Mapping exercise:
How could creative industries foster innovation in tourism in the Northern Dimension area?

Country Report – Latvia

December 2016

Team: Terry Sandell, Lila Skarveli

This project is funded by The European Union

PROMAN

A project implemented by the PROMAN Consortium

DISCLAIMERS

This report has been prepared with the financial assistance of the European Commission. The contents of this publication are the sole responsibility of PROMAN and can in no way be taken to reflect the views of the European Union.

This report has been discussed with the international expert concerned in relation to the input work plan agreed with the Client, the expert's terms of reference and to ensure it contains relevant issues and recommendations, which have been discussed in a debriefing session with the Client.

This document has been prepared for the titled project or named part thereof and should not be relied on or used for any other project without an independent check being carried out as to its suitability and prior written authority of the Framework Contract Management (PROMAN) being obtained. PROMAN accepts no responsibility or liability for the consequences of this document being used for a purpose other than the purpose for which it was commissioned. Any person using or relying on the document for such other purposes agrees, and will by such use and reliance be taken to confirm his agreement to indemnify PROMAN for all loss and damage resulting therefrom. PROMAN accepts no responsibility or liability for this document to any party other than the person by whom it was commissioned.

To the extent that this report is based on information supplied by other parties, PROMAN accepts no liability for any loss or damage suffered by the client, whether contractual or tortuous, stemming from any conclusions based on data supplied by parties other than PROMAN and used by PROMAN in preparing this report.

Framework Contract Beneficiaries 2013 - EuropeAid/132633/C/SER/MULTI Lot 9: Culture, Education, Employment and Social.

RfS 2015/369412/1

CONTENTS

LIST OF ABBREVIATIONS

Acronym/abbreviation	Meaning
CCI	Cultural and Creative Industry
CCS	Cultural and Creative Sector
DM	Direct Message
DOI	Digital Object Identifier
EDEN	European Destinations of Excellence
EEC	European Economic Community
ERDF	European Regional Development Fund
EU	European Union
FWC	Framework Contract
GDP	Gross Domestic Product
HDI	Human Development Index
ICT	Information Communication Technology
IMF	International Monetary Fund
LIAA	Investment and Development Agency of Latvia
LIFTA	Latvian Information and Communications Technology Association
LIIA	Latvian Institute of International Affairs
LTDA	Latvian Tourism Development Agency
ND	Northern Dimension
NDPC	Northern Dimension Partnership on Culture
NEMO	Network of European Museums Organisations
OECD	Organisation for Economic Co-operation and Development
OTA	Online Travel Agency
SME	Small and Medium Enterprise
UNCTAD	United Nations Conference on Trade and Development
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organisation

1. INTRODUCTION AND KEY POINTS

This is one of eleven reports on the countries of the Northern Dimension (ND) and should be read in conjunction with a twelfth 'regional/cross-country' report. The reports have been produced under the EU BENEF Lot 9 FWC contract 'Mapping exercise: How could creative industries foster innovation in tourism in the northern dimension area?', in line with the terms of reference for that contract. The reports follow what was agreed at the inception report stage. Throughout the period during which the work has been done there has been close and positive liaison with the executive of the Northern Dimension Partnership on Culture (NDPC). The reports that have been produced are based on extensive consultation and research involving a large range of people. These people included country specialists and officials to whom we are very much indebted.

Under the terms of reference the timetable for the work started in February 2016 with completion scheduled for December 2016. The allocation of time for the work was 105 days, split between the two team members, 55 days for Lila Skarveli and 50 days for Terry Sandell, the Team Leader[1]. Given the number of countries, and their diversity, and given the very wide subject matter involving three very dynamic and currently fashionable areas - Cultural and Creative Industries, Tourism and Innovation - the time constraint was a very real challenge indeed. Amongst other things, it meant that while country visits of about five working days to all of the countries took place, it was physically only possible in most cases to visit one city, usually the capital. That said, every effort was made to secure a country overview which took into account at least some of the important developments taking place in the regions.

Quite soon after starting our work various interesting, sometimes challenging, questions arose, such as:

- Is there any reason why tourism itself is not considered one of the creative industries?
- In all three cases, the definitions of CCIs, tourism and innovation are various, unstable and contested. Is this because the necessary action to define them precisely and consistently at a European level has not been taken or is it because we are in a 'post-definitional' era with certain areas of human social and economic activity having become too diverse and complex to categorise easily?
- Tourism is a high priority for most Northern Dimension countries yet there were protests against tourism recently in Barcelona, arguably the most successful European city in terms of its tourism development and city brand. What does this signal about sustainability and local community engagement with/in tourism?
- When they do talk, do the tourism industry and the cultural and creative sectors speak the same language?
- Is the tourism industry's use of culture and heritage because of real engagement with the cultural and creative sectors or in spite of it? Even when they are moving in the same direction are they in reality on parallel but essentially separate tracks?
- Should tourism businesses be engaging with CCIs or vice versa, in which direction is the demand and in which direction the supply?
- Given that both sectors are to a large extent highly fragmented with a numerical predominance of SMEs, to what extent do the actors involved have the time and capacity to engage with each other innovatively or otherwise?

[1] Terry Sandell took responsibility for the Estonia, Finland, Latvia, Lithuania and Russian Federation reports and Lila Skarveli for the Denmark,Germany, Iceland, Norway, Poland and Sweden reports.

- Do the bridges that need to be built between CCIs and the tourism sector include new intermediaries who can identify, interpret, broker and manage tourism-CCI/CCI-tourism synergies?

In the last couple of years there has been increasing interest in looking at the existing and potential linkage of the cultural and creative industries to tourism development. It however throws up considerable practical and methodological challenges and problems for various reasons and explains why relatively little progress seems to have been made. The major first hurdle is that the definition of cultural and creative industries is constantly evolving and, moreover, it differs from country to country[2]. This has been particularly evident in the case of the eleven Northern Dimension countries, even in the case of those countries which work very closely together, for example in the case of Lithuania, Latvia and Estonia. There can also be conceptually quite different national approaches. For example in one country cultural and creative industries may be seen as a distinct sector and be supported on that basis. In another country they may not even be seen as a sector but as part of something wider or cross-cutting such as one part of the creative economy, or as a part of national innovation, entrepreneurship or SME policies. The third issue flows from the other two. Because of an evolving and differing understanding in country terms of what the CCIs constitute, there is no common statistical base which allows clear comparisons or benchmarking, something which is urgently needed and is beginning to start being explored at European level.

If one turns to the tourism sector, there are similar parallel problems. The collection of statistics (e.g. number of nights' accommodation) may be firmly in place but those statistics are partial and beginning to look increasingly inadequate as they are often not taking account of revolutionary changes affecting the tourism and travel industries. The continuing, growing importance of OTAs[3] and an emerging peer-to-peer and sharing economy affecting such areas as traditional tourism accommodation are often not being captured by the traditional industry information systems.

Tourism categorisation is also constantly evolving with the existence of an increasing number of sub-sectors. Even cultural tourism, a sub-sector itself, can be broken down into possibly a dozen or more sub-sectors such as heritage tourism, arts tourism, creative tourism, urban cultural tourism, rural cultural tourism, indigenous cultural tourism, experiential and gastronomic tourism, 'dark' tourism[4], often with overlaps with other forms of tourism e.g. adventure tourism, health and well-being tourism and so on[5]. Again there are definitional differences from one country to another and certain types of tourism may be more developed or be more of a national tourism priority in one country compared to another.

The complications of identifying at a general level the existing and potential linkage of CCIs to the tourism sector is exacerbated by certain tourism sub-sectors being in their own right part of the cultural sector itself, for example in the case of heritage tourism. Both the CCIs and the tourism sector are not in reality

---

[2] Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI): 'Alongside a clear definition that takes into account all sectors related to CCIs, the co-rapporteurs believe it equally necessary to have comparable and reliable statistical data. Each Member State has, in fact, its own classification of CCIs. It is therefore essential to adopt at EU level an updated framework for the sector and to map changes over time. The objective should be to identify specific indicators to measure the results of policies for the promotion of the sector.'

[3] Online travel agencies (such as Expedia, Booking.com etc.)

[4] Tourism in which visits are made to sites, attractions or exhibitions connected with suffering, death, disaster and negative or macabre events.

[5] Melanie K. Smith in her 'Issues in Cultural Tourism Studies' (Routledge, 2009) pp. 18-19 lists thirteen categories of cultural tourism which she reduces to nine and later seven broad sub-sectors. See Appendix X of the Regional Report for a detailed 'Typology of Cultural Tourism'.

clearly demarcated - both are imprecise, fluidly-defined, fast-changing and dynamic areas of complex and important economic and social activity. In the case of CCIs there are other complications. For example the arts 'lobbying industry' has for many years ubiquitously used the terms cultural industries and creative industries interchangeably in order to protect or bolster publicly-funded culture budgets. Although things have moved on and in many countries the importance of the arts, for example, is recognised and understood as a part of the creative industries value chain, there is still often a lot of blurring and definitional confusion[6].

Perhaps naively, we had the intention at the outset of our work of trying to bring some clear and overarching, definitional discipline to our subject. This brave intention was eliminated as a result of almost the first day of the first country visit where it was clear that there were very local and legitimate interests, debates and specificities and that it would be artificial to impose on countries definitions and categories that might work for some but not for others. Imposing definitions would in some cases have been positively distorting to an understanding of the local CCI situation. It should also be mentioned, as will be seen from the two footnote references above to a very recent European Parliament report, that even at EU level, where the cultural and creative industries have soared to a position of highest importance in terms of policy, terminology is often loose, for example with both the terms Cultural and Creative Sectors (CCS) and Cultural and Creative Industries (CCI) being used.

In the context of our work we therefore felt there was no alternative but to assess the cultural and creative industries and the tourism sector in the individual countries in their own terms and then with the regional/cross-country report to try to bring them together.

Although it is right to look at ways of increasing the synergies between the tourism industry and CCIs it is important to recognise that there is already a substantial level of engagement. For example even a superficial listing of the main CCIs illustrates how they are already contributing to the tourism sector:

- Software and digitalisation - this has had a revolutionary impact on many aspects of the tourism industry, not least in the role that OTAs[7] play (e.g. TripAdvisor, booking.com, Expedia, Airbnb etc.)
- Design, especially graphic design but also right the way through all aspects of design including 'son et lumière' spectacles, light festivals and events etc.
- Music for place branding, ambience, open-air concerts etc.
- Advertising and broadcasting - the importance of these areas to the tourism industry are self-evident
- Film and cinema - promos, travelogues, film location tourism
- Theatre - use of actors as animators or for audio guides, staged events, historical pageants and re-enactments etc.
- Festivals - a major element in event tourism and place branding
- Crafts and antiques - as part of shopping and souvenirs

[6] Committee on Industry, Research and Energy and Committee on Culture and Education of the European Parliament Draft Report (23 June 2016) 'On a coherent EU policy for cultural and creative industries' (2016/2072(INI): [The European Parliament] 'Calls on the Commission to design its future policies based on the following definition of CCIs: 'cultural and creative industries are those industries that are based on cultural values, individual creativity, skills and talent with the potential to create wealth and jobs through generating value from intellectual property. They include the following sectors relying on cultural and creative inputs: architecture, archives and libraries, artistic crafts, audio-visual (including film, television, video games and multimedia), cultural heritage, design, creativity-driven high-end industries and fashion, festivals, music, performing arts, books and publishing, radio and visual arts'.
[7] Online travel agencies.

- Architecture - the tourism industry's use of built heritage and use/commissioning of significant buildings (including as hotels)
- Publishing - travel and guide books are still very popular
- Fashion - place image and branding, folk costumes etc.
- Gaming, augmented reality and VR - perhaps still at an early stage but already being used even by big, traditional tourism operators such as Thomas Cook
- Food and local natural products - food festivals, branding ('appellation') and gastrotourism in both urban and rural contexts

So the real question is could, and should there, be more interaction? Is there either 'market failure' or under-utilised potential and resources? Out of which flow other questions, for example, is existing CCI-tourism interaction because of effective (vertical) policies or in spite of them? Does a (horizontal) common language exist with regular dialogue producing the development of shared interests between the CCI and tourism sectors? Are there particular tourism sub-sectors and CCI sub-sectors more suited to innovative interaction and more able to produce new cooperation methods, models and paradigms? If there is 'market failure' or under-utilised potential and resources, what kind of intervention or incentivisation is required to make the CCI sector and tourism industry interact more effectively?

As illustrated above, a lot is going on between the various CCI sub-sectors and the tourism industry so there is not classic 'market failure' but rather of 'under-utilisation' which warrants and justifies intervention. Tourism and the CCIs share many characteristics. They are fragmented, dynamic, numerically dominated by SMEs, micro-businesses and sole traders, preoccupied with themselves and often chaotic. They each have their own agendas. There is lack of a common language between them, probably attributable in part simply to lack of time. In general there does also seem to be a lack of 'savoir faire' in terms of their engaging with each other, innovatively or otherwise! For the CCI sector developing clustering appears to be very helpful but CCIs and tourism actors have so far not naturally clustered. Most importantly there have been few practical measures (although there are some good exceptions) to bring tourism professionals and CCI actors together which at the very minimum requires active policy-maker interest, 'interpreters', some funding and participative commitment.

A very important question is to what extent any synergies currently taking place between the cultural and creative sectors and the travel and tourism industry are because of, or in spite of, current 'vertical' policies. While political mention of CCIs contributing to other sectors is frequent, including sometimes in policy documents, it tends not to be targeted in any practical way. There is probably more than one reason for this. It is a fact that the concept of CCIs is still relatively new (even if one traces it back to the 1990s) and is possibly part of the explanation. One suspects that although the role of the CCIs in terms of their economic and social benefits is increasingly being recognised by European governments there is probably still fairly widespread an issue of real understanding of the CCI phenomenon and the nature of their potential. This is then at the political and policy level greatly exacerbated by the problem of poorly 'joined-up' government/administration which particularly affects those areas which need to be politically and economically managed in a 'horizontal' cross-cutting way. A further issue in some countries is that governments often are not imaginative at working with, and for, the private sector especially in relation to SMEs, micro businesses and sole traders. Furthermore, there is also an issue of ownership. Which ministry or administration is responsible for CCI development: Culture? Economy? Industry? Innovation? Business? Shared? Or are the CCIs themselves, much of the time operating in the private sector, responsible for their own development?

In the case of the other side of the equation - tourism - who is responsible for developing tourism services, products and events especially in relation to an area like cultural tourism? In most cases, it is not government but SMEs, independent commercial and non-commercial entrepreneurs and cultural institutions acting entrepreneurially or imaginatively, not in fact the Ministries of Tourism. It is almost a universal fact that policy-makers traditionally focus on what they directly control and manage unless lobbied to do otherwise. Leadership and representation in the CCI sub-sectors in many countries is not very well-developed so lobbying is weak and the CCI sector as a whole covers such a wide area and diverse interests that lobbying as a 'sector' is most of the time not realistic.

It should also be recognised that the CCIs have not been noticeably lobbying for more engagement with the tourism industry while the tourism industry, although much better organised in terms of sector and sub-sector representation, has not been noticeably developing an agenda for greater joint dialogue and exploration with the CCI sector.

Again one needs to ask a question, this time the question is why such an agenda has not been developed in the past? It would seem that it may simply be to do with the complexity and chaotic nature of the two sectors. For example, how many sub-sectors does the tourism industry have? If one takes just one of those numerous sub-sectors, for example, cultural tourism, how many sub-sub-sectors does cultural tourism in turn have? As for the CCIs - how many are they? It depends on the country but in most cases about a dozen. But again if one looks at one of them individually, such as design, it becomes complex. In one Northern Dimension country design is officially defined according to about 25 sub-sectors!

In looking at how the creative industries could foster innovation in tourism in the Northern Dimension area one needs to take into account all the factors mentioned above. It has seemed very clear from our work that to get the two chaotic and fragmented sectors to begin to work better together and feed off each other it will be impossible to identify a single unified interface or find a 'magic bullet'. This is not of course the answer politicians, policy-makers and economic planners want. It is however the reality. If progress is to be achieved in getting the CCS/CCI sector to engage more and in a systematic and synergistic way with the tourism sector, there is a need to be selective, realistically focussed and take a segmental approach. Developing effective methods, models and paradigms for CCI-Tourism cooperation and interaction will only come through such an approach.

Our work suggests that in being selective, and in relation to the Northern Dimension region, the most productive tourism target areas are probably going to be heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism. Heritage tourism is in many of the countries well developed. That said, there are plenty of sites, many museums, but how many apps? Creative tourism, which we define more clearly below, is a natural ground for all types of CCS/CCI involvement. Cultural routes and trails open up all sorts of innovative opportunities as visitors are there for the experience and need to move, learn, eat, sleep and interact. Cultural routes can of course also be cross-border and multi-country projects drawing Northern Dimension countries into mutually beneficial cooperation. Gastronomy or gastrotourism is also booming in parts of the Northern Dimension area, either as a result of a planned tourism development (e.g. the joint Nordic Food promotion which was launched some years ago, and because of its success, followed by a Nordic Fashion initiative later) or as a practical research area (as in the case of the work currently being done in St Petersburg at the Higher School of Economics). Rural tourism's special challenges - information, communication and access - are also fields of opportunity for CCIs. Events tourism, a priority in many of the Northern Dimension countries, is still not a saturated area, even if it is becoming more competitive, with new festivals of all types mushrooming in the region which are natural meeting grounds for inputs from the CCS/CCI into tourism development. In the case of tourism-based festivals policy in particular, the CCIs could be encouraged to provide the background linkage, depth and continuity for festivals and events that are by their nature often one-off, narrowly-focussed, sometimes self-absorbed and usually of short duration. Why not classical music festivals (with their dying audiences!) linked to co-located youth-oriented fashion pop-ups? Using the local CCS/CCI resource as year-round linkage or continuity is already happening in some places in the Northern Dimension area.

Accepting that the creative industries already contribute a lot to the travel and tourism industry but that there could be a more developed relationship especially if targeted at a few very specific tourism sub-sectors, what kind of intervention is needed? At a policy level the first steps would seem to be a need for increased awareness, understanding and interest, in fact the classic 'Hawthorne Effect'. Policy encouragement of 'bottom-up' initiatives and 'horizontal' engagement combined with 'top-led' imaginative and sensitive strategic place branding and effective destination management marketing are probably part of the needed formula. Awareness of the potential of the CCI-tourism relationship needs however to be proactively promoted, in particular by encouraging it to be put on tourism industry agendas and feature as a discussion topic at industry fairs, conferences, events and through industry information channels. Awareness-raising is also needed in the opposite direction by making CCIs more aware of the importance and potential of the tourism sector as a partner and market for creative industries' goods and services. This needs to be done through making it a practical agenda item at CCI events and gatherings and through 'word of mouth'. There is also a need simply to bring tourism and CCI professionals together to create dialogue and some new and practical 'bridges'. As mentioned earlier, there is little evidence of a common language and there is probably a need for an intermediary cadre of industry 'producer-interpreters' from both sectors.[8]

While in many of the Northern Dimension countries past problems are beginning to be addressed related to finance and investment for CCIs given their non-traditional industry attributes, this is usually manifesting itself in facilitating their access to existing investment, innovation or SME funding schemes which are non-CCS/CCI specific and very general in nature[9]. If real progress is going to be made in drawing the CCI and tourism sectors closer together and more productively then there is probably going to be a need for there to be specific and narrowly targeted encouragement and support opportunities and schemes. In practice this probably means that there is a need for specialised agencies (e.g. Innovation Norway, Swedish Agency for Economic and Regional Growth, Enterprise Estonia, Finland's Tekes etc) to focus on this. The CCIs and the tourism sector are often travelling in the same direction but on parallel rails and not on the same track with shared (but perhaps different) 'win-win' goals, something which the specialised agencies could address. The fact is, as already mentioned, the CCI and tourism sectors are dynamic, chaotic sectors and so fragmented that even within each individual sector there are awareness problems, knowledge deficits and communication gaps.

As suggested above a focus should be on heritage tourism, creative tourism (including routes and trails, gastronomy and rural tourism) and events tourism as these areas seem to be the most fruitful for synergistic and innovative engagement with the CCI sector. Heritage and events tourism are self-evidently understandable but the important and still emerging area of 'creative tourism', which we believe perhaps has the most relevance and potential for many of the CCIs, needs some explanation.

---

[8] A particularly interesting project, Luova Matka, is currently taking place in Finland which is addressing this issue.

[9] New ways of providing investment finance specifically for CCIs is of course being explored at European level through one strand of the Creative Europe programme.

It is important to elaborate a little on what creative tourism is, or rather what it is becoming. The concept of creative tourism emerged about fifteen years ago but in the narrow context of people travelling to destinations to follow a course or learn something in a structured setting e.g. to do a cookery course or to learn a language. In recent times, influenced by the dynamism of the CCI sector, creative tourism development has taken on a much wider meaning and includes any tourism experience which involves not only formal but also non-formal or informal learning.[10] Creative tourism is a 'work-in-progress' in that it is seen by some as also having an important co-creation dimension to it i.e. where the tourism provider and the tourism consumer co-create the tourism experience. It is also often seen as embracing all experiences and learning related to a specific place, even those that have not been traditionally perceived as 'tourism' experiences. The local dimension and active participation by 'locals' is also often considered another essential ingredient. Unlike traditional cultural/heritage tourism, creative tourism embraces not only historical culture but also very much contemporary culture. Finally creative tourism can be seen as a reaction to traditional cultural tourism that has sometimes turned into 'serial reproduction'[11] or 'Gettyisation'[12]. There is a demand for distinctively individualised and active experience, not passive consumption of, for example, a franchised Getty museum. Recognition of the importance of this new form of tourism came in 2014 with OECD commissioning the first serious non-academic study of it.[13]

This already important discernible movement to a new form of individualised, co-created tourism opens up real and innovative opportunities for the cultural and creative sectors to explore and establish new and active relationships with the tourism sector. As is made clear in the regional/cross-country report it will require practical intervention and certain types of support as for all their similarities in terms of being quintessential post-industrial economic sectors, the CCIs and the tourism industry do not speak the same language. Focussing on how 'bridges' can be built between targeted CCIs on the one hand and creative tourism and traditional cultural tourism on the other is probably the best way to start to get the wider tourism industry and the whole spectrum of the cultural and creative sectors travelling more often and more productively on the same track and with mutually-beneficial and genuinely shared agendas rather than on separate, parallel paths as seems so often the case.

In the country reports we try to take stock of the current state of the CCIs, of the tourism sector, the general climate of interaction between them, and the general degree of the country's interaction with other Northern Dimension countries plus we provide some country case studies. It should be said that it

---

[10] For a more cautious view of creative tourism notwithstanding the business planning of the world's fourth biggest online travel agency see Alice Jong's The Media Loves Airbnb Trips, but Will Travellers? 'Well, according to the media, the verdict is in. Airbnb is going to reinvent travel, and everybody loves it: Airbnb's Ambitious Second Act Will Take It Way Beyond Couch-Surfing Airbnb has taken on hotels, now it's gunning for the whole travel industry with Trips Airbnb's Next Act: Tours, Classes and Restaurant Reservations; Even Wall Street seems smitten. Deutsche Bank Equity Research issued a research note titled "Did Airbnb Just Reinvent Trip Planning?"; In November, the home-sharing site's co-founder and CEO Brian Chesky delivered an Apple-inspired product launch (replete with long queues for reporters, lots of applause, standing ovations and – of course – "one more thing") of the new Airbnb Trips platform. Trips features a revamped Netflix-like design that puts bookable "Experiences" at the centre. Coming soon will be restaurant reservations, bookable activities and classes, and transportation options (with teases that Airbnb will move into cars and flights). Experiences are led by local host experts, including astrophysicists, fashion gurus and truffle hunters. The design entices with old-school movie posters and slick personalized trailers. It's all about going deep and local with what feels like hand-crafted opportunities to – you guessed it – "live like a local." Do people really want to spend their vacations making violins, crafting with recycled garbage, or learning to be an acrobat?' (Phocuswright article, December 2016)

[11] Greg Richards and Julie Wilson: Developing Creativity in tourist experiences: A solution to the reproduction of culture? in Tourism Management 27 (2006), pp 1209-1223.

[12] A phenomenon sometimes referred to as 'Macdonaldsisation'

[13] OECD (2014), Tourism and the Creative Economy, OECD Publishing, Paris. DOI: http://dx.doi.org/10.1787/9789264207875-en

may have partly been because of the severe time constraint already alluded to at the beginning of this report but good case studies were not easy to find. We believe that this reflects perhaps two things. The first is that there are not abundant good examples of the CCS/CCI and tourism sectors developing together innovatively or that the good examples are not recognised or particularly well known in the countries concerned.

In the regional report we bring things together, present an analysis, draw some conclusions and make recommendations which we hope may help to take things forward.

Key points about Latvia include:

- In the areas of culture and tourism there seems to be, in Riga but also elsewhere, a lot of positive energy at all levels, a clear sense of purpose and the impression that real development is taking place. It does seem to be connected with the enormous amount of work, coordination and activity generated by Riga being European Capital of Culture in 2014. There are always ECOC analyses post-facto concerning any city which range from wild exaggeration of the impact and success through to largely unwarranted carping criticism by people coming from particular vantage points. It is not part of the remit of this report to evaluate Riga's ECOC year but it does, with Latvia holding the EU Presidency immediately afterwards, seem to have had a positive domestic legacy in terms of boosting confidence, breaking down some of the administrative silos and galvanising policies and strategies. There is clear evidence that it has transformed the tourism market and offer in Latvia, moving Riga from an often mainly down-market, not always salubrious, low-cost, 'stag weekend' destination to a serious up-market cultural tourism city which can now compete with some of the best places in Europe in this particular market.
- The CCIs, as in Lithuania and Estonia, have gone through an interesting developmental history during the past decade. In all three, exploration and solid foundations were laid in the 2006/7-2013 period and since 2013 the CCIs have genuinely become part of mainstream national policy and thinking. This augurs well for further development in the future.
- Concerning the CCIs and tourism, there is the problem in Latvia - as there seems to be everywhere - of limited real dialogue and common agendas. This is not to say that it does not exist at all but that it does not seem to be in the form of a creative cooperation relationship. Of course there are connections but it is sometimes not clear whether that is because of, or in spite of, there being a mutually-understood dialogue. Similarly even when one sees the connections, what is more striking is how much more could and should be happening.
- In the Latvian context it is worth noting, in passing, that the country has over a hundred museums and museums seem to be a priority area within cultural policy but visitor-focused apps seem to be in very short supply. There seem to be only a handful of such apps at present which relate to cultural tourism objects.[14]
- Similarly, it is very positive that the Latvian national tourism body has an advisory committee/working group on culture but it would seem that the members are all from the tourism sector, with no one, not even as an observer, from the CCS/CCIs.
- While the three Baltic states are often seen to be very similar, and often with justification, it is interesting to note the differences thrown up by the rankings in the latest biennial World Economic Forum's Travel and Tourism Competitiveness Report (2015). In the country brand

---

[14] They include the National Art Museum, Nature Park of Pape, Rietumu Guide, Dabas Turisms and Ligo Ligo.

strategy rating Latvia comes 90th (compared to an impressive 7th by Estonia). The country comes 66th (Lithuania is 113th and Estonia 49th) in terms of effectiveness of marketing and branding to attract tourists. In the category of national prioritisation of the travel and tourism industry Latvia is 79th (Estonia 47th and Lithuania -122nd). As a percentage of GDP the travel and tourism industry in Latvia - 2.9% (Estonia - 3.4% and in Lithuania - 1.8%). It should be said that these figures cover the year 2013. It is the personal speculation of the author of this report that in the next two Competitiveness Reports in 2017 and 2019 reflecting the years 2015 and 2017 respectively, the rankings of all three countries will see significant improvements in at least some of the categories.

2. BASIC COUNTRY INFORMATION

Ethnic Latvians can be traced back to the merging of several eastern Baltic tribes during the 8th-12th centuries. Sharing a long common history with Estonia, what is now Latvia was under foreign rule from the 13th to 20th centuries (German, Polish, Swedish and Russian) but a Latvian identity and the Latvian language were maintained. An independent Latvian republic was founded in 1918 but was annexed by the Soviet Union in 1940. Latvia declared independence in 1990 and became independent again in 1991 following the collapse of the Soviet Union. The country has progressively emerged from the drab and dour Soviet period to become a part of the European Union in 2004, joining the Euro zone in 2014.

Contemporary Latvia, like its Baltic state neighbours, Estonia and Lithuania, has made impressive progress since independence, especially in the last few years since the 2008 economic crisis. As with the other Nordic and Baltic countries it increasingly features very high in international comparisons, including those related to gender equality and social and technical development. For example, in terms of the latter it is in the top ten countries globally for the fastest Internet connection speed.

In connection with preparations for being European Capital of Culture in 2014 and subsequently holding the presidency of the EU in the first half of 2015, Riga has been transformed, becoming a dynamic, cultural destination with an increasingly attractive and upmarket tourist offer.

Latvia has a population of 1,956,526 (estimate at the beginning of 2016). It covers an area of 64,573 square kilometres. To the north it has a border of 343 kilometres with Estonia, to the east a border of 276 kilometres with the Russian Federation, to the south-east a border of 161 kilometres with Belarus and to the south a border of 588 kilometres with Lithuania. Its Baltic Sea coastline is 498 kilometres in length.

Two of its main challenges are related to population issues. Deaths exceed births and there is also outward migration which means that the population is currently shrinking at an estimated rate of about 14,000 people per year. The other challenge is the practical management of a mixed population, especially its Russian-speaking minority. About 62% of the population are ethnic Latvians, with about 25% Russian and 9% being Belarusians, Ukrainians, Poles and Lithuanians. About a third of Latvia's population live in Riga with half of them from the Russian ethnic minority. The proportion of ethnic Latvians in the country has been increasing but there are cities such as Daugavpils and Rezekne where they constitute a minority.

Latvian is the sole official language, a referendum in 2012 having rejected by a large majority the adoption of Russian as a second official language. Although Russian has been the language used at home for about 30% of the population, considerable change is taking place. It is now a requirement that all schoolchildren learn Latvian and in schools where Russian is still a language of instruction, some 60% of the subjects are now supposed to be taught in Latvian. English is widely used in the tourism sector and in business in general.

The country went through a particularly difficult crisis period economically from 2008 to 2010. In 2010, for example, it had the highest unemployment rate in the EU. An IMF/EU support programme in return for the Latvian government's commitment to severe austerity measures was completed successfully at the end of 2011. The country has seen some strong growth as a result, especially in exports, but parts of the economy have not yet fully recovered to their pre-crisis level. With a small domestic market, trade for Latvia is important with exports representing a third of GDP. Because of its geographical position Latvia's transit services are highly developed. Unemployment is currently estimated to be about 10%.

3. CULTURAL AND CREATIVE SECTORS/CCIS IN LATVIA

Four themes are set out in 'Creative Latvia 2014-2020', the strategic policy document that sets the priorities for the country in terms of the cultural sector and creative industries:

- culture as the background for identity and creativity
- culture and creative industries
- creative education
- creative territories

The cultural and creative industries in Latvia are significant both as an economic sector and as a source of employment in Latvia. The latter being of some importance given, as mentioned above, that in 2010 during the financial crisis, Latvia had the highest level of unemployment in the EU.

The beginning of Latvia's exploration of the potential of the cultural and creative industries and early development of CCI policy was stimulated by cooperation with the British Council through activity involving all three of the Baltic States. As a result there was a strong British influence on CCI thinking and development in the country, as there was in the other two Baltic States. By 2005 the Ministry of Culture had recognised the importance and potential of the CCIs and the need to incorporate them both into national cultural policy and into the ministry's remit.

The definition of creative industries in Latvia was for the first time included in the 'Guidelines for the State Cultural Policy of Latvia for 2006 – 2015'. The definition was subsequently reviewed during work on a report on policy and the creative industries in 2008.

The Latvian definition of cultural and creative industries is as follows:

'Activities based on individual and collective creativity, skills and talents, which by way of generating and utilising intellectual property, are able to increase welfare and create jobs. Creative industries generate, develop, produce, utilise, display, disseminate, and preserve products of economic, cultural and/or recreational value.'

Under this definition the areas included as CCIs are the following:

- Architecture
- Design
- Cinematography
- Performing arts
- Visual arts
- Music
- Publishing
- Television, radio and interactive media
- Advertising
- Computer games and interactive software
- Cultural heritage
- Cultural education
- Recreation, entertainment and other cultural activities.

The Ministry of Culture's brief in relation to the cultural and creative industries was set down as:

- representing Latvia and its interests at an international level i.e. in international organisations and in partnerships, committees and working groups connected with cultural and creative industries issues
- information provision and awareness-raising related to the cultural and creative industries
- drafting relevant policy documents and regulatory instruments
- establishing partnerships and cooperation with relevant state, local government and private bodies for the development of the cultural and creative industries
- cultural and creative industries education working through the Centre for Arts Education and Intangible Heritage
- collecting statistics related to the cultural and creative industries in Latvia
- developing proposals for the establishment of expert commissions, councils and working groups related to key CCI issues
- research and development related to CCI development including work done in this area by the EU and other institutions

It was recognised at this early stage that successful CCI policy and development is very dependent on a joint approach involving inter-ministerial and inter-institutional working and based on partnership between government and non-government players. Improving cooperation between the sectors of culture and the economy to promote the diversity of Latvian culture and the sustainable development of the creative economy was identified as a priority in Latvian national planning already in 2006. The latter stated that “Creativity nurtured by culture and the arts in conjunction with knowledge is now the main resource for economic growth.” National policy of this time also recognised the importance of cultural tourism stating that “Cultural tourism has a positive economic and social impact; it creates and enhances identity, helps to create the image of the country and the local communities and safeguards the cultural and historical heritage. It promotes harmony and understanding between people and nations.”

In the new cultural policy guidelines developed in 2014 and incorporated into ‘Creative Latvia 2014-2020’ development of the cultural and creative industries has been made one of four core priorities.

Although perhaps not exactly the same approach as a country like Finland, Latvia has tended to see CCIs as one part of the general area of entrepreneurship development which is the responsibility of the Ministry of Economy. The World Economic Forum in 2014 rated Latvia as having low innovative capacity which has clearly been influencing thinking and policy. For example the ‘Support for Entrepreneurship Programme for the period 2014-2020’ is based on hard-headed experience of economic policy in the 2007-2013 period and a results-oriented approach to the current period. In two of the investment areas - innovation and competitiveness of SMEs the allocations for 2014-2020 are 193.5 million Euros and 237.1 million Euros respectively.

The current innovation investment budget of the Ministry of Economy includes:

- competence centres (including purchase of research and innovative equipment) - 72.3 million Euros
- technology transfer system and innovation vouchers - 31.5 million Euros
- innovation motivation programme - 4.8 million Euros
- support for training - 24.9 million Euros
- implementation of new products into production - 60 million Euros.

The investment budget for improving the competitiveness of SMEs includes:

- clusters - 6.2 million Euros
- business incubators - 27.9 million Euros
- access to finance (guarantees, loans etc.) - 46.4 million Euros
- venture capital - 65 million Euros
- international competitiveness measures - 51.8 million Euros
- technology accelerator funding - 15 million Euros
- development of industrial zones and premises - 24.8 million Euros.

In addition comparing Ministry figures for the 2007-2013 and 2014-2020 periods it is worth noting that expenditure on incubators has increased from 24.4 to 31 million Euros, on acquiring foreign markets - with a very specific mention of tourism markets - an increase from 30 to 58 million Euros and on innovation and research an increase from 69.4 to 103.8 million Euros. Significantly, especially in a tourism context, there will be no expenditure from the Ministry of Economy itself on tourism infrastructure compared to 17.2 million Euros in the past period. The general background to the new investment allocations is a focus on implementation of long-term programmes.

CCIs and the tourism sector therefore have from various sources some dedicated funding but they have to apply for funding in cross-sectoral programmes aimed at promoting exports, innovation and competitiveness.

How this works in practice can be illustrated by the support for training programmes. One programme that started in January 2016 which aimed to promote training of employees to improve adoption of innovation into businesses was targeted at three sectors - manufacturing industry, ICT and tourism. The industry associations, who are perceived as knowing the training needs of their sector, were made the recipients of this 9 million Euros tranche of funding. Another programme, with 6.9 million Euros of ERDF funding, is to support training that is needed for implementation of product, process, marketing or organisational innovation and for attracting foreign investment. It is estimated that by the end of 2023, more than 700 businesses will have been involved with 11,000 employees trained. The financial beneficiaries/project implementers under this scheme will be LIFTA (Latvian Information and Communications Technology Association) which will deal with ICT training, the Latvian Chamber of Commerce which will deal with non-technological innovation and LIIA (Investment and Development Agency of Latvia) which will deal with attracting foreign investors. It is clear from this Latvian approach that if the CCI sector wants to benefit from investment it will need to work through non-government agencies and be in competition with other sectors. If it is in the interest of the CCI sector to work with the tourism industry in Latvia then it is quite evident that there will need to be close partnerships and common agendas.

Creative Andrejsala is a business incubator developed to inspire and support new and creative entrepreneurs. During the period 2010-2014 it supported 130 creative industry entrepreneurs whose companies created an average of two new jobs under a programme which cost 2 million Euros. In 2016 the Investment and Development Agency of Latvia (LIAA) is being given responsibility to implement the business incubator programme and will use state resources specially allocated for them. LIIA states that private incubators will no longer provide financial support to businesses as in the past but it is not entirely clear what this means and what the implications are.

As in the other two Baltic states, Estonia and Lithuania, start-ups are a very 'hot' topic and a lot of activity is taking place. The eco-system to support them is still at an early and relatively modest stage. Labs of Latvia is a start-up community platform providing information from and about the Latvian start-up scene.

It acts as a visibility tool to reach investors, media and partners that want to work with Latvian start-ups. They also supply start-up news, an events calendar and other useful materials from and for Latvian start-ups.

Although plans for the building will in the future change its use, a main physical and virtual hub and platform for Latvia's creative industries and for cross-sectoral collaboration at a national level has been the Old Tobacco Factory in Riga. It has had as its aim the promotion of creative industries, business cooperation and networking, ideally a place for cooperation between creative entrepreneurs working on joint projects. It provides a creative environment for development and commercialisation of ideas and a centre for contact and cooperation between institutes of higher education, students and business.

4. TOURISM SECTOR IN LATVIA

Seen as one of Latvia's main drivers of economic growth, tourism is an important source of export revenue and a key contributor to GDP. The Ministry of Economics is the leading institution in the tourism sector responsible for the development and implementation of national tourism policy. The main tasks of the Ministry of Economics are set out in the Tourism Law. The very recently created Tourism Department of the Investment and Development Agency of Latvia (LIAA) is the executive implementing body for the development of tourism in Latvia and for promoting Latvia abroad.

After the /economic/financial crisis of 2008-9, tourism started to recover from 2010 becoming the fifth largest export item in terms of Latvia's balance of payments. In 2014, the latest year for which figures are available, tourism directly contributed 3.8% of Latvia's total GDP of 24.1 billion Euros. Tourism exports increased by 4.4% from 2013 to 2014 reaching 935.7 million Euros which represented 6.7% of total exports. The tourism sector in 2014 accounted for almost 75,000 jobs which represented 8.5% of total employment in the country and a growth of approximately 10,000 more jobs compared with four years before.

International tourist arrivals grew by 20% to reach 1.8 million in 2014. Russia (19%), Lithuania (14%), Estonia (10%), Sweden (9%) and Germany (9%) accounted for almost 61% of foreign tourist arrivals. Expenditure by international visitors increased to an average of 66 Euros per tourist per day which was an increase of 14.7% over 2013.

A total of 11.4 million domestic trips were recorded in 2014, of which 3.3 million were overnight trips and 8.2 million were same-day visits, generating travel receipts of 127 million Euros.

In 2014, the total budget for tourism marketing was 4 million Euros, including state funding of EUR 1.1 million Euros plus co-funding from the European Regional Development Fund (ERDF), and funds for the implementation of the EURO VELO 13[15] and EDEN[16] projects. For the latest period of ERDF funding (2014-20), it has been planned to allocate 20 million Euros to tourism marketing and other promotional activities.

As mentioned above, the Ministry of Economics is responsible for the development and implementation of tourism policy in Latvia. Its main responsibilities are determined by the Tourism Law of 1998, under which it is charged to:

- Develop national tourism policy and organise and co-ordinate its implementation
- Develop draft legislation and regulations
- Represent the State's interests in the tourism industry
- Plan state aid to the tourism industry
- Prepare and implement international agreements regarding co-operation in the field of tourism, as well as co-ordinate the development of international projects.

The Latvian Tourism Development Agency (LTDA) implements national tourism development policy under the supervision of the Minister for Economics. The Agency's functions include:

- Ensuring implementation of Latvian tourism development policy
- Promoting Latvia as an attractive tourist destination to both national and international markets

[15] Also known as the Iron Curtain Trail, it is a long-distance cycling trail which will run along the whole length of the former Iron Curtain.
[16] The EU's European Destinations of Excellence programme

- Introducing tourism projects developed by a partnership of the public and private sectors
- Attracting financial resources for tourism development
- Introducing quality management into the tourism sector, including assessing compliance by Latvian tourism operators and related service and retail providers
- Helping implement international co-operation agreements in the tourism sector.

In 2010 the Latvian Tourism Marketing Strategy for the period 2010-2015 was launched to support recovery and produce a strategic revamp of the sector to make it more sustainable and attractive for both domestic and foreign visitors. Cultural and nature tourism became the main focus of this national tourism strategy but with medical, recreational and business tourism also being priorities. The Latvian Tourism Development Agency, a state administrative institution under the supervision of the Minister for Economics and described above was responsible for implementation of the strategy.

The strategy contained a vision which was to create a new Latvian tourism brand moving it away from 'mass tourism' to tourism which emphasised quality, sustainability, individualisation, high added value, and involvement of tourists themselves in their visitor experience. The latter is interesting in the light of the creative tourism focus which we have identified as the potentially most productive area for CCI-tourism industry synergies. There is explicit mention of the emergence of a new tourism product which combines innovation with the visitor to Latvia being an interactive participant in creation of an individually developed programme of new and 'never-before' experiences.

In 2016 this agency, the Latvian Tourism Development Agency was abolished. Responsibility for tourism, and the Agency's staff, moved to the Investment and Development Agency of Latvia (LIAA). At present they have a staff of twelve split into two teams - Marketing and Product Development. At the time of writing the absorption of the functions of the Latvian Tourism Development Agency by the LIAA is at an early stage but it is expected for example that the LIAA will continue to consult the Advisory Council of the former Latvian Tourism Development Agency.

Created in 2009 this Advisory Council brings together representatives of major tourism and marketing associations for cooperation on marketing issues and to co-ordinate common tourism promotional activities. Although culture-related tourism has been a highest sub-sector priority, it is interesting to note that there is no representative of the CCS/CCI sector on the Advisory Council, not even as an observer.

The LIAA has a network of 21 representative offices abroad. It already has in place a support scheme for creative enterprises which includes organisation of national stands, trade missions, organisation of seminars, individual consultation facilities, an award for export and innovation and a specific project 'Taste Latvia' which is the staging of 'Latvian fashion concept stores' overseas with local partners.

The Ministry of Economics (along with LIAA in future if necessary) co-operates actively with the country's regions through four Regional Tourism Associations. Co-operation with local municipalities and tourism information centres is also possible if more detailed issues need to be resolved.

The Tourism Committee of the National Economy Council brings together tourism associations and regional associations to deal with nationally important issues related to tourism. When relevant, the Ministry of Economics also co-operates with sector-specific industry associations.

Latvian tourism policy is based on several laws and regulations which include:

- Tourism Law
- regulations governing the status of resorts
- completion and storage of visitor entry forms

- rights and duties of tour operators and travel agents
- information rights of customers
- guarantees regarding financial deposits made by travellers
- bye-laws relating to the now defunct Latvian Tourism Development Agency and which presumably now apply to the LIAA..

Four main challenges have been identified for the Latvian tourism industry:

- improving education and skills in tourism (e.g. specialists in the beauty/spa and tourism sectors are redesigning undergraduate education to improve the efficiency of higher education in these sectors)
- tackling the seasonality problem (e.g. MICE[17] and health/well-being tourism, not being so seasonal, are being given priority for development)
- improving the economic environment for the tourism industry (e.g. a lower rate of Value Added Tax has been set for accommodation businesses in order to help the sector)
- improving the quality of Latvia's tourism offer (e.g. a quality certificate, Q-Latvia, has been introduced for tourism products and services)[18].

The main current tourism policy document is the Ministry of Economics' 'Latvian Tourism Development Guidelines for 2014-20'. The overall goal is to ensure sustainable growth of the Latvian tourism sector by increasing the international competitiveness of tourism services in export markets in ways which

- meet the criteria for sustainable tourism product development
- increase international tourist arrivals
- reduce seasonal imbalance in tourism flows
- extend the average length of stay.

A new national marketing strategy for 2016-20 supporting the priorities of the Latvian Tourism Development Guidelines for 2014-20' is now in place. The Latvian Tourism Marketing Strategy for the period 2010-15 had as priorities:

- introducing the concept of tourism development
- identifying the main tourism target markets
- establishing a new communication platform
- introducing new branding which accompanies the slogan "Latvia - Best enjoyed slowly".

Overall, Latvia's most competitive strategic tourism sectors are MICE[19] tourism, health/well-being tourism, nature tourism, cultural tourism and adventure tourism.

The profile of both tourism and tourists, particularly in relation to Riga, is changing. Strategic use of Riga's European Year of Culture opportunity in 2014 brought important improvements in infrastructure and, more importantly, although inbound tourist numbers were disappointing, facilitated a transition to more upmarket cultural tourism, moving away from one image of its tourism offer which was of being a cheap place for 'stag party' and similar weekends. The transition to more sophisticated tourism development

[17] Meetings, Incentives, Conferences and Exhibitions/Events.
[18] Quality certified products must be sustainable, offer innovative solutions, be export-oriented with high quality and high level of tourist involvement, and have high added value. Only quality tourism products can access the available forms of supports. These requirements meet very well the development of creative tourism.
[19] Large group tourism - Meetings, Incentives, Conferences and Events.

with Riga in particular as a serious cultural destination, “best enjoyed slowly”[20], seems to be successful. The new infrastructure includes the impressive, ‘re-invented’ Latvian National Art Museum.

[20] The official slogan of Latvian tourism promotion.

5. CCI AND TOURISM SECTOR COOPERATION IN LATVIA

During the research visit to Latvia it became evident that there was ubiquitous confidence for the future both in terms of growth in inward tourism and in domestic tourism, the latter coming from the general growth in disposable incomes.

As mentioned above there has been quite a lot of change going on in Latvia with in particular a lot of investment going into infrastructure in Riga in connection with its being European Capital of Culture, followed immediately by Latvia holding the Presidency of the EU for the first time. An impression was given that these two events galvanised the country and have contributed to much closer and coordinated working including between parts of the cultural sector and the tourism planning authorities.

It remains to be seen what difference will be made by tourism now becoming the responsibility of LIIA but in general the priority being given to both tourism, and particularly creative tourism, and to CCI development augurs well for the development of greater synergies between them.

6. LATVIA'S BILATERAL AND MULTILATERAL CCS/CCI AND TOURISM COOPERATION WITH OTHER ND COUNTRIES

In an editorial in N Wind magazine with the heading the 'New North', the relationship of eight of the Baltic Sea countries is amusingly and perceptively described better than any lists of cooperation projects, case studies or statistics:

"Three Baltic sisters? Yes, this edition will only feature three, even though now there are eight of them. We speak of the eight Finno-Ugric, Baltic, Scandinavian sisters of the North. It seems like it was only yesterday that there were five adults and the three Baltic teenagers, but the youngsters grew up and they do not want to be copies of their elder siblings. They want to be themselves. If it wasn't for them, the life for the older sisters would be much more boring. The world will surely benefit from the creative identity of these former teenagers. It's just hard work for them to talk about themselves yet, but that's textbook Nordic modesty.

These eight sisters are the strongest sisters in the world. They have a secret arrangement help each other, and it's forbidden to mention it to others outside the family. Organisations, politics, businesses and a mutual mother - the Baltic Sea - are not the only elements connecting them; people who create inside this region act as a link as well. A strong link between strong sisters brought up by the North, where sunshine is rare and weather is cold, where locals have a windy sense of aesthetics that smells of the sea, dunes, rocks, steel, woods and resin."

In general the cooperation between Latvia, Estonia and Lithuania is exemplary by global standards and operates at all levels. Wise and active practical 'win-win-win' trilateral cooperation activity abounds, probably nowhere stronger than it has been in the case of the development of cultural and creative industries policies and in the tourism sector. While they nevertheless may be developing their distinctive ways in both those cases, in the case of tourism there are joint marketing strategies in place which are regularly updated quarterly by the national tourism agencies. There is a very established tradition and base for sharing experience.

The degree to which the three Baltic countries cooperate is perhaps no better symbolised than at the 2016 Venice International Architecture Biennale where a Baltic Pavilion represented Estonia, Latvia and Lithuania with a project that won three separate national competitions and presented the three countries in one joint exhibition.

Another good example of the very special relationship the three Baltic countries enjoy is in the area of film. Baltic Films collaboration agreement was signed on ministerial level by the Baltic Ministers of Culture in 2005 and renewed between the Baltic film institutions in 2015 in Cannes. Co-productions between the countries have become significant in the last couple of years with the Lithuanian Film Centre providing grants in 2015 for ten co-productions with Estonia and Latvia.

Also in the film area, a new online cinema space is to be launched in 2017, bringing together some of the best films from Lithuania, Latvia and Estonia. 'Baltic View' will feature significant and exciting work from across the region and will often be the only place where the films can be legally seen online. A subscription service, it will be curated by a selected group of experts, including critics, festival programmers and cinemas. It has been funded by the national film councils of all three countries.

At the CCI level, the heads of the enterprise agencies in the three countries meet systematically with issues such as CCI strategy/harmonisation on the agenda.

At the tourism level, there is a Baltic Joint Committee for Tourism Development. For long-haul business cooperation it meets quarterly including for joint marketing activities in China, Japan and the USA.

Although Riga obviously dominates, some of the regions are very active in both Baltic-Nordic projects and in international ones. Vidzeme Tourism Association is a good example. Another is the Latgale Region which is an established member of the European Network of Regional Culinary Heritage. Through its involvement in this network Latgale develops and promotes its regional cuisine and identity, supporting the region's proprietors and domestic producers as well as being active in cooperation and exchange of experience with other European regions.

7. CASE STUDIES

7.1 Latvian Creativity Week - 'radi!'

The Latvian Creativity Week 'radi!' is organised under the aegis of a protocol between the Ministry of Culture, the Ministry of Economy, the Ministry of Education and Science and the Ministry of Environmental Protection and Regional Development with the general aim of stimulating the development of creative potential. The ultimate goal of 'radi!' as a social movement is by highlighting Latvian experience and achievements to promote public and media awareness and interest about

- the creative and cultural industries sector
- creativity-promoting education
- innovations
- the knowledge economy
- creative management.

'Radi!, in the six years of its existence has been a particularly useful vehicle for bringing CCI professionals together, raising public awareness, contributing to Latvia's national brand internationally and indirectly contributing to tourism development.

In 2016 it consisted of more events than ever before all across Latvia. There was increased participation as well as new strategic partners. 'Radi!' has become an established part of the annual events calendar in Latvia. Its future growth and impact potential is indicated by the fact that there is so much going on that it is gradually transitioning from being a creativity week to become a creativity month and with some all-year activities.

Coinciding with the re-opening of five major museums after refurbishment, the May 2016 'radi!' had as one of its central themes museums and their role as a 'creative industry'. This theme was based on pioneering work carried out by the Creative Museums Think Tank (see separate Case Study). The main 2016 'radi!' conference event was entitled 'Re–Start Museum' which appropriately took place on International Museum Day and highlighted the museum as a tradition, a value and a place for new thoughts. At the conference participants were searching for answers to questions such as what it means to 'restart' a museum and how the process is perceived by those who are involved in it. Participants included both Latvian and international museum representatives.

Several Latvian museums have been going through a process of renovation including the National Art Museum of Latvia, the National History Museum of Latvia, Riga Motor Museum, the Literature and Music Museum and numerous memorial museums - all are being modernised to become welcoming and accessible places to learn, meet and find inspiration. The 'reinvented' museums are also being seen as an important part of an enhanced tourism offer to make Latvia an even more attractive destination for cultural tourism.

The previous 2015 edition of 'radi!' was designed very much to coincide with some of the priorities of Latvia's Presidency of the EU and focussed on

- introducing, engaging and creating new knowledge in Latvian society about the development of the creative industries sector
- the cross-over processes of the culture and creative industries and developing co-operation with other sectors
- the possibilities of applying design thinking as a practical instrument.

The 'cross-over' competencies of the creative industries to other publicly important areas was a key topic in 2015 with the intention that it would contribute to Latvians becoming smarter planners, more skilful innovators, pioneers of unconventional approaches and users of creative potential inter-sectoral cooperation. All of this was accompanied by a social campaign - Latvianisation of the concept 'cross-over'.

Back in 2014 the central theme of 'radi!' was design and design thinking as an effective tool for creating new partnerships and promoting the priority values of involvement, growth, and sustainability.

Elsewhere in these reports we mention the need to make the CCS/CCI-tourism sector relationship much more of a clear and priority discussion agenda item. 'radi!' has already been contributing to this but it might be very helpful if a future 'radi!' had it as a main theme.

7.2 Latvia's Creative Museum Think Tank

It was mentioned above that the central conference event of 'radi!' In 2016 was entitled 'Re–Start Museum' and this was because several Latvian museums have been going through a process of renovation including the National Art Museum of Latvia, the National History Museum of Latvia, Riga Motor Museum, the Literature and Music Museum, numerous memorial museums. The process is not just about renovation of buildings but but even more importantly modernisation in terms of museum practice and repositioning the role of museums in Latvian society.

Discussion about museums and their role has become quite high profile in the past couple of years, including the question of whether museums are part of the creative industries. Much of the credit for making this an important and ubiquitous subject is attributable to Creative Museum, which is a small, independent think tank and lobbying organisation which has been very active. 'Creative Museum' has been focusing on museums and the creative industries, in particular serving as a platform for sharing knowledge, experience, innovation and creativity. Their mission is "to challenge routine through critical thinking and spur innovation in museums via cross-sectoral collaboration and partnerships." Its Director is Ineta Zelča Sīmansone.

One of their starting points has been challenging the idea that museums and creative industries do not have much in common. In the last few years Creative Museum has been able to highlight a range of examples of cooperation which have resulted in the creation of products and services with high added value. Through their lobbying, one can start to observe in Latvia a change in attitude towards the concept or formula of bringing museums and 'makers' together and linked to this an increasing interest among 'makers' and other creative industries actors in museums as a useable resource. This is all connected with modernisation of the museum sector and museums communicating better with new audiences.

'Creative Museum' is focusing on museums as an undervalued resource for developing products and services with high added value and as part of the future role of museums in the creative industries and in a creative economy. Apart from carrying out an important local mapping exercise in Latvia, Creative Museum has initiated and is leading the working group 'Museums and Creative Industries' within NEMO, the Network of European Museum Organisations. Out of this work they have already developed a toolkit for creative cooperation that can be used by museums and creative entrepreneurs as a basis for mutually-beneficial collaborations. Produced in 2015, it is an impressive and practical publication which is also available on their website.[21] All of this work has been concentrating on developing information and a methodology for tracking and evaluating various forms of cooperation between museums and 'makers'.

[21] Creative Museum: Museums and Creative Industries: Mapping Cooperation - Creative Toolkit (2015)

In 2016 the NEMO working group members applied this methodology simultaneously to museums in Iceland, Romania, and Poland to get a first international, rather than purely Latvian, overview. As this work continues more and more signifiant examples of cooperation between museums and 'makers', authors, artists i.e. the creative sector – both in Latvia and elsewhere are appearing. It means there is more to be monitored and understood as to how museum resources can be used to create products and services with high added economic, and of course, social value.

Creative Museum also drew up for the Latvian authorities a five-point 'manifesto' advising on how cooperation and the creation of synergies between museums and the creative industries could be encouraged. The five points were:

- it is necessary to create cooperation that provokes an informative and public background and to promote the benefits of cooperation between museums and creative industries for both parties involved and for the public as a whole
- the key prerequisite for the successful development of cooperation is an open internal culture in museums. Museums are traditionally quite conservative institutions where changes occur slowly. It is therefore important to promote the readiness of museums to be open to external expertise as well as making available their collections
- although willingness to cooperate will depend on the museum itself and individuals within it, it is essential that a vision, and the importance of museums and creative industries working together to achieve synergies, is made clear. Even only a declarative statement by the Ministry of Culture and other ministries on the importance of such synergy could facilitate inclusion of this topic into the agenda and encourage further action by museums.
- In addition availability of funding or grants for cooperation projects would be an incentive for the increased development of synergies between museums and creative industries
- formal or informal platforms are essential for the promotion of synergies and where representatives of both parties can meet and network. Informal networking opportunities could potentially produce the greatest benefits, such as regular annual mutual conferences, symposiums, exchange of experience events etc. It is important to provide opportunities for the representatives of museums and creative industries to meet and get to know each other which would be a first step towards cooperation in the future.

The study that was carried out identified one particular fact – in considering cooperation between museums and creative industries, the crucial aspect is the availability of museum collections, particularly so in the case of the design sector. Therefore, the digitisation of museum collections and their public availability is one of the key measures to be taken. The availability of collections must be less bureaucratic and more fully open and digitalisation would help in this.

The work of Creative Museum and the linkage between museums, museum collections and creatives and 'makers' can contribute directly to tourism in the form of new souvenir products, giving museums a more contemporary relevance as tourism places and in contributing to the brand of Latvian destinations where there are museums.

7.3 The Digital Freedom Festival and Start-up Policy in Latvia

In late 2016 Latvia adopted innovative start-up legislation which should soon make it a much more interesting place for start-ups. The Latvian Parliament, the Saeima, has just approved a new and special tax regime – one that it is claimed is unique in Europe and will, it is hoped, double the venture capital investment available for new Latvian start-ups. The law is part of an effort and wider strategy to make

Latvia attractive for start-up companies. The law was passed almost unanimously and will become effective from the beginning of 2017.

The current situation is that when investors decide to risk their money backing a start-up in Latvia, almost half of their money is needed to cover social and personal income taxes. For most start-ups there are often few other costs apart from salaries. The Latvian Start-up Association, with the Ministry of Economics, decided to tackle this cost directly and the result is the new tax regime.

The new law will produce two new tax scenarios:

- a special flat tax regime, currently 252 euros per month per employee, regardless of salary paid, and in return there will be minimal social benefits
- for more highly qualified employees with a doctorate, master's degree or more than five years of experience, there will be a regime under which all their social and personal taxes are covered by the state, and they receive full social benefits.

To take a concrete example, if in a start-up the total tax burden on its employees is almost the same as their net salary, then the new tax regime will have the effect of almost doubling the amount of funding the start-up has.

To qualify, a start-up will need to meet some basic criteria:

- it must be less than 5 years old
- it must not have earned more than 200,000 Euros in revenue during the first two years of its registration
- it must not be paying dividends
- it must have produced an innovative product or service
- it must have secured at least 30,000 Euros of early-stage venture capital funding.

The venture capital funding is intended as a mechanism or filter to ensure the beneficiary start-up companies really have potential and their ability to attract outside funding would be evidence of this. It is intended that later the law will be amended to include 'business angels' as a qualifying source of funding.

The Latvian government has made no secret of its plan to compete for the status of being the main regional start-up hub. More initiatives to support start-ups in Latvia are in the pipeline for the near future including a 'start-up visa' to ease the process of hiring talented employees from outside the region. Latvia already has a lot going on to support its claim of having a growing start-up ecosystem and of being a great place for start-up development. There is also no shortage of educated and talented people from the region and former Soviet countries, living costs in Latvia are low, the internet infrastructure is well above the European average and it is claimed that almost 95% of the population speak a foreign language.

In November 2016, Riga hosted an important new and influential technology and start-up event, the Digital Freedom Festival (DFF). The Festival included a conference that brought together over a thousand technology and start-up entrepreneurs, experts, policymakers, investors and key speakers from all over the world. The central theme of the festival was the digital revolution and its effect on business, politics and lifestyle. For two days, participants looked for answers as to how society, policymakers and entrepreneurs can collaborate, use the advantages created by technology and benefit from it.

Within the framework of the DFF programme start-ups were able to participate in a pitching competition and present their products and services at an 'Expo' in order to attract clients, investors, employees and gain international media attention. Investors were able to meet with talented start-up and technology entrepreneurs from the Baltic region as well as from Russia, Ukraine and Belarus.

This new Digital Freedom Festival has as its vision to develop itself into a 'Technology Davos' which looks for solutions to world problems. The organisers say they want to think a little wider than simply how to build a multi-million dollar start-up, i.e. the so-called 'unicorns', which is the main ambition of some entrepreneurs. Examples of what they want to explore include:

- what is the future of states in the digital world?
- how will the development of artificial intelligence change daily life?
- how should legislators react to the challenges of the digital world?

The targeted development of DFF includes the aim of Riga becoming one of the most influential technology and start-up meeting places in the world in 2018 to coincide with Latvia's centenary.

While much of what has been described above is focussed on technology, start-up companies combining some aspect of the CCIs with creation of innovative tourism products or services are also needed to stimulate the market. As these reports have suggested there is a lot to do in raising more seriously and more practically awareness about the CCI-tourism potential and the Digital Freedom Festival could be another example of an appropriate platform where the CCS/CCI-tourism relationship could be put on the agenda as one of the Festival's future themes or sub-themes, such as the 'the direction and effect of further future digitalisation on the tourism industry'.

7.4 Demola Latvia and RaPaPro Creative Partnerships

Demola is now becoming an international network but originally started in Tampere in Finland in 2008. The concept is based on a belief that innovation is only as strong as the ecosystem in which it is created and the Demola model is based on a fusion of ideas, skills, and perspectives of students from various backgrounds combined with company R&D activities and university research. Demola believes that groundbreaking innovation is created only when people with passion and talent are interconnected across nations, cultures, and fields of expertise and that innovation with true impact cannot be created in isolated and disconnected units. That is why they believe a stronger ecosystem is needed instead of bigger silos.

The various Demola centres are building such ecosystems by promoting and developing efficient co-creation methods, driving a cultural change towards open innovation, and enhancing innovation competences both at individual and organisational levels. In short, Demola is now an international organisation that facilitates co-creation projects between university students and companies, either locally or internationally. It creates a network that consists of various partners including universities, their staff, researchers and students, as well as companies, local agencies and the growing number of Demola Centres around the globe. It is basically a co-creation concept that is geared to solving real challenges and every project has an outcome – be it a new concept, a demo, or a prototype. If the partner company finds the outcome useful, the company can license or purchase the outcome, and take it for further development.

Its operating model is uncomplicated and consists of a framework that makes it easy for partners to combine and cooperate. Each partner has a clear role and the work is guided by simple procedures. Contracts, intellectual property rights, licensing models, and other legal requirements are in place and meet international business standards and practices.

Demola was launched in Latvia in 2014 by the Latvian IT Cluster with the support of the Ministry of Economics and the Investment and Development Agency of Latvia. Demola Latvia has set up cooperation arrangements with the University of Latvia, Riga Technical University, Riga Business School, Art Academy of Latvia, Vidzeme University of Applied Sciences, Alberta Collage, University College of Economics and

Culture, RISEBA, Riga Stradins University, Riga Teacher Training and Educational Management Academy, Liepaja University and Ventspils University Collage as well as with leading industry clusters.

Demola Latvia is located at TechHub Riga in the centre of the Old Town. TechHub Riga is a co-working space for new technology startups. Both for Demola and TechHub it is a unique chance to work together and interact in a mutually benefiting ecosystem since Techhub Riga represents the best of the Latvian start-up scene and Demola prepares the ground for the future generation of startups and innovators.

During 2016 Demola's partner companies in Latvia include AirBaltic, Mobility, the State Chancellery, Jurmala City Council, Telia Latvja and the Northern Dimension Partnership on Culture! In the case of the latter the cooperation involves development of a new NDPC visual identity concept, smart communication ideas and information structuring that could help to position the NDPC in a new way. Two other current projects have a direct tourism connection. The project with Air Baltic is to reinforce the image/brand of Latvia and the Baltic region as a destination, emphasising its 'eco-living' and 'green' qualities. The Jurmala City Council project is to develop an effective, easy and fast way of counting, saving and presenting information about tourists visiting the city.

Demola Latvia and Pulse Hub hosted in 2016 the first BootCamp of BELT (Baltic Entrepreneurship Laboratories) in Jurmala. Start-ups, teams and individuals from Finland, Sweden and Latvia worked on their business ideas for 'smart city development' supported by international experts and coaches. During the BootCamp there were workshops, training and coaching sessions with international experts, 'treasure hunting tips' from all involved countries, as well as a field trip to the Riga IT Demo Centre, where participants were joined by various Latvian businesses. Since the BootCamp, the best teams have been provided with further coaching. The BELT BootCamp objectives were:

- to generate new business entities across boarders
- to connect start-ups, teams or individuals with the most relevant mentors, investors and partners from Finland, Sweden and Latvia
- to discover and plant new business cases and models related to 'smart city development'.

The next BELT BootCamps are planned to be held in Helsinki and Tampere, Finland, and Norrköping, Sweden. BELT is supported by the Interreg Central Baltic programme, the lead partner being The Baltic Institute of Finland in Tampere. The project partners include New Factory Ltd. From Tampere; Norrköping Science Park/Demola East Sweden; Pulse Hub/Demola Latvia and Laura University of Applied Sciences/Spinno Enterprise Center, Vantaa, Finland. Associated partners include Tampere Region Economic Development Agency Tredea; Tampere, Finland; City of Tampere, Tampere and Jūrmala City Council.

While Demola is working with tertiary level students, another interesting programme in Latvia, RaPaPro, is working with pupils at cultural vocational schools. RaPaPro could be seen as educating the generation that will be future students and participants in Demola projects. Both platforms are promoting the formation of a young and practical generation well-trained in design processes and multidisciplinary co-creation. That is the basis for the evolution of innovation, development of cooperation skills and the ability to seize opportunities, challenge existing systems and develop smart solutions to problems.

There are sixteen cultural vocational schools in Latvia, nine specialising in music, six in art and design and one in dance. In 2014, the Ministry of Culture proposed to vocational cultural education institutions throughout Latvia a new initiative and invited these schools to participate in a creative partnerships programme, RaPaPro. RaPaPro aims to motivate pupils and their teachers to come out of their 'comfort zones' and beyond their daily mainstream syllabus and explore new and undiscovered forms of cooperation with other sectors to develop projects and ideas in the form of creative partnerships. Schools have to open their doors to the public, look for partners amongst businesses and within the social sphere, which also includes creating relationships with neighbouring schools and local residents. This means cooperating in such ways as to be able to learn from each other's experience, do things together, do them better, solve problems and unleash the potential of creativity.

The Latvian Minister of Culture is quoted as saying that "Full understanding of the idea of creative partnerships is demonstrated as equality between all parties, where everyone is a benefactor as well as a beneficiary, be it student or a teacher, a businessman, a doctor or the mayor of the city".

Ten schools participated in RaPaPro and created ten different creative partnership formulas. The four most successful projects were given financial support in the second phase of RaPaPro in 2015, therefore providing the greatest opportunity to develop, improve and actually implement their ideas in real life. While working together with people from different environments and professional fields, they could also understand how the exchange of ideas of various specialists stimulates creative diversity and establishes preconditions for competitive cultural and creative industries development.

As with the Demola programme there have been RaPaPro projects with a tourism dimension. These included one related to the city of Liepāja using the wind as a symbol of both the city and of cooperation. In this project they were working with blind and visually-impaired people, building a music project around it. They also created a city sound guide – an audio toy 'Kurmītis' (The Little Mole). These future designers also created a product for a wider audience - a smart map with sound effects which best characterise the city of Liepāja. In the second phase of the partnership, they worked with pre-school children and a professional artist creating a soundscape of the city through short pieces of music which can be played by scanning QR codes integrated into a set of seven postcards of the most scenic views of Liepāja.

Another RaPaPro creative partnership involved the creation of ceramic products, including clay bowls and vases, as well as tableware for everyday and festive occasions and inspired by the Baltic coastal lifestyle and local eating habits. Some of the creations might even have the potential of becoming symbols of Latvian national identity. For example, a set of dishes 'The Sea' created by one of the participants won the prestigious Latvian 'Annual Design Award 2015'.

What ensured such an excellent outcome to the project was the collectively conducted research – clay as a material was studied, the process of its preparation for production was examined, the ceramic market demand of the products was analysed, the dish using habits, local eating habits and guest house practices in food serving was observed and finally clay production in a professional manufacturing facility was analysed. What played an important role in the creation of the high-quality products was the contribution of experienced craftsmen and subject matter experts from various fields. The knowledge and skills gained in practice allowed the students to acknowledge design as a complex process, in which everybody benefits.

A third RaPaPro creative partnership project involved the students and teachers of Janis Rozentals Rīga Art High School in diverse cooperation with the city of Saldus and the district of Druva, which was the birthplace of Rozentals. Together with its residents – the artists, historians, cultural and local government employees – the pupils studied historical evidence related to Rozentals' biography, his essays, the painter's favourite walks and places as well as his belongings, which feature in various drawings. The project, which lasted for more than a year, resulted in the creation of direction signs, which lead to the main historic sites, a navigation map with Rozentals' most important walks and places as well as an exhibition with reproductions of the painter's works, students' works, excerpts from Rozentals' essays and even an animation based on Rozentals' paintings. 2016 is the 150th anniversary of the birth of Janis Rozentals.

7.5 Cesis, FOLD and 'Creative Cesis'

Cesis is a significant cultural and tourism centre in Latvia and home to the Vidzeme Concert Hall - one of the most contemporary cultural centres in Latvia which combines a concert hall, cinema, and music school under one roof. Cesis is also known for its annual Arts Festival, an outstanding event which takes place in the town in July and August and is richly programmed with contemporary art activities. It features shows, concerts, open air events, exhibitions, and also creative workshops in which everyone has a chance to paint, master a trade, or simply enjoy culture and Cesis itself.

Although Cēsis is a relatively small town, it is developing a big reputation and seeing increasingly large numbers of people, especially young people, moving there from Riga and other areas. Surrounded by the Gauja National Park, Cēsis and the district around it are already home to numerous businesses of international appeal, including Write It Notebooks, Kampenuss Furniture and tools made at the Autine forge. The town competed for the 2014 European Capital of Culture title which went to Riga.

One of the 'movers and shakers' promoting the town as a creative place to live and work is Evelina Ozola, editor of FOLD, a cutting-edge website/magazine focusing on what is new in design and in the creative industries in Latvia. FOLD promotes the best in Latvian and foreign creative industries to encourage discovery, understanding, learning and collaboration. Focussing in particular on design and design thinking, FOLD was launched in April 2013 as a merger of three self–initiated projects — 'DesignBlog', 'Plikums' and 'Fine Young Urbanists'. FOLD is financed by the Latvian Ministry of Culture and the State Culture Capital Foundation.

Evelina and FOLD in 2016 have set up a new magazine 'Creative Cesis' to promote the town as a creative 'hot-spot'. The first edition of the magazine came out in Latvian and in English and is an impressive 56 pages which focusses on the creative industries scene in the town. 'Creative Cesis' further promotes the town's credentials as a magnet for young creatives, artists, craftspeople and innovative businesses, and of course as an interesting place for visitors and tourists interested in contemporary culture, and not only during its festival period.

FOLD is not simply a website/magazine dedicated to design and the creative industries but is as much a rallying beacon for younger and forward-looking designers and creatives. In this context it also organises events such as the two-week long 'Instant' international summer schools, the latest of which took place in 2016 and was organised in cooperation with Riga Technical University. The 2016 theme was small–scale instant architecture — adaptable, diverse and resilient forms that respond to the urgent needs of our day. The international summer school took place in the most iconic industrial building in Cēsis - the Old Brewery, which is currently being transformed into an arts and science centre. Within the context of the summer school, the "Prototype" workshop looked for inspiration in the engineer Imants Priedītis, who worked at Cēsis Beer Brewery during the Soviet period, as well as in the bricolage of built structures at the site. The installation 'Archive of Truth and Bluff' was a timber frame that took the visitor on a journey through the construction history of the brewery and towards its new future.

Cesis, FOLD and the new magazine 'Creative Cesis' are a good example not only of how a dynamic individual, in this case Evelina Ozola, and the right kind of 'vehicles', can act as a catalyst for promoting new perceptions and thinking that change the cultural landscape but also how a provincial town can establish its international tourism and domestic 'brand' as an exciting contemporary, creative place.

7.6 National Art Museum of Latvia

The reopening of the main building of the Latvian National Museum of Art (LNMA) was an event of national importance in 2016. The museum has been entirely renovated, restored and enlarged. A modern and accessible infrastructure and environment has been created for visitors, with innovative services for educational and recreational programmes that have been designed on the basis of visitor needs and interests. The museum hopes to become an important participant in the creation of the nation's identity and intercultural dialogue, a place for the community, as well as a significant tourist attraction in Riga and Latvia. During its first year, the museum is anticipating that it will welcome more than 100,000 visitors.

The building of the Latvian National Museum of Art in Riga is one of the most impressive buildings in the city's so-called circle of parks and boulevards. The building was designed by the museum's first director, a Baltic German architect and art historian, Wilhelm Neumann (1849-1919). It was built in 1905 as the first purpose-built museum in the Baltic countries. The design of the museum and its exhibition halls corresponded to contemporary art museum standards of that time but both the building and the collections needed reinterpretation in the context of the changes that have been taking place in Europe and elsewhere with regard to museums, their function and their services.

The building today is an architectural landmark of national and contemporary significance and is an important addition to what Latvia, and Riga in particular, can offer as a 'newcomer', up-market cultural tourism destination. As mentioned elsewhere in this report its taking off in this new role can be attributed to the extensive preparations Riga made in connection with its being European Capital of Culture in 2014 and holding the Presidency of the EU in the first half of 2015.

7.7 Vidzeme Cultural Game

The tourism authorities in Vidzeme seem to be particularly active both locally and in terms of international partnerships. Against this background it is interesting to note their use of a game in promoting cultural and general tourism in the counties of their region.

Advertised as costing just over thirty Euros and promoted commercially, the non-virtual format of the Vidzeme Cultural Game is a memory game focusing on one of Latvia's most interesting cultural and historical regions - Vidzeme. The game explores the area of contemporary Vidzeme from the foundation of the Archbishopric of Riga in 1201. In the game are game-pieces symbolising the Daugava waterway which is mentioned in Viking sagas, 'Tā svētā grāmata' by Ernst Glück (the first Latvian translation of the Bible), Marta of Zilaiskalns, the Palace of Light, Jāzeps Vītols and so on. The game contains 40 tiles with images: 10 sets of 4 tiles, which can also be divided into 20 sets of 2 tiles plus of course instructions. The game ends when all tile sets are found and taken. The player with the biggest number of tiles is the winner.

This form of the game was a development of a virtual version. Using a game was seen as a good way of disseminating information to tourists in order to inform visitors about cultural tourism destinations and cultural objects in the Vidzeme region. It was developed as an interactive game and of course as a model could be adapted for different regions and counties in Latvia and elsewhere. The game was based on 11 different stages covering important and representative cultural features in the different counties. The virtual game consisted of a puzzle, Q&A, memory, finding object, drag & drop tasks, crossword and photo recognition.

The virtual game was based on a cultural tourism map which had been produced by the tourism authorities in 2013 and was developed as a project at Vidzeme University of Applied Sciences in the Faculty of Tourism and Hospitality. The creator then worked with two IT students at the university.

Elsewhere in these reports we draw attention to the potential of virtual games and gamification in general as one of the important opportunities for CCIs to develop innovative new tourism products and services. The Vidzeme Cultural Game is a good, and basically very simple, example of this.

7.8 Latvia Travel and Instagrammer Photographers

Latvia Tourism had been making use of social media to promote Latvian tourism but in a limited way mainly because of limited staff resources. They only have a team of twelve people, and there are also budget constraints on outsourcing. They had an @enjoylatvia account on Instagram but during 2016 they have started exploring use of Instagram advertising through an idea they have called #InstatripLV.

The idea was very simple. They invited Latvian 'Instagrammers' to participate in a one-day trip outside of Riga with the aim of creating a joint photo story. Perhaps surprisingly, finding participants was not straightforward partly because people could not believe that they were being offered a free trip when they were initially approached via DM on Instagram! The '#InstatripLV' visit outside Riga took place in April and was a success with the Instagram participants helping Latvia Tourism to tell the story of Latvia through their camera lenses. This first trip produced a 10% increase in the number of Latvia Tourism's Instagram followers.

Another trip, this time for two days, was organised in August and was also successful. The participants' followers totalled 18,000 for this second trip. The two low cost trips brought Latvian Instagrammers together, many of who then exchanged tips together and found ideas for collaboration.

The participants of #InstatripLV have now become unofficial 'digital tourism ambassadors' for Latvia. The trips opened their eyes to what is immediately around them, how much there is to see and do in Latvia and how one can produce amazing content. These local 'digital ambassadors' produce a flow of excellent photos which would otherwise not be available to Latvia Tourism.

Obviously nowadays a social media strategy has to be in any destination's marketing plan and marketing via social media needs ever-increasing amounts of staff resource. In this case, however, a small investment in the cost of the trips for the photographers/Instagrammers produced a very good return with the photographers given a free shooting trip to develop their content and 'portfolios' while Latvia Tourism not only received content but also now have an active cadre of unofficial 'digital ambassadors' promoting Latvian tourism.

Perhaps it also presents an adaptable model of using specific local groups who can be directly and indirectly informally harnessed to official destination promotion activities and, like the Latvian Instagrammers, become 'digital tourism ambassadors'. The model could be adapted, especially in promotion of smaller places, using, for example, local creative entrepreneurs such as craftspeople, jewellers and other maker-sellers who as a group go on social media to create and tell stories of their locality. In the process they make themselves and their products known and in many cases may be able to establish a relationship with potential tourist customers in advance of the latter's visit contributing to new forms of mutually beneficial co-created tourism.

7.9 Positivus Festival

Positivus Festival is the biggest music and arts festival in the Baltic states. Audiences of up to 30,000 visitors gather for an unforgettable experience with amazing music and a wonderful atmosphere. Apart from the music, the festival is in an idyllic holiday location and offers access to meadows, forests, and beaches, as well as to the local town of Salacgriva which is situated just over one hundred kilometres from

Riga. The Festival draws its huge crowds from across Europe and beyond. The festival promotes cultural themes so what is on offer also includes artistic installations, film screenings and theatre. In addition there is also a magical kids' island. On top of all this there is the music - a lineup of both international stars and the best emerging music talent from Latvia all performing on five separate stages.

First held in 2007, Positivus combines a variety of music genres, including indie, pop, folk, electronic and other styles in between. The festival is the creation of Girts Majors. The festival always takes place during an extended weekend - from Thursday afternoon until Sunday morning of the third week of July. With each year Positivus Festival has become more and more popular and now has reached its maximum capacity, it simply cannot become bigger. Positivus Festival has been awarded the title of 'Best European Festival' in the past and every year receives very enthusiastic reviews, including from people like the President of Estonia, Toomas Hendrik Ilves, a keen music fan who attended the festival in 2013 and 2016.

Elsewhere in these reports we comment that festivals are one of the obvious and easiest areas where CCIs and tourism can come together for mutual benefit. Why Positivus Festival is an interesting case is for the questions it poses. Why is the biggest Baltic music and arts festival in a relatively obscure place? What is the formula for its continued success? What makes 30,000 people visit for the weekend?

The answer to the first question is almost certainly Girts Majors. He started off his career about thirteen years ago in Riga and now promotes a wide range of music and performing arts events throughout Latvia. He also runs a prestigious 1600 capacity venue, the Palladium Riga. He is the founder and director of Positivus and one of the most successful young promoters in Europe. He is also a good example of a very special and talented person with a vision being able to create something exceptional and that unfortunately is rarely achieved as a result of policy and the existence of a ministry of culture, even a good one.

The answers to the second and third questions are that all the comments about the festival are that it is simply a wonderful experience, helped for one segment of its audience by the fact that it is family-friendly with plenty of things children can do while their parents attend the performances. The fact that it is at its full 30,000 capacity and cannot grow any bigger shows that it is a winning formula that provides an experience, not just a festival.

7.10 Riga - European Capital of Culture 2014, the Latvian Presidency of the EU 2015 and the Centenary Anniversary 2018

There are so many reports written and so much research done before, during and after a place is awarded the title of 'European Capital of Culture' (ECOC) that it is almost an industry in itself. More often than not, the reports and research are contradictory, expectations before the year starts are often inflated and subsequently, when evaluations are being carried out, there are sometimes claims which are objectively difficult to substantiate.

For the sixth-month duration that a country holds the Presidency of the EU, it normally tries to make its mark by introducing something special or specific on the European agenda. Indeed it could be said that it is now sometimes perceived as something akin to a competition where a country's prestige is at stake if it does not make an impact admired or respected by the governments and publics of the other EU states.

Having gone through these two big and very important European experiences in 2014 and the first half of 2015, Latvia, and Riga in particular, have accumulated through an enormous amount of thought and work, a confidence and greatly increased capacity to compete with the best in Europe. Both the ECOC and the Presidency were used in practical ways to develop some of the country's important domestic agendas as well as to raise Latvia's profile in Europe. It is true that there were two criticisms of Riga 2014, one that attendance at events by inward-bound visitors was disappointingly low, the other that there had been no big ECOC infrastructure project that would remain as an emblem of the year but they perhaps missed more important points. The first was that there were already major cultural infrastructure projects in the pipeline, including the new National Library and the major redesign of the National Art Museum which came on stream in 2014 and 2015 respectively. While foreign visitor numbers at ECOC were disappointing, and in part could be attributed to marketing and communication failures, publicity and press coverage abroad has led to Riga being put on the map as a serious destination to visit as a result of its newly acquired cultural tourism profile.

Two of the domestic agendas that were addressed were in fact tourism, especially with the country positioning itself away from its former image as a cheap urban centre for 'stag weekends' to a serious and attractive destination for cultural tourism. The other domestic agenda was development of CCIs and wider understanding of their importance. A separate case study earlier in this report explains how this happened in the case of museums and their becoming a resource both for tourism and for the creative industries.

The main motivations for bidding for the ECOC, a process which started in 2008, centred on growing the cultural offer in the city and the desire to increase the profile of Riga as a key destination for both tourists and cultural players (including visiting artists, theatres and orchestras). Linked to this was Riga Council's focus on widening the cultural diversity of the city towards different genres, different types of audience and opening up different parts of the city so that a wider range of local people could become involved in the cultural agenda.

The decision to bid was taken in consultation with a variety of stakeholders in the form of a variety of open meetings with cultural players, informal and formal meetings with other Departments in the City Council as well as a variety of press releases to ensure local people were aware of the intention to bid for the title. There was also a series of focus groups attended by over 200 stakeholders linked to a broad range of cultural, social, economic and environmental policy areas. Attendees consisted of individuals from the public, private and the NGO sectors who were asked to discuss and debate the various themes which the ECOC bid programme might include.

By the end of the Cultural Capital year in 2014 there had been 488 individual activities or projects organised under six headings:

- Freedom Street - issues of power and freedom, as well as commemorating the centenary of World War I - exhibitions, art and music events, theatrical tours, literary readings, open-air cinema, digital laboratories and trade fairs
- Survival Kit - ancient skills and modern knowledge in various cultural forms – creative workshops, seminars, research projects, interactive ecological events, art in public spaces, fairs, competitions, talent shows, performances, discussions
- Road Map - visions of city development - excursions, bicycle routes, open house days, interdisciplinary events, creative areas in the urban environment, circus performances, happenings in unusual places, anthropological documentary films
- Amber Vein - the historical Amber Route from the Baltic Sea to the Mediterranean and the Black Sea and new European networks - interdisciplinary expeditions, presentations, international photography campaigns
- Thirst for the Ocean - intellectual themes, spirituality and wisdom - international conferences and exhibitions, multimedia events, concerts and cinema

- Riga Carnival - celebrations, festivals, seasonal rites, concerts, traditional and unusual events and interactive games.

The social and community impact of Riga 2014 was identified by stakeholders as the inclusive and consultative nature of how the year was planned and and organised which many felt helped empower local communities and neighbourhoods in a way they had previously not experienced. This openness was seen as having a significant impact on how other Riga Council programmes and initiatives (linked to culture but also enterprise, community development and social inclusion) approached their work. Before the ECOC experience some stakeholders felt that the City Council was less open to consulting and working with community groups from the 'bottom up'.

During the country visit related to this report many people mentioned Riga 2014 as being seen as paving the way to a more consultative and inclusive approach to working with not only the neighbourhoods, but at an inter-ministerial and inter-departmental level too. This was also evident in the preparations for the EU Presidency, and again it was remarked that this was relatively new in the Latvian context. It should also be mentioned that one of the characteristics of the Riga 2014 ECoC programme was its use of the voluntary and community sector to deliver a high proportion of its content rather than using more 'traditional' players from the city or state public cultural sector.

Riga 2014 was therefore very beneficial in terms of capacity building, helping cultural organisations within the city to develop in a longer term perspective their skills and experience. Many of those organisations consulted through the evaluation exercise that was done subsequently and who had run ECOC projects reported a large rise in their capacity to plan and deliver cultural activities because of their involvement in the programme. For example, the Latvian National Museum reported that organising a major art exhibition involving galleries from across the world and transporting, showing and promoting numerous paintings had allowed them to go on and attract other similar projects beyond 2014.

This focus on the voluntary and community sector to deliver the majority of ECOC activities meant that capacity was strengthened outside of the public sector. A survey of the project m managers showed that 24% of organisations delivering ECOC projects said their capacity in the longer term had 'significantly strengthened' whilst 63% of organisations felt that delivering ECOC projects had strengthened their capacity in the longer term.

Riga 2014 also had an impact on the longer term strategy of the city in terms of increasing the profile of culture within the city's overall Development Plan. Prior to 2014 culture as a sector had limited mentions in Riga's Development Plan in terms of strengthening the cultural industries and reinforcing the importance of culture in its widest sense. Negotiations between the Riga 2014 Organisers and those responsible for the Development Plan resulted in a much increased mention of the cultural sector in the Plan and the inclusion of priorities, objectives and actions specifically connected with culture. As a result, the Development Plan now includes as a priority the stimulation of a "creative and European city with a high-quality cultural life' as well as actions related to 'access to culture and active promotion of both residents' creativity and public participation".

The Latvian Presidency of the Council of the EU had as its three main priorities:

- Competitive Europe
- Digital Europe
- Engaged Europe.

These three priorities were also reflected in its domestic agendas in preparation for the Presidency and so too was a continuing interest in culture. This was the first time Latvia had held the Presidency and, without being patronising, was a very positive milestone experience in the just over two decades of its independence. The Centre for European Policy Studies summarised it as follows:

"Overall, the second of the current trio of Presidencies can be described as a success. Latvia's administration was well-prepared and played the role of the 'honest broker' in the Council admirably. On June 17th, the EP Committee on Constitutional Affairs described the Latvian Presidency as "vigorous, visible at the EP and efficient in chairing the Council". One could add that the way it handled the emergencies it had to deal with, despite its inexperience, illustrate the country's administrative capacity, willingness to lead and diplomatic skills. Latvia has enhanced its personal attractiveness in the EU and through the many cultural events - around 2,000 – made it more widely known. At the same time its presidency proved to be a profitable affair as well. KPMG Baltics SIA, in its "Assessment of the impact of the Latvian Presidency of the Council of the EU on the Latvian economy", has estimated that the benefit for Latvia will be close to €64.5 million (compared to the €55.41 million that Lithuania raised during its EU Presidency in 2013). Among the benefits outlined were: a boost in tax revenues, promotion of employment, an income increase, a positive impact on tourism and improvement in the professional capacity of the state institutions."[22]

In summary there is a new confidence and style in Riga and more widely which was at least in part attributable to the experience that had been gained in the preparation for and execution of both Riga 2014 and the EU Presidency which both produced healthy outcomes for the CCS/CCI and tourism sectors. The next big milestone is going to be the centenary of Latvia's 1918 independence, celebration of which will begin in 2017 and extend beyond 2018. It will be an opportunity to build on the 2014-15 experience and one hopes that the theme of using the CCS/CCIs to develop its new tourism profile in an innovative way can feature as one of the main centenary agenda items.

[22] Gerta Lezi and Steven Blockmans: 'Latvia's EU Presidency: Less is more' in CEPS Commentary (3 July 2015), pp 3-4.

8. COUNTRY CONCLUSIONS AND OBSERVATIONS

At one level, for example in the area of heritage tourism, seen from one perspective there appear to be plenty of linkages between the CCS/CCI and tourism sectors. Festivals, museums and so on are also frequently on a tourist's agenda and the tourist industry certainly 'consumes' such cultural products. If, however, one takes a closer and more focused look there appears to be a second and different perspective. For all the examples where there appears to be a CCS/CCI-tourism relationship, our work seems to suggest that in general a high level of productive cooperation is not taking place and even where one can find examples of cooperation, it is often not systematic and not always an imaginative relationship creating longer-term or innovative synergies.

There are of course sometimes practical reasons for this. One small and concrete example is that a national tourism body or city tourism agency often works to long lead-times, often a year to eighteen months in advance, whereas in the area of the performing arts, for example, the 'product cycle' and planning time can be very short, too short for such agencies to include such activity in a promotional campaign. It may also happen such agencies are only interested in promoting a very limited range of CCS/CCI activity, such as the national opera or theatre and only the major festivals and museums. Other practical obstacles which can be identified are lack of time (especially to find out about each other's sector and how it works) and lack of common 'platforms'. One can cite in particular cases other reasons for general 'under-performance' in the relationship between the CCS/CCI and tourism sectors.

There are also areas where it is genuinely believed that cooperation is taking place between the two sectors but when in fact it is simply the tourism sector 'consuming' the cultural sector rather than engaging with it directly, productively and innovatively. Perhaps an illustrative example of this is that the national tourism agency has a cultural tourism advisory group which of course is extremely sensible and positive. When however looking at its membership, the interesting thing is that while, as one would expect, it included representatives of cultural tourism companies etc, it did not have anyone on it from the cultural sector per se, not even as an observer.

Greater engagement of the CCI sectors and tourism sectors is needed at all levels. Their interests often directly overlap and, as already mentioned elsewhere in these reports, there are important similarities between them. They may also, if the relationship is right, be able to address each other's sector weaknesses. In the case of the CCS/CCIs the weakness is that in some areas it has a supply-driven, rather than demand-led, culture, tradition and way of working in contrast to the tourism industry. In the other direction, in the case of the tourism industry all too often there is a tendency to gravitate towards uniform commodification and failure to produce originality and distinctiveness which engagement with CCIs could bring.

One should be cautious when making generalisations but during our work we have gained the impression that the CCS/CCI sector and the tourism sector while travelling in the same direction are usually on parallel but separate tracks, not on the same track with a shared, mutually enriching agenda. The tourism industry is usually working in a context of continuous commercial pressure but greater, properly mediated, engagement with the CCS/CCI sector would open up opportunities for commissioning or identifying potential new products, services or events so important to an industry that is increasingly having to renew itself and which increasingly depends on creation of local distinctiveness. There is high awareness of the latter in Latvia and many good examples of where it is being addressed so the obvious increased linkage between an area such as creative tourism and the CCS/CCI sector should not be such a huge step in the particular case of Latvia.

The impressive progress that Latvia, and indeed the other two Baltic neighbours, Estonia and Lithuania, have made in the past fifteen years in terms of their tourism development augurs well for the coming years. The degree to which there has been progress is very clearly illustrated if one goes back to a UNESCO policy paper of the period 2001-2003 and one compares what was written then and what is happening now.[23] Similarly reading documents related to CCS/CCI development written ten years ago makes it very clear that while there may still be a lot to be achieved the progress has been continuous and real.

In the regional report a major observation we make and which we have as two key recommendations is that the reason that the CCS/CCI-tourism sectors' relationship is not working as actively and productively as it should is that first of all it has not been properly put on the agenda in either sector or in a practical way at a political or policy level and targeted incentivisation is needed.

When trawling through calendars of tourism industry events one was surprised that there were very few examples of where the theme, or anything close to it, of the CCS/CCI-tourism relationship featured. Similarly working with the tourism industry to develop new products, services, experiences and events was also very rarely a theme of CCS/CCI conferences or other professional gatherings.

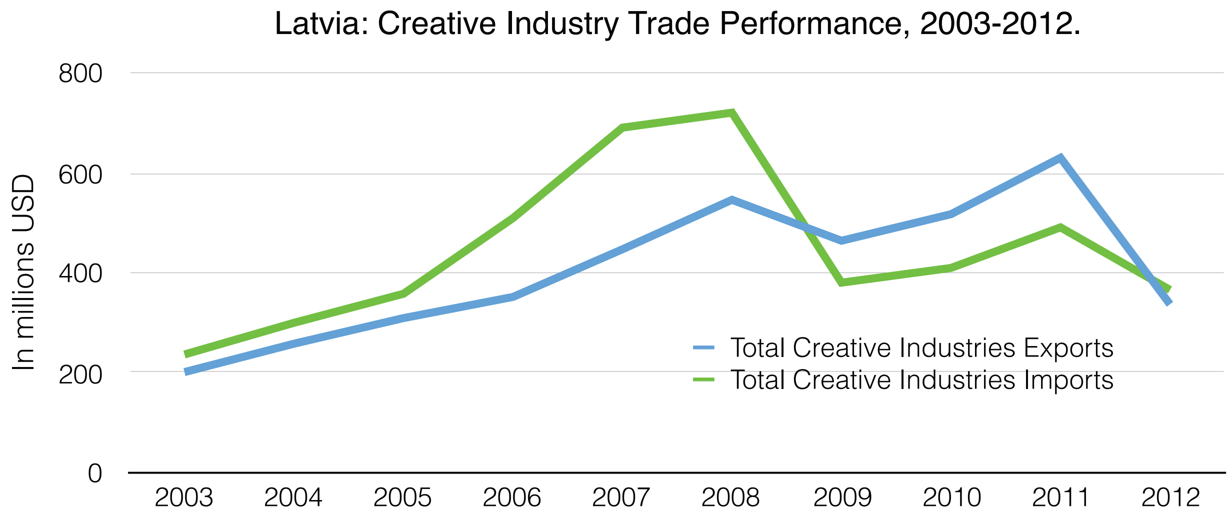
Because there are only isolated cases where there is any grant scheme or other funding specifically intended to stimulate or create CCS/CCI-tourism linkages this is another reason why there is not the practical focus on the CCS/CCI-tourism relationship that there should and needs to be.

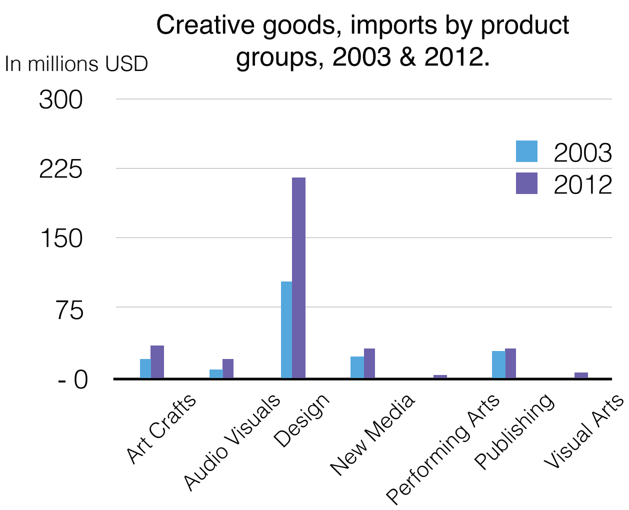
Latvia hosts the biggest annual travel and tourism fair in the Baltic states, 'Balttour', which will be in its 24th year in 2017. In 2016, 850 tourism companies participated from 41 countries and there were 26,000 visitors of whom 5,300 were tourism industry professionals. As just mentioned, it is very important if progress is to be made in stimulating the CCS/CCI sector to contribute to tourism industry innovation, to try to put the CCI-tourism relationship firmly on the agenda at as many key professional and industry events as possible. 'Balttour' organised by the Association of Latvian Travel Agents may well be worth targeting.

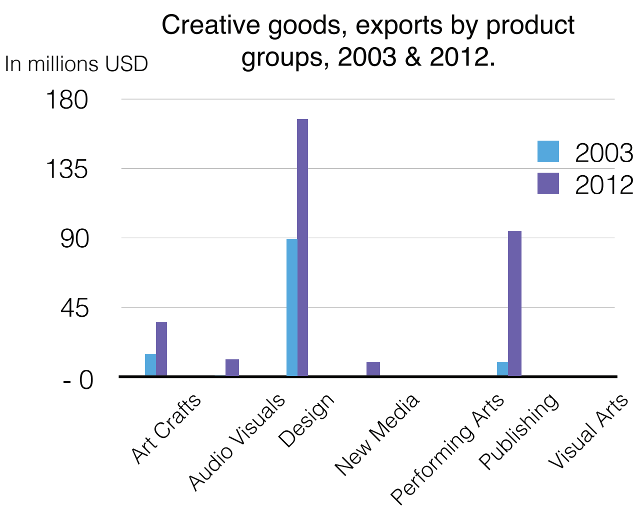
This report earlier described how Riga's year as European Capital of Culture and then Latvia's Presidency of the EU immediately following it were positively used to address certain priority domestic agendas. Another such opportunity is also on the very near horizon - the Independence Centenary which is in 2018 but for which activities will already begin in 2017 and go on beyond 2018. The Centenary apart from offering excellent opportunities for developing the new kind of tourism Latvia is trying to encourage could also be used to turn the spotlight on the CCS/CCI-tourism relationship and what could be achieved and should be achieved over the next five to ten years in harnessing what are in Latvia two healthy sectors but which like elsewhere are not interacting sufficiently.

[23] UNESCO and Estonian, Latvian and Lithuanian National Commissions for UNESCO: Baltic Cultural Tourism Policy Paper. Short version (2001-2003). http://portal.unesco.org/culture/en/files/23640/11033006043bct_short1.pdf/ bct_short1.pdf

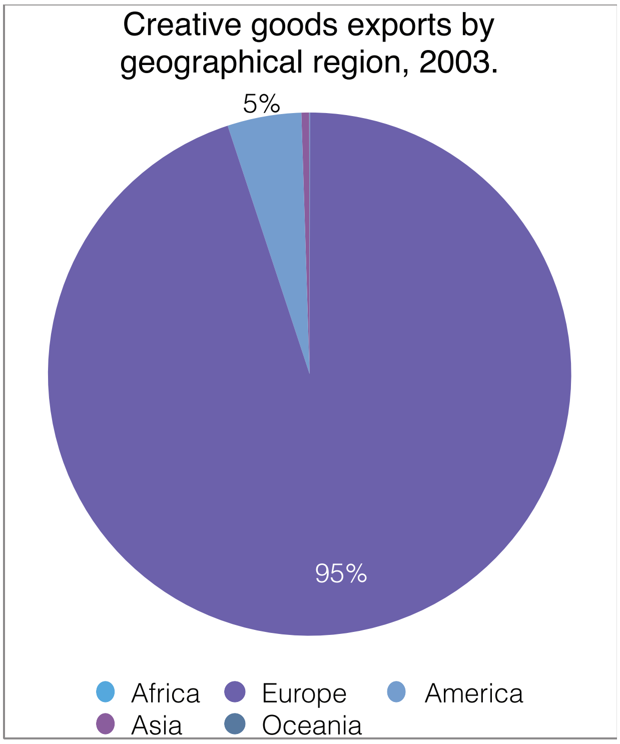
COUNTRY PROFILE - Latvia						
Creative Industries Trade Performance, 2003 and 2012						
Latvia	2003			2012		
	Value (in Million US$)			Value (in Million US$)		
	Exports	Imports	Balance	Exports	Imports	Balance
All Creative Industries	200.86	236.16	35.30	336.83	365.59	28.76
All Creative Goods	118.61	190.67	72.05	320.94	341.04	20.10
All Creatives Services	82.24	45.50	36.75	15.89	24.55	8.67

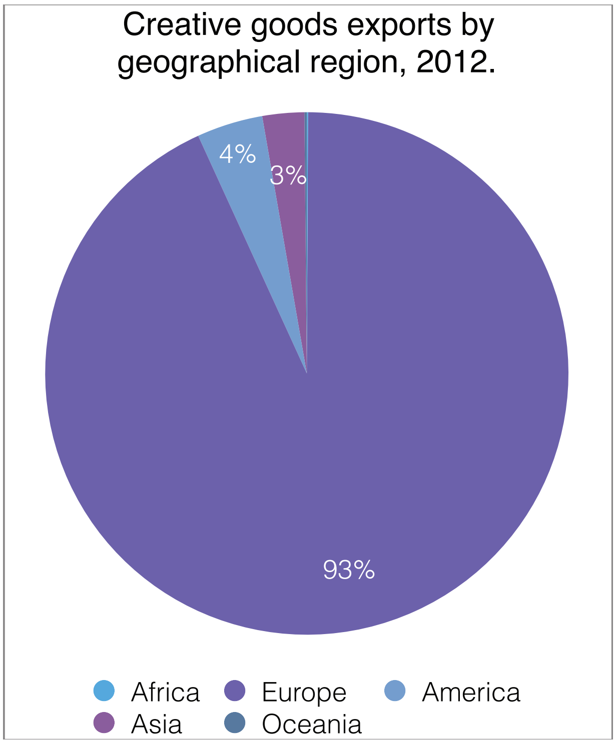






Latvia's creative goods exports increased from $200 million in 2003 to $336.8 million in 2012. Imports also increased in that period reaching to $365.6 million in 2012, resulting in a trade deficit of $28.7 million. Design, publishing and art crafts are the creative goods export groups that grew the most in 2012. Household expenses for recreation and culture was 9 per cent in 2009 from total expenditures of households. These statistics confirm that even in the period of economic downturn, cultural consumption remains almost constant (data from Latvia's Central Statistic Bureau Data).





TOP 10 EXPORT PARTNERS FOR CREATIVE GOODS, 2003 AND 2012								
	2003				2012			
	Values in Million US $				Values in Million US $			
Rank	Country	Exports	Imports	Balance	Country	Exports	Imports	Balance
1	Germany	30.61	30.10	0.51	Estonia	56.80	23.78	33.02
2	Denmark	19.96	7.52	12.45	Germany	36.59	39.55	2.97
3	United Kingdom	9.30	5.21	4.09	Russian Federation	32.19	9.86	22.33
4	Sweden	8.70	13.45	4.75	Norway	27.58	0.79	26.79
5	Estonia	7.77	6.30	1.47	Lithuania	26.23	31.82	5.60
6	France	7.76	3.87	3.89	Denmark	23.85	7.37	16.48
7	Belarus	4.90	0.83	4.07	Sweden	22.48	9.10	13.38
8	Lithuania	4.79	12.09	7.29	Belarus	16.20	1.30	14.90
9	United States	4.58	4.93	0.35	United Kingdom	10.43	9.20	1.23
10	Netherlands	3.61	4.56	0.95	United States	9.05	2.78	6.26

Source: http://unctad.org/en/PublicationsLibrary/webditcted2016d5_en.pdf

- The Baltic Song and Dance Celebrations (jointly with Estonia and Lithuania), inscribed on the Representative List in 2008

Tentative List: 3

- Viking Monuments and Sites / Grobiņa archaeological complex (2011)
- Kuldīga Old Town in the Primeval Valley of the River Venta (2011)
- Meanders of the Upper Daugava (2011)

Memory of the World Register: 2 inscriptions

- Dainu skapis - Cabinet of Folksongs (2001)
- The Baltic Way - Human Chain Linking Three States in Their Drive for Freedom (jointly with Estonia and Lithuania) (2009)

Creative Cities Network: none

European Destinations of Excellence (EDEN): 6

- Liepāja (2013)
- Ligatne Village (2011)
- Jūrmala (2010)
- Tervete Nature Park (2009)
- Rēzekne, Latgalian Potters, Masters Of Clay (2008)
- Kuldiga (2007)

Legal instruments: 13 ratified and 27 non-ratified

- Convention on the Safeguarding of the Intangible Cultural Heritage: acceptance (14 January 2005). Latvia was the first European Member State to have deposited its instrument of ratification.
- Convention on the Protection and Promotion of the Diversity of Cultural Expressions: accession (6 July 2007)
- International Convention against Doping in Sport: accession (10 April 2006)
- Convention on the Protection of the Underwater Cultural Heritage: non-ratified. Position: favourable

UNDP HDI Index: Latvia is 46th

Appendix B. Key documents and sources

Bibliography

http://ec.europa.eu/enterprise/sectors/tourism/tourism-business-portal

Creative Industries in Estonia, Latvia and Lithuania (2010)

Creative Industries Report: Report on Cultural Industries Mapping in Latvia in 2012 (2013)

Creative Latvia 2014-2020 (2014)

Creative Museum: Museums and Creative Industries: Mapping Cooperation - Creative Toolkit (2015)

Estonian Ministry of Culture: Creative Industries in Estonia, Latvia and Lithuania (2010). http://www.esa.ee/cms-data/upload/files/CreativeIndustries_EstLatLit.pdf

Tim Fox and James Rampton: Ex-post Evaluation of the European Capitals of Culture. Final Report (European Commission, 2015)

Latvian Tourism Development Agency: Latvian Tourism Marketing Strategy 2010-2015 (2010)

Gerta Lezi and Steven Blockmans: 'Latvia's EU Presidency: Less is more' in CEPS Commentary (3 July 2015)

Lise Lyck: Strategy and Framework for Tourism in the Baltic Sea Region (Copenhagen Business School, 2012)

National Development Plan of Latvia, 2014-2020 (2012)

National Culture Policy Guidelines 2006-2015 (2006)

NEMO (Network of European Museums Organisations/Excolo Latvia Ltd: Museums and Creative Industries Mapping Cooperation - Pilot Examination and Test Phase of the Methodology (2015)

'OECD: Tourism Trends and Policies 2016 - Latvia, Paris 2016. DOI: http://dx.doi.org/10.1787/tour-2016-50-en

NOTES