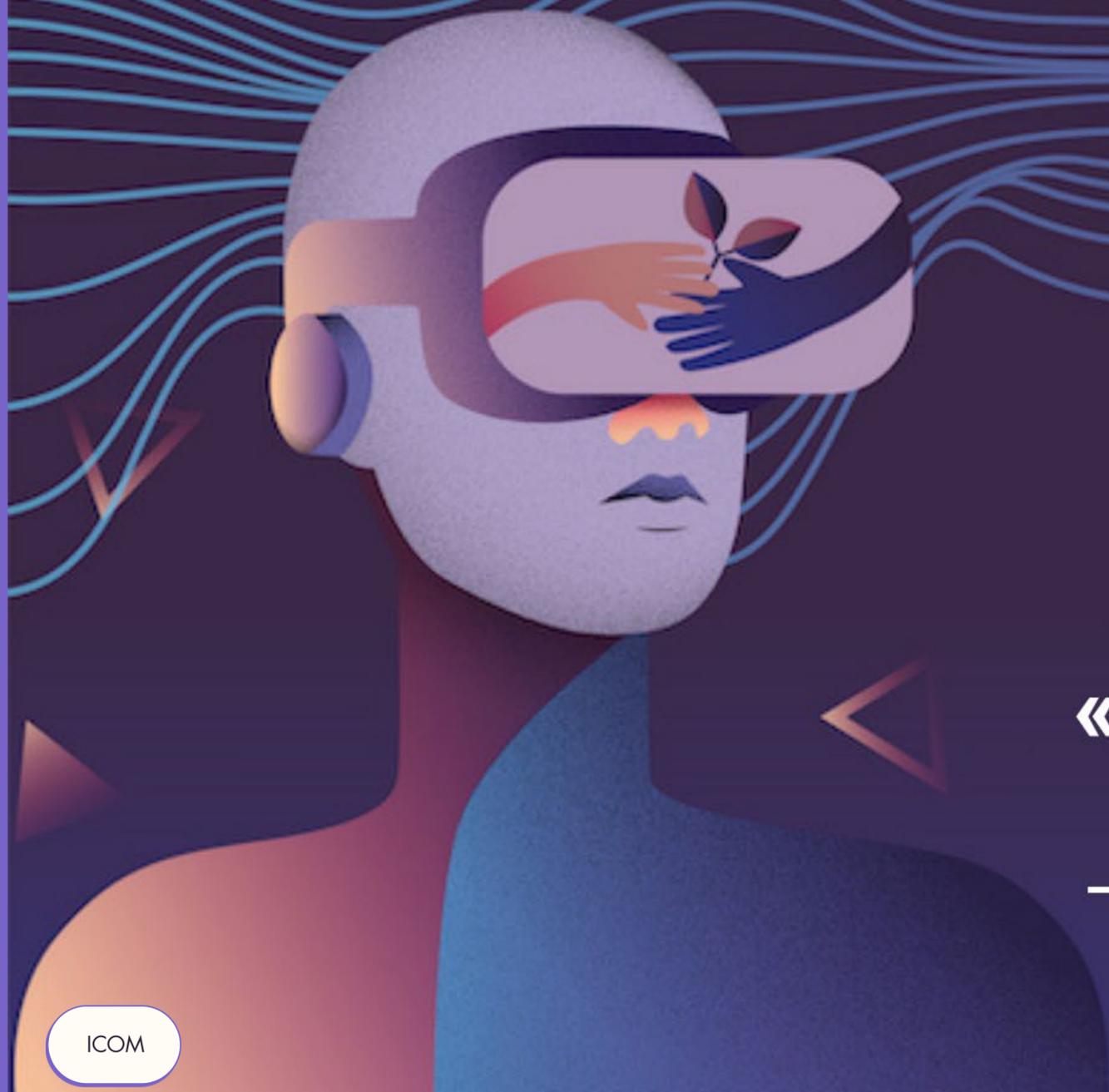
Meanwhile, the methodology of the best practice of mastering and introducing new technologies – from hackathon till the end product – can facilitate the communications' work of each and every museum, which is target oriented towards participation and establishment of its own exceptional place and story in the VR ecosystem.

It is significant that exactly the poster of the annual "International Museum Day 2021" of the International Council of Museums (*ICOM*)[13], during the times of the *COVID-19* crisis, served as a messenger of entry of the new technologies and changes brought by them into the everyday professional life of museums. Whether we like it or not - the virtual space and digital makerspace are increasingly boldly entering the everyday life of museums.
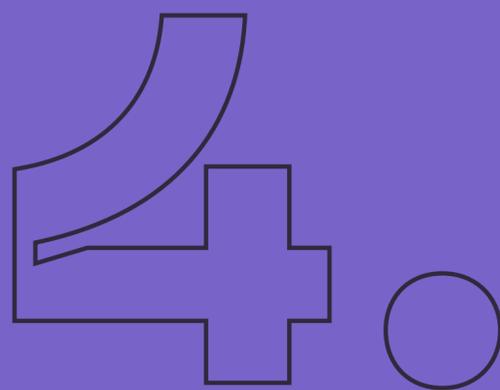
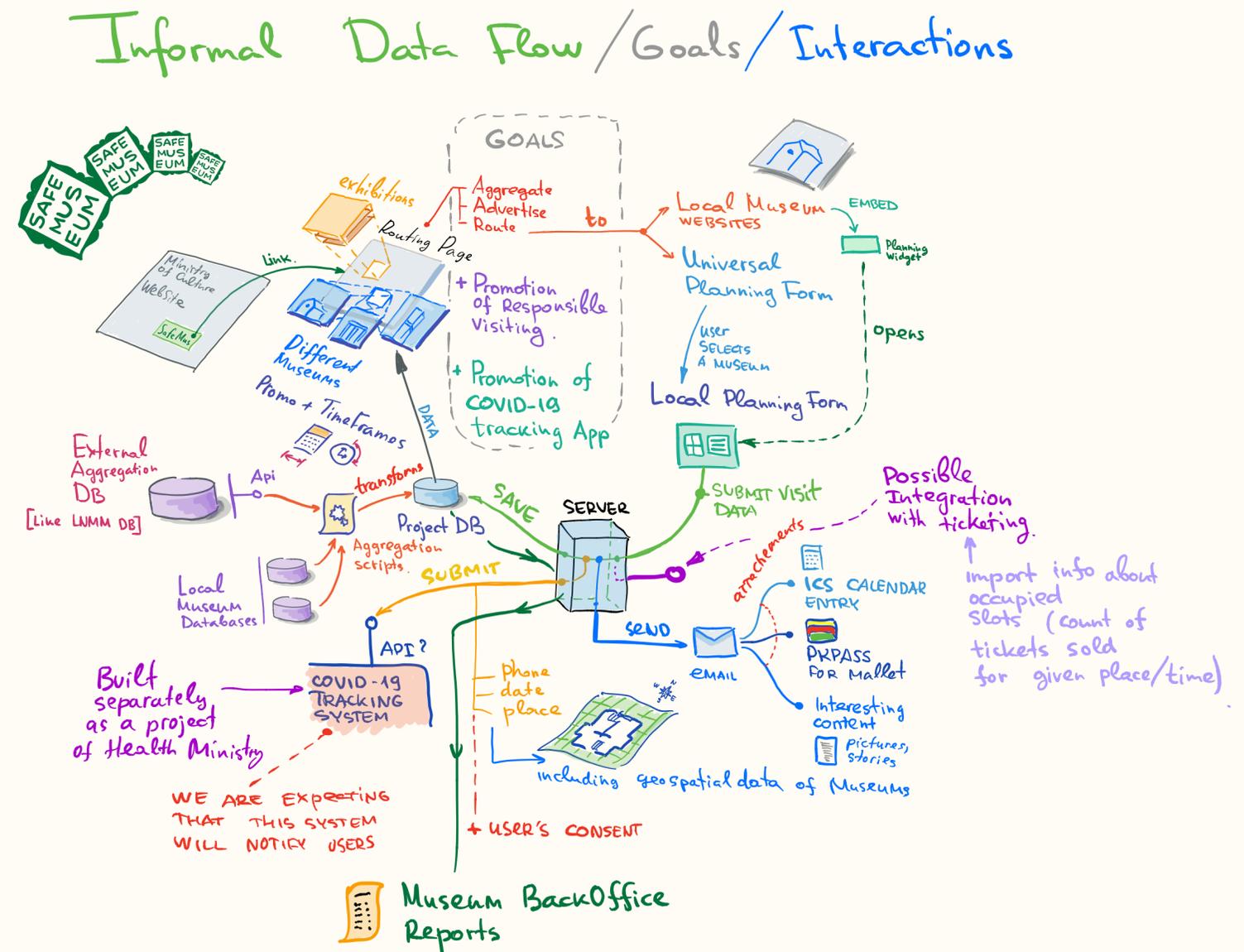13. https://twitter.com/IcomOfficiel/status/1339166849410461696

Hackathon

A hackathon or idea marathon has become a recognised method – laboratory for solving collective problems, where, as a result of an intensive one-off makerspace event, over a short period of time, prototypes are created that can help improve the public life. In the times, when, under the influence of the global *COVID-19* pandemic, physical gathering was excluded, online hackathons became an alternative for a makerspace.

The digital coworking in idea marathons has brought along noticeable results also for the improvement of functional capacity of the museum sector of Latvia. The description of this tool is based on the experience of the Creative Museum team gained at the international hackathon of 2020, devoted for overcoming the crisis in culture caused by the *COVID-19* pandemic. The example demonstrates the genesis of the birth and implementation (2020–2021) of the idea of the digital museum attendance planning tool (buying tickets, etc.).

When assessing the methodological approach, if in the creation of the above described *Lipke Bunker* VR experience, the makerspace element was still divided equally into the physical and digital environment, then the participation in the hackathon held in 2020 - *HackCreative: An Industry Transformed*[14] – could only be digital from the very beginning, because it occurred during strict assembly restrictions set from May 1 to May 3.

The Creative Museum team led by the curator Līga Lindenbauma, in this international hackathon, over the period of 48 hours, developed a proposal for the museum booking app, which, using the data from the centralised culture data portal[15], would be able to calculate the optimum flow of visitors in a particular museum and to offer attendance times along with the possibility to buy tickets online, thus meeting the safety requirements established in the country.
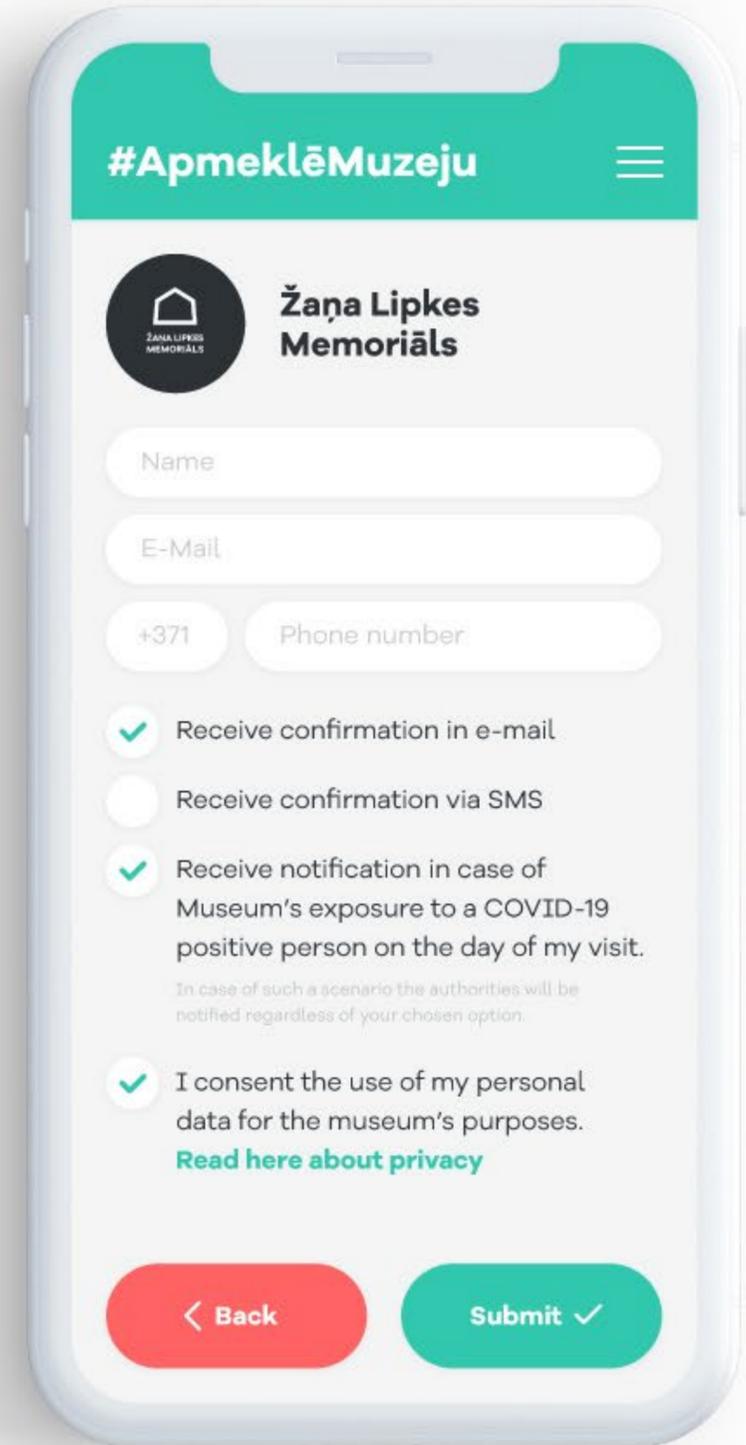
14. http://www.creativemuseum.lv/en/news/diary/-visitmuseum-hackcreative

15. https://kulturasdati.lv/en

Creative Museum

#ApmeklēMuzeju

Filters All museum list

Next step >

#ApmeklēMuzeju

Žaņa Lipkes Memoriāls

Main gallery + exhibition

< May, 2020 >

Mon	Tue	Wed	Thu	Fri	Sat	Sun
			1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Time 15:30 - 17:00

Guided tour ✓ Audio-guide

< Back   Next step >

#ApmeklēMuzeju

Žaņa Lipkes Memoriāls

Name

E-Mail

+371   Phone number

✓ Receive confirmation in e-mail

Receive confirmation via SMS

✓ Receive notification in case of Museum's exposure to a COVID-19 positive person on the day of my visit.

In case of such a scenario the authorities will be notified regardless of your chosen option.

✓ I consent the use of my personal data for the museum's purposes.
Read here about privacy

< Back   Submit ✓

Step 1   **Step 2**   **Step 3**

Creative Museum, Edvards Percevs

OPENING HOURS:

MON. ○——○
TUE. 12⁰⁰-18⁰⁰
WED. 12⁰⁰-18⁰⁰
THU. 12⁰⁰-20⁰⁰
FRI. 12⁰⁰-18⁰⁰
SAT. 10⁰⁰-16⁰⁰
SUN. ○——○

BOOK YOUR TOUR

ENTRANCE FOR DONATIONS

EXHIBITION "IN THE CLOSET. WE ALL HAVE
SOMETHING TO HIDE"

From October 15 till May 31 The exhibition "In
The Closet. We all have something to hide" by
the Russian artist Daniil Vyatkin. In his art he
explores the dark and clandestine side of human
psyche, his own painful traumas and furtive
shame.

LV EN RU DE ✕

Visit
Žanis Lipke Memorial

Main gallery + exhibition ⌄

24.05.
Date

3
Number of visitors

15:30
Start time

17:00
End time

Extra services

○ Guided tour ✓ Audio-guide

Name

E-Mail

+371   Phone number

✓ Receive confirmation in e-mail

○ Receive confirmation via SMS

✓ Receive notification in case of
Museum's exposure to a COVID-19
positive person on the day of my visit.

In case of such a scenario the authorities will
be notified regardless of your chosen option.

✓ I consent the use of my personal
data for the museum's purposes.
Read here about privacy

Submit application

Creative Museum, Edvards Percevs

The idea took the second place in the large international competition. This is where the plan of publicly available rooms at the Žanis Lipke Memorial was very useful as evidence of the fact that even modern buildings designed specifically for museum needs are not ideal, in order to comply with the physical distancing requirements and to make the visitors feel fully safe.

The idea of individual attendance slots in museums is still not implemented, as it requires larger resource contribution and coordination work within the scope of a wider circle of culture institutions. Meanwhile, the "tangible" hackathon result is the possibility to buy tickets for museum attendance online[16], for which the Ministry of Culture (under a small 10k procurement tender procedure) allocated the necessary funds. The possibility to buy museum tickets online is the first small step into the marked direction, however it is not quite an e-Latvia scale solution. The time will show whether we would not have to still return to the idea of booking individual attendance hours in museums, libraries and archives through an e-solution. In a post COVID-19 situation, a number of small and medium-sized museums in Latvia do actually offer individual attendance only, on the basis of preliminary booking through Telephone or e-mail request. Even the few large-scale Riga museums, for example, Pauls Stradins Museum of the History of Medicine, have set the preliminary booking requirement, using such type of communication, not completely corresponding to the modern technological possibilities.

An observation was that in order to see certain popular exhibitions in Riga, at the end of 2020, people were queueing up at the cash registers of the museums on weekends. This problem could be easily solved by individual and group attendance slots that can be booked. A single state subsidised internet application would be able to offer such a service in the most efficient way. For the time being, only commercial booking apps offer such service as Bookla[17].

16. https://mobilly.lv

17. https://bookla.com/en/client#categories

5.

Podcast

In the autumn-winter season of 2020, the think tank Creative Museum, in cooperation with the recording studio of the National Library of Latvia[18] (NLL), implemented a series of 5 podcasts "Redefining the Museum"[19].

Unlike an ordinary audio recording that would be posted in social media, a podcast features a certain regularity and format. A professionally prepared podcast opens, just like a radio broadcast, in a soundtrack specifically created for the relevant podcast, it has its own desirable graphical identity, with which it is applied for in the public space, as well as its own broadcasting channel or platform. A podcast recording is rarely transmitted unedited from the first till the last minute of recording. Therefore the postproduction of the recording is desirable, which can be performed by both the recording studio professional and the museum expert with some know-how in the relevant computer programmes. Should the museum opt to systematically work in such media, it would be worth to consider raising the qualification of the responsible communications specialist and mastering skills in producing podcasts, just like currently the abilities in administering the museum profile in social networks already constitutes the key requirement for job duties.

18. https://www.lnb.lv/en/

19. https://soundcloud.com/user-437956552

Muz
Pārdefinējot
eju

MUZEOLOĢISKAS
SARUNAS PAR
AKTUĀLO

Creative Museum, Edvards Percevs

Here we should again return to the subject of digital platforms, because only the large broadcasting organisations can afford to develop and maintain a unique digital audio platform. The podcast "Redefining the Museum" has been posted in the largest music and audio platform in the world - *SoundCloud*[20], offering an uncomplicated content administration tool that can be mastered by almost everyone who works with computer on everyday basis. Museums must take into account a small monthly subscription (maintenance) fee.

Content-wise, the series of this podcast dealt with current challenges of the field of museums, when facing the crisis caused by the *COVID-19* pandemic. By inviting experts to the studio, the podcast discussed digital transformation in the area of museum holdings, research, exhibition production, museum learning, governance and other operational areas of a museum. Production of such a type of recording requires careful preparation and interviewing skills from the moderator. During the times when, under the impact of deterioration of the epidemiological situation, museums and other culture institutions were (or will repeatedly temporarily be) closed and the requirement to work remotely became topical, a regular podcast created even at home via various online meeting tools can, sometimes, release the museum from the need to publish the content only and solely visually and in writing.

Sound is a primary, direct type of communication, which has, up to now, not been utilised to a full extent in the communications' work of museums. Not only can the podcasts successfully diversify the museum offer in the e-environment; they will also become increasingly necessary as a form of communicating content, keeping in mind the ageing European society.

20. https://soundcloud.com

6.

Makerspace*

*A makerspace is a creative space maintained by the community for people to meet, communicate, cooperate, share and socialise, taken as the basis for shared interests in the fields of technologies, new media, digital and hybrid art, science, innovations and various creativity expressions.

Considering the status of museums as non-profit organisations and their traditional financing procedure from public funds, the methodology of introducing innovations in museums will always be connected with a creative space or makerspace. Only a few resourceful museums as contracting authorities are able to hire highly-paid experts for performance of the works. As a rule, innovation enters museums in a different way. Either the stakeholder comes with a proposal to create a new culture product or service, by means of museum resources, or both parties agree upon implementation of a certain project.

At present, the popular idea of a makerspace in museums is to be assessed as the rebirth, in another form, of the museum laboratory tradition that has been known since the very beginnings of museums. Makerspace as a method of museum learning stems from the museum availability philosophy, entering the everyday life of museums in an increasingly noticeable manner.

Makerspace can take various shapes. Before the *COVID-19* crisis, the makerspace was mainly understood as a coordinated cooperation under the supervision of a mentor in a physical room, basically, with analogue work tools. As the second year of pandemic came to an end, the digital makerspace, as demonstrated by some examples described herein, was also justly recognised as equally valuable.

A popular type of makerspace is an idea competition. The offered example is taken from the publication prepared by the think tank Creative Museum in 2018 for the Network of European Museum Organisations NEMO - *Museums and Creative Industries. Case Studies from Across Europe.*

In mapping the field of the best practice examples in the museums of the Baltic Region, an excellent creative making example was demonstrated by the newly reopened Estonian National Museum in Tartu, willing to develop for its souvenir store a line of souvenirs rooted in ethnographic collections, in respect of the exhibition *Food We Cook* that has been a part of the permanent exhibition of the museum already since 2016. The method selected for achievement of the goal was an open tender procedure for the best innovative culinary and design interpretation of the historical material (traditional food) rooted in collections.

WWW

The museum describes its idea as follows:

"

In the summer of 2018, the food souvenirs' tender procedure was organised with an aim to gather and popularise traditional food recipes, presenting them with a touch of modern interpretation, thus helping new entrepreneurs to advertise their products. In total, 28 product ideas were applied for the tender procedure and the tenderers received feedback regarding their gastronomical quality, design and connection of the new products with the food heritage. The winning products are sold in the museum store and are entitled to use the brand of the Estonian National Museum in product marketing.

"

https://www.ne-mo.org

The newly created souvenirs' line products not only look good and taste good - they tell a certain story about the identity, specific regional nature, ethnography and traditional cuisine of the place. Created in cooperation between experienced and young creative agents, they strengthen the community ties and connection of creative industries with the museum. This benefits also the end users - museum visitors, whose life becomes better, using the newly created goods and services, and the economy at large, warmed up by the high added value of products and the wellbeing of society.

Regional Museum 2025. Trends

There is no universal recipe. These are trends to be followed by the museum in the region, for it to be able to embody the best from the moto *Think globally, act locally*!
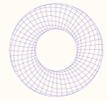
Observance of the principle of trilateral cooperation: museum, representatives of creative industries and technology supply (content, form and technologies).
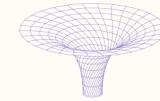
Investing in human resources – continuing professional education and digital literacy.
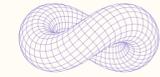
Digital platforms as a possibility for museums to be visible in the e-environment.
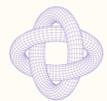
Physical and digital space for coworking and creation, the concept of a makerspace.

Digital strategy as a roadmap for *Museum* 2025.
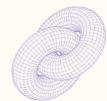
Digitalisation of museum collections – a prerequisite for creation of products and services with high added value.
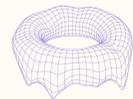
Sustainable governance – joining resources, forming collaborations and partnerships.
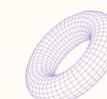
Museum representation – strengthening of the role of community involvement and public council.