

INCORPORATING ART EVENTS INTO MARKETING ACTIVITIES - GOOD PRACTICE BY EUROPEAN ZOOS

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Abstract

Research purpose. In today's business world and for over a hundred years, art events have been used to develop a brand, promote awareness, and increase the number of customers. Art is a useful tool for a company to promote and advertise its products. As some authors mentioned, arts can enhance the company's image: in marketing and selling, art can brand a company's culture and products; arts can also act as a social connector in the workplace and beyond and in marketing, art can brand a company's culture and products, it helps to further community relations (Anderson, 2017). Companies can use not only art events to attract customers and diversify target audiences but also institutions such as zoos. Attracting visitors through art events is especially important for those zoos that cannot afford rare animal species or special spaces and landscapes. Nowadays, most cultural activities in zoos are done under the educational programs - educational activities provided by zoos not only concern animals, biodiversity and the environment but may have cross-academic roots, like arts, geography, theatre, engineering and technology, physical and mental health, even math (Zareva-Simeonova et al., 2014.) Social media development gives the zoos an excellent opportunity to make these activities visible and allows them to incorporate art, music, crafts, games, and storytelling into the zoo experience. Videos, artistic content and online read-alongs can draw kids and their families into the zoo community long before stepping foot into the zoo. (Softplay, 2023). The most active in attracting visitors with art and culture activities are USA zoos, from the usual placement of art objects in the zoo territory and celebration of various holidays to master classes with professional artists who teach visitors to draw animals and art residencies. This research aims to identify European best practice examples of zoos using art events that attract more local visitors and tourists and classify art events in zoos.

Design / Methodology / Approach. Using the document analysis method, the home pages of different zoos worldwide were analysed. In antiquation, partly structured interviews with zoo representatives and artists were made.

Findings. The results of the research will be presented at the conference.

Originality / Value / Practical implications. The research summarises the experiences of different zoos in organising art events. It creates a typology of art events that can be used by representatives of different zoos when planning additional activities.

Keywords: Art events, Zoo, Marketing instruments.

JEL codes: Z10, M31.

Introduction

Today's business world is vast and open. For decades, businesspeople have been looking for new opportunities and tools to expand and diversify their operating field. Art and culture play an important role in promoting business, as demonstrated by scientific studies and publications on Internet sites.

Art and culture can be used as marketing tools to promote a business product or service, just as they are tools to attract more and more new customers and visitors. A tool through which to create new business engagement mechanisms. As individual authors point out, art can improve the image of a business,

namely marketing and sales, art can be a business promoter, can act as a shrinking social divide, as well as help to build closer relations with the public (Anderson, 2017).

The role of the zoo has changed over the years, driven by both technological developments and the fact that travelling is no longer an exclusive option for people to see exotic animals, etc. Currently, the possibility of looking at exotic animals is here in less distant Europe - Poland and Germany. Therefore, the issue of attracting new visitors to zoos is becoming urgent. The focus of the research is whether it is possible to increase the number of visitors or to attract new visitors, in addition to the usual audience, who would traditionally not choose a zoo as the first place of leisure.

The research looks at European zoos. According to National Geographic (2023), urban and suburban zoos are located in the middle of the city, which is a troublesome factor in expansion. The animals are mostly in cages or a small-scale shelter. Most commonly, such zoos also include a variety of historic buildings that may not be demolished or specially rebuilt because they are architectural monuments (European Association of Zoos and Aquariums, 2023).

In order to achieve the objectives of the research, the following objectives are identified:

1. To carry out research on the types of zoos and the tools for attracting visitors;
2. Gathering examples of good practices in zoos in Europe – searching for best practices of art events;
3. Interviews of industry experts - zoo representatives, art curators and artists;
4. Identifying the types of arts activities that would be most easily integrated into the zoos.

The following data collection methods were used to obtain data on topics to be searched:

1. Expert interviews (Riga ZOO board, zoo experts, art curator, artists)
2. Analysis of documents and sources of information (Scientific articles on the specificities of zoos, internal zoo documents, etc.)

It was concluded from the available literature that such a subject was not widely evaluated and that the data obtained could be used to expand the activities offered to zoos and extend the engagement mechanisms.

Study limitations:

1. Only EAZA-accredited European zoos of national importance were analysed during the research. Small private zoos without accreditation were not included in the research field because they do not have to meet EAZA standards and may not respect animals in terms of using sound, light and other means of entertainment in zoo activities.
2. The time of the study was limited from February 2023 until early May.
3. The study interviewed leading employees of the Riga National Zoo, one art curator and two artists.

An in-depth analysis of the types of accredited European zoos was carried out, including the relevance of zoos to the present, and different ways of attracting zoo visitors through activities were identified. Finally, the zoo is viewed as a possible tourist destination, with an accent on the zoo as a cultural destination. An analysis of the interviews of industry representatives has been performed. The analysis of the resources available describes the possibilities for using cultural and art activities in zoos that have undergone an assessment of risks and opportunities.

Literature Review

Donald Getz, a professor at Kalgari University who is also a pioneer in international tourism and activity research, explains that the world of events is very diverse and that there are no limits to the forms and areas of activities, but that each of them attaches their special importance and role to life, as they are part of the way of human life, culture, and business (Getz, 2005).

Based on the fact that the aim of this research is to explore a zoo approach to attracting visitors, the various classifications of events are pointed out. However, authors will focus more on Hallmark events or directly on place-specific activities. While explaining this term, the Rio Carnival or the Oktoberfest beer festival are mentioned, which are known worldwide brands of events. However, there is also an opportunity to give the term a local character, such as the events Seal Days or Birds Days, which are very much linked to the Riga National Zoo, just as the Winter Nights are expected to happen during the winter season. Place-specific activities, closely linked to the place and its population, attract considerable attention from local and foreign tourists and promote a sense of national identity and international visibility (Getz, 2005). Although this hallmark concept often takes place in the context of literature with a country or city, the authors see that this can also be seen in the cultural context.

When viewing events as a tool for attracting visitors to zoos, it is essential to connect three things – an arts activity and a business or visitor attraction factor, which also means raising incomes in the zoo budget, as well as interaction and effects with animals.

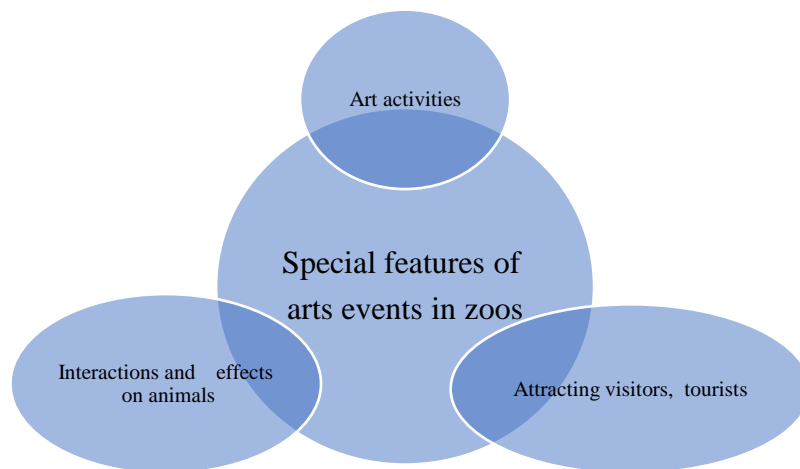


Fig. 1. Pillars of art events in zoos (Source: developed by the authors)

The use of art in the context of a company's activity, literature, and research can find information about how artworks in a company help to create an environment and develop relationships with customers, and often include cultural events support for cultural events.

Field professionals whose day-to-day work involves identifying and highlighting the role of art in business development divide a number of aspects.

1. Art creates an incentive and inspiring environment for employees and visitors. This aspect explains why large corporations often invest in office facilities.
2. In marketing and selling, art can express the company's culture and product. Art and business have a symbiotic interaction. Recently, directly through art, it has successfully sold and advanced the company's products and services.
3. Art can serve as a socially connecting factor. Art is a global language where there is no need to know a particular foreign language to communicate internationally.
4. Art helps shape future relationships. Art is the way a company can address its future customers/visitors (Anderson, 2017).

The aspects mentioned above show the importance of artworks and art objects in creating relationships between the company and customers/visitors.

In this research, the authors look at a set of events that can include both art exhibitions or workshops and other cultural and art-related events, which could contribute to the desire of visitors (local/foreign tourists) to visit zoos more frequently, thereby creating a new engagement mechanism for the zoo. Despite the fact that zoos are a phenomenon with a long history, they also occupy a special place in the

tourism sector. This phenomenon can also be seen in a broader theoretical section, such as through the relatively new concept of place branding, which has been studied actively by scientists in recent years.

According to Fetscherin (2010), cities and tourism destinations are partially overlapping concepts, as a city may be considered to be a tourism destination. However, place marketing related to cities often has far more audiences and strategic objectives than those related to the tourism industry. Many places are adopting branding techniques in an attempt to differentiate their identities and to emphasise the uniqueness of their offerings. Despite this great variety of destinations, all destinations are products: the consumption of the complex activities that comprise the tourism experience is the marketable product (Fetscherin, 2010).

However, Staci M. Zavattaro pointed out that movement place-making - blending art, culture, community, and sustainability - creates a sense of place in local areas (Zavattaro, 2014).

Also, speaking about the culture dimension in terms of branding, Cuiculescu and Luca mentioned that the increasing competition for cities to become Europe's cultural capital only highlights the key part that culture and entertainment play nowadays in the economic growth of a city (Cuiculescu & Luca, 2022).

In recent years, it has been common practice that places and cities form a positive image for themselves, and there is a mutual rivalry between the places that position themselves. Urban and tourist destinations partly overlap in their concepts since the city can also be considered a tourist destination. However, local marketing associated with cities often has a much larger audience and strategic goals than those associated with the tourism industry (Fetscherin, 2010).

When creating a brand for a particular tourism destination, it is important to identify the different elements. For example, there is snow in all ski resorts, as well as there are animals in all zoos. This aspect correlates with the differentiation of the zoos' engagement elements that have been viewed above, namely that child-friendly zoos attract visitors who want to feed and pet them, but city zoos with exotic animals and interesting environmental solutions.

Staci M. Zavattaro refers in his work to the view that combining art, culture, community, and sustainability can give deeper meaning to a place (Zavattaro, 2014). The category that is particularly relevant in the context of this study is cultural tourists – those seeking cultural enjoyment, something that can only be provided by locals on a much more local scale (StudyCorgi, 2021). Unless they are global or historically unique, specific tourism facilities can attract visitors' attention only once or at a maximum of several times. A large percentage of tourists are looking for new emotions, a new experience. Arts events are one of the ways to achieve this goal and are considered to be one of the most acceptable ways to promote a particular region globally.

According to UNWTO data, in 2019, natural tourism and ecotourism accounted for around 20% of all international tourism visits worldwide. This includes nature reserves, national parks, mountain tourism facilities, forests, waterfalls, trails, rural landscapes, zoos, and aquariums (UNWTO, 2023). It also notes that natural and cultural tourism are two sectors capable of creating sustainable development in the tourism sector, contributing not only to economic but also to social and environmental sustainability. However, it is worth noting that there may be a different situation between countries and regions with regard to visiting zoos and their impact on the tourism sector. In the context of tourism and the zoo as a destination, it is important to see ethical considerations as well. If, in the case of natural tourism, it is a tribute to the historic place and the archaeological findings, it is the responsibility and respect for living creatures in the case of zoos.

The destination brand usually does not have a single service provider; it combines several stakeholders. In projecting this knowledge to the zoo – the zoo brand is not just the animals that are there, but all the experience that the place can provide – exposure, catering, entertainment, and educational opportunities – will most often be the responsibility of different stakeholders. A positive and well-organised event will improve the overall zoo brand, but a poor measure will damage the image and affect visitors' re-entry to the zoo. Destination brand management is a collective phenomenon. No single organisation can have a word and ownership of the destination brand. The planning, management and implementation of the destination is an interinstitutional process and requires mutual discussions (Fetscherin, 2010).

When searching for tools to attract tourists to a specific location, the term “destination marketing ” can be found in the literature. Platform Google has published data that shows that 85% of travellers choose their destinations on arrival at the destination of the trip. They look for entertainment and viewing opportunities through smart devices (Acme, 2023), which means that tourists should be attracted through digital solutions, a digital ad designed to work with tourism agencies that can include a zoo offer in one of their tourism entertainment offers. Another category is local tourists, which are more difficult to attract, so local tourists should be re-visited or regularly visit the zoo, and other attraction mechanisms should be claimed. Visiting the zoo is an important childhood memory for many of its visitors – time with parents, animal diversity, and outside activity (Schulte-Hostedde, 2017). Despite this emotional reference, there have been serious discussions throughout the times about whether zoos have a future.

Zoos have changed significantly over the years. Today, the role of zoos has increased, particularly due to the loss of the natural human link between nature and humanity. Time, the environment has changed, but more pressing than ever is the question of how to respect and honour the living nature, how to live according to a sustainable view of life, so that nature can enjoy what nature gives for a long time.

The first European zoo is considered to be the Shelbrunn Zoo, which was built in Vienna in 1752. Today's Shellbrunn Zoo is also renowned for being the first to implement many design innovations, such as keeping animals in natural conditions and putting several species in a single paddock (Renner, 2022).

In the second half of the previous century, the setting on animal welfare was spreading as the highest value, which also completely changed the view of activities done in order to get the zoo's accreditation. Although a special focus on animal welfare has been seen since the 80s, the literature can find evidence that, as early as 1950, the director of the Shades Zoo, Professor Heine Hediger, mentions the term zoo biology, which, in his opinion, is interdisciplinary between zoology, human psychology, ecology and pathology that aligns with the nature of welfare (Powell & Watters, 2017).

Over time, zoos have developed even more, and now the main focus is on nature conservation and the conservation of species, as wild habitats continue to shrink, and many animals become more exposed to the risk of extinction. Modern zoos maintain a range of wildlife species and their habitats, promote visitor education, participate in research projects, and meet the highest animal care and welfare standards. The highest degree of professional recognition for zoos and aquariums is that they are accredited by the Association of Zoological Gardens and Aquariums (AZA) or by regional associations such as the European Association of Zoos and Aquariums (EAZA). In order to earn this accreditation, the zoo or aquarium must demonstrate coherence with its mission, build the proper functioning of the zoo and play an important role in the fields of education, conservation, and research. In April 2022, EAZA had a total of 307 participating institutions (European Association of Zoos and Aquariums, 2023). An important zoo's mission is public education – teaching, creating, telling. For authors, it can be done classically with lectures, teaching hours and tasks, but it could also be done through games, art or cultural activities involving several senses.

Within a year, around 700 million people visit zoos worldwide (Liptovszky, 2020), but trends show that keeping a stable circle of visitors is increasingly difficult. As a reason, zoos mention the limited possibilities of adding ever-new animals or restricted rooms/areas to their collections to expand. Another less important factor that we now have to take into account is that the world's population has become more mobile in recent decades; exotic places such as African safari or Bali Zoo are no longer a distant dream; they are a reality. Numerous people have seen an elephant or rhino up close; to experience this, one only needs to visit a local zoo (Leisure Tourism, 2023).

As Liptovszky notes, the COVID-19 pandemic also worsened the financial situation of zoos, which in some cases resulted in their complete closure. It is very important that zoos continue to innovate, as has been the case throughout their history. They should look for new ways to better provide conservation education through technology or even create new research opportunities. The challenge is to find ways they can deliver sustainable income flows (Liptovszky, 2020).

Based on a literature analysis, the authors pooled risks and opportunities in implementing arts and cultural activities in the zoo, a place traditionally associated with animal inspection. These options and risks vary depending on what type of activity will be organised in the zoo and what type of activities are being implemented.

Table 1. Analysis of options and risks for the use of events (Source: compiled by the authors)

OPTIONS	RISKS
Arts and cultural events can positively impact the zoo's image and reflect the zoo's social responsibility (sustainability, tolerance, well-being, etc.)	There is a risk that activities can disrupt the operation of the zoo and the day-to-day routine of employees
The use of arts and cultural events in zoos can attract more audiences and improve the number of zoo visits per season	There is a risk that large masses of people can disrupt animals and their living conditions
Arts and cultural events can generate additional revenue for the zoo (the zoo will be visited more frequently as it comes directly to a specific event)	In the absence of adequate safety activities, there is a risk that visitors may enter the animal area and cause damage to animals and themselves.
Arts and cultural events can improve public awareness of nature and animals	If the event is not properly organised, there is a risk that visitors may be frustrated to leave the zoo and not produce positive advertising (including both local and foreign tourists).
Arts and cultural activities can promote cooperation with local cultural organisations and promote mutual partnership (both at local and international levels)	Arts and cultural events related to public education may not achieve their result: society may not acquire the necessary knowledge
Arts and cultural events can create new educational opportunities for children and young people as well as adults	Activities may not be suitable for children of different ages, and not a broad, comprehensive offer.
Artistic activities have a beneficial effect on visitors' health – reduce symptoms caused by stress and contribute favourably to the nervous system.	Performing arts in the zoo can exacerbate forms of health expression for those visiting with health problems such as asthma.
Arts and cultural events in English can attract foreign tourists	Arts and cultural events in English can reduce the number of local audience visitors
Animal badges, including arts activities, can improve human wellness and mental health	Proximity to animals may cause allergies and other types of unexpected processes.

Today, animal and human interaction and the effects of this interaction on human health, as well as the role of art in this interaction, can be viewed through the prism of animal therapy. Art activities in the zoo can be beneficial to the health of visitors and attract foreign tourists; these factors include benefits. In Latvia, art therapy (visual plastic art therapy) is one of the specialisations of art therapy, which uses art and creative process in a therapeutic context to improve and promote human mental, emotional and physical well-being. A study carried out in 2021 on pandemic time and on human physical and mental health and its relevance to the presence of animals has shown that the presence of animals has been significant and that animals have given people a sense of support and comfort (Shoesmith et al., 2021). The impact of animals on human mental health is also important. The resulting changes in animal exposure affect up to 95 per cent of non-verbal communication and contribute to the self-assurance of participants. Animal therapy has different forms and working methods. Treatment involves a variety of animals, such as dogs, cats, horses, small animals, or so-called pocket animals (sand mice, hamsters, rabbits), farm animals (poultry, cows, etc.), lamas, alpacas, and dolphins. Each of these animal species has its own characteristics and different conditions to be taken into account in order to allow them to be used in therapy. It is common practice in zoos that during tours, visitors have the opportunity to participate in tactile with animals suitable for this purpose, including reptiles. By combining arts and animal therapy elements, the zoo can become an environment where it can regain balance for both adults and children.

There is a lot of discussion in society about the well-being of animals in zoos. Some authors believe that animals in zoos should not only be provided with a safe and natural environment but also expect environmental enrichment programmes and animal psychological welfare activities from zoos so that the animal does not miss much and does not suffer apathy under zoo conditions. In this direction, you can also see the potential role of art, culture and activities for animals – activities aimed at creating entertainment tools for animals. This brings together creative and artistic activities and improvements in the psychological well-being of animals.

Despite the fact that the combination of events and projects, like the zoo term and theoretical justification, is clearly and extensively addressed in various scientific publications and books, the combination of these two terms has not been studied in the literature at present. There is no comprehensive analysis of the presence of art/culture in the zoo and its impact. It can be concluded that the subject of this research has not been widely studied, which confirms its practical value.

Methodology

The purpose of the research is to determine which types of art events can be usable for increasing visitor numbers in European zoos. An empirical study consisting of several phases was carried out to achieve the objective of the article.

Selection of zoos for monitoring

In selecting and analysing the experience of different worldwide zoos, the main basis for the choice of zoos was the participation in the European Zoo Associations – EAZA, which will ensure that the lower quality of zoos will be at a certain, in other words, measurable level. However, the higher limit has no ceilings, as the quality and capabilities of each zoo are determined by the financial possibilities. In order to become a member of the EAZA, zoos must meet certain requirements relating to both animal wellness and species conservation and science. In April 2022, EAZA had 307 members from different European countries.

According to these criteria, 50 zoos from Europe, which are members of EAZA, both capital and smaller, were selected for monitoring zoo sites and social networks. For example, the Warsaw Zoo is being analysed in Poland, as well as seven zoos located outside the capital - the Torun and Gdansk Zoo, for example. This approach is based on the fact that the funding allocated and available to zoos in and outside the capital is different, which also sets out the scope of the zoo and the possibilities for taking action. Analysis of zoos of varying size and focus makes it possible to draw conclusions on the reasons why the mechanisms for attracting zoo visitors may vary.

In the analysis of websites and social networks, the following zoos were selected to verify the fact if cultural and arts events are being implemented in named zoos. The obtained data was later compiled into a table composed by the authors (Table 3).

Table 3. Zoos selected for the analysis of activities (Source: compiled by the authors)

COUNTRY	TITLE
Finland	Ranua Wildlife Park; Ahtari Zoo Finland; Helsinki Zoo
Estonia	Tallinn ZOO
Lithuania	Kaunas Zoo
Poland	Gdański Ogród Zoologiczny; Torun Zoobotanical Garden; Miejski Ogród Zoologiczny (Zoo Plock); Miejski Ogród Zoologiczny (Warsaw Zoo); Orientarium ZOO; Łódź Zoo; Poznan Wrocław Zoo; Stefan Miler Zoological Garden
Germany	Zoo Berlin; Zoologischer Garten Dresden; Zoo Frankfurt; Wilhelma Zoologisch-botanischer Garten Stuttgart; Zoo Hoyerswerda
Ukraine	Київський зоологічний парк загальнодержавного значення

Luxembourg	Parc Merveilleux
France	Parc Zoologique Amiens; Parc du Reynou; Ménagerie du Jardin des Plantes; Parc zoologique de Paris; Zoo du Bassin d'Arcachon
Austria	Schönbrunn Zoo
Spain	Zoo Aquarium Madrid; Parc Zoologic de Barcelona
Portugal	Jardim Zoologico de Lisboa; Zoo Santo Inacio
Italy	Parco Zoo Falconara; Bioparco Zoom Torino
Slovakia	Zoo Bratislava
Hungary	Budapest Zoo
Macedonia	Skopje Zoo
United Kingdom	Paradise Wildlife Park; ZSL London Zoo; Chester ZOO
Ireland	Edinburgh Zoo; Dublin Zoo; City of Belfast Zoo
Sweden	Nordens Ark; Skansen Foundation Zoological Department; Kolmarden Zoo
Norway	Dyreparken
Czech Republic	OLOMOUC ZOO; Zlin Zoo
Serbia	Zoo Palic
Bulgaria	Sofia Zoo

As a result of the monitoring of zoos, the types of art activities were examined and identified in 50 zoos in Europe located in 19 countries.

Interviews with industry experts

The main objective of the sectoral expert interviews is to clarify the views of experts on the subject, as well as to clarify experience-based opinions and judgments on the subject. The authors conducted a semi-structured industry expert interview – there are no previous answers to the questions. They are called open-type questions or free-answer questions (Kristapsone, 2014).

In selecting industry experts for interviews, the authors set out the following conditions to confirm the status of the expert:

1. The expert is associated with the field of study: zoo professionals.
2. The level of competence of the expert, assessed on the basis of experience in the specific field, significant achievements, seniority, or scientific degree;
3. The expert shall hold or take a leading position in an organisation related to the field of study.

Table 4. List of industry experts (Source: compiled by the authors)

Nr.	Name, Surname	Position	Experience
1	Anete Bilzēna	RigaZOO board member	Continued experience in the position of a board member in different sectors. Since 2020, RigaZOO, a member of the board. Her responsibility lies in maintaining the animal collection, as well as marketing and science activities.
2	Dace Krēsliņa	RigaZOO Marketing project manager, artist	She is an artist and author of books and artworks. Sustainability enthusiast and direction manager RigaZOO. After education - lawyer

3	Līna Birzaka – Priekule	Exhibition curator and art researcher of the Latvian National Museum of Art	Created exhibitions at many Latvian museums and has been a guest lecturer at the Latvian Academy of Arts since 2019. Currently chairs the expert commission of the Purvitis Prize, is a member of the Latvian Ministry of Culture Visual Arts Council and a member of the Latvian Ministry of Culture expert commission.
4	Rebeka Šķerstiņa	RigaZOO Head of Education and Science	A researcher with a master's degree in biology. The provider of scientific activity at Riga Zoo.
5	Anita Gundega Kaņepāja	Artist	Author of many innovative art projects and ideas
6	Ilona Abileva	Artist	Author of the mural of the Riga Zoo lemurs house

Depending on the expert's speciality, the interviewees were scheduled to ask 12 questions, changing their number by adding or reducing them. The data generated by industry expert interviews was processed using a transcription method or a descriptive analysis of the data. Industry expert interviews were conducted both remotely - on the Google Meet platform (with L. Birzaku-Priekuli) and on-site (A. Bilzēna D. Krēsliņa, R. Šķerstiņa), both electronically (A. G. Kaņepāja, I. Abileva), between 01.03.2023 and 12.05.2023.

Results

Monitoring of art and culture events in European zoos

The research carried out the monitoring of 50 zoo homepages and social networks with a view to identifying those types of events (arts and cultural), which also offer the possibility of obtaining additional impressions and experience. This monitoring emphasised the use of cultural and artistic activities' accessibility in zoos of varying sizes and attractions. When analysing the profiles of zoo homepages and social networks, it can be concluded that the most accurate and up-to-date information on cultural and artistic events, and in general on the of the zoos, can be found on social platform sites such as Facebook and Instagram. Zoo websites most frequently contained general information on prices and touring opportunities, as well as species conservation and research-related articles. It is a positive fact that the vast majority of zoos are willing to reach their audience as soon as possible since almost all websites provide convenient references to social networking pages.

Among the zoos surveyed, the largest number were those zoos that had no indication of cultural/art events in publicly available information. Accordingly, the main focus is on ensuring the essential tasks of the zoo: the conservation of species and the presentation of animal life events.

Assessing the nature of these zoos, where cultural/arts events are practically not being implemented: they are mainly in line with the characteristics of the capital zoos, such as the Berlin Zoo, the Lisbon Zoo, the Warsaw Zoo, and zoos such as Schönbrunn Zoo, which is the oldest contemporary zoo. This leads to the preliminary conclusion that zoos with strong, high-quality basic animal exposure do not seek engagement mechanisms, and consequently, the supply of arts/culture is not extensive or not available at all.

Although zoos which do not offer cultural activities are in the majority, at least from zoos surveyed by the authors, a large part of zoos carry out outside animal activity – entertainment events, exhibitions, and exposure to light objects.

Entertainment events

Entertainment events include a variety of events that can be musical or theatrical. The first part explained the elements of entertainment and arts events, namely events that include concerts, shows, theatre, and installations. The results of the monitoring show that both entertaining festivals of character,

which include country-specific elements, and modern festivals from the United States, such as Halloween and Valentine's Day, are being carried out.

Entertainment activities in the zoo include a wide range of events that can be classified into the following sets:

- 1) child events - concerts, arts activities, orientation games, drawing and creative workshops;
- 2) chamber music concerts - small-scale silent musical performances;
- 3) celebrating today's special festival – Halloween events – dressing up, Monster Trail, etc.
- 4) non-traditional events – silent disco.

The authors have compiled those zoos whose programme is dominated by entertainment events.

Table 5. Zoos implementing entertainment activities (Source: compiled by the authors)

Country	ZOO	Type of activities
Poland	Miejski Ogród Zoologiczny (Zoo Plock)	Film premieres, concerts, contests
Luxembourg	Parc Merveilleux	Entertainment, fun activities for children
France	Parc Zoologique Amiens	Taking good time with food and drinks
Spain	Parc Zoologic de Barcelona	Breakout exhibition, fun activities for children
Italy	Bioparco Zoom Torino	Celebrating the festival with the elements of the show - Fireshow.
Slovakia	Zoo Bratislava	Children's events, concerts
Macedonia	Skopje Zoo	Children's events, concerts
Ireland	City of Belfast Zoo	Fun activities for children, facial painting
Norway	Dyreparken	Fun for children, Fireshow
Sweden	Skansen Foundation Zoological Department	Musical activities, playgrounds
Sweden	Kolmarden Zoo	Fun activities for children
Latvia	Riga ZOO	Fun activities for children

In this table, only one of the zoos – Miejski Ogród Zoologiczny – from the seven Polish zoos whose events were assessed is one that is based on entertainment activities. The data also show that only two zoos focused on entertainment activities are located in the capital – Skopje Zoo and Bratislava Zoo. Although Skansen's open-air park is in the centre of Stockholm, this zoo is not included in comparison because it is not a zoo within the meaning of the modern zoo, but it is more like an open-air museum with elements of the zoo.

When compiling the information about the experience of other zoos, it can be concluded that the nature of entertainment is chosen by those zoos that do not have extensive animal collections, mainly outside the capital; the entertainment event is a way to raise additional funding, mainly through donations. International entertainment events were not observed as a result of monitoring.

Exhibition

The results of the monitoring of home pages and social networks show that exhibitions are the most frequently used form, namely that zoos readily open their spaces to exhibitions, including creating exhibitions of larger or smaller sizes. The exhibitions carried out in zoos are very diverse, including professional artist exhibitions and children's work exhibitions, including visual art, multimedia solutions, and environmental objects. Graduation is very different, and one zoo may include one or more types of exhibitions in the annual cut.

The results of the monitoring showed that there are zoos where exhibitions are regularly carried out, both with internal resources and with the involvement of partners, organisations, and artists.

Table 6. Zoos implementing exhibitions (Source: compiled by the authors)

COUNTRY	ZOO	TYPE
Estonia	Tallinn ZOO	Exhibitions of professional artists, photographers, and children
Poland	Gdański Ogród Zoologiczny	Children's works, professional photographers' exhibitions, environmental exhibitions
Poland	Torun Zoobotanical Garden	Children's works, professional artist exhibitions
Poland	Orientalism ZOO Łódź	Professional photographic artists, international exhibitions
France	Ménagerie du Jardin des Plantes	Multimedia exhibitions of professional artists and children's works. There is a gallery in the zoo.
France	Parc zoologique de Paris	Children's works exhibition, multimedia experience
Spain	Zoo Aquarium Madrid	Environmental, photo exhibition
Latvia	RIGA ZOO	Environmental, photo exhibition

Although 50 zoos were monitored and only 7 of them were identified by the exhibition, this is a significant number, as exhibitions in these seven zoos are an important part of outside animal-related activities.

Most often, exhibitions are related to the theme of the zoo in the direct or transmitted sense. The specifics of exhibitions can best be illustrated by examples. The monitoring of zoos included 7 Polish zoos, of which three zoo exhibitions are highly distributed types of arts/cultural activities, showing that art is an important part of the zoo's work that complements the zoo's offer.

The analysis of zoos shows that the zoos themselves organise exhibitions. This is done by attracting external partners – organisations, authors, artists or by extending the responsibilities of existing employees, allowing some talent to be expressed. This means that the idea of an exhibition is created as a result of an internal exchange of thoughts with specific tasks and issues to which public attention is desirable. A good example is the Wrocław Zoo in Poland, where zoo workers create artworks that are sold later by organising an auction. The funds obtained shall be used for the improvement or development of the zoo. For example, the guardian of the rhinoceros – the animal community has produced an egg painting with the inscription - a critically endangered black rhino with the inscription “I'm not fictional yet”. During the auction, the eggs were displayed for inspection. A promise for eggs could be made on the Facebook page of Wrocław Zoo's social network. This art project also includes a number of aspects: it promotes the well-being of employees, as they are allowed to divulge their talents. Studying deeper into the performance of this zoo may conclude that artwork activities are not the central focus of this zoo. However, it shows that even the most conventionally driven zoo has an opportunity to integrate an art project into its activities.

In the analysis of exhibitions, the authors conclude that the exhibition, as a type of arts/cultural event, is very popular, and more or less zoos include such a type of art in their activities, which is explained by the fact that arts and educational function are joined. It is an opportunity to develop and strengthen international cooperation between zoos, both at a professional level and by educating the public of each zoo on global environmental issues. The dimension that can be added to organising exhibitions and ensuring international character is the creation of an exhibition of works by foreign natural photographers. This would allow zoo visitors to get acquainted with the diversity of the world's environment, interesting places, and natural events, in addition to meeting with a photographer to learn more about photographing and experience stories from travel.

Light object

Light, as a means of artistic expression, has seen its revival in recent years, explained by the development of digitisation and the growing public interest and the need to live gently alongside nature. Fireworks are replaced by lights and laser-light shows. This development in the context of fireworks is also largely linked to the well-being of birds, which makes it possible to conclude that light can also be integrated into the zoo culture programme.

Lighting objects is a relatively routine practice in zoos, especially in the United States. When analysing the integration of light objects into the functioning of zoos, the authors conclude that the technical and visual quality of these places may vary greatly.

Among supervised zoos, lights as a very significant part of the zoo could only be identified for three zoos, while other zoos showed hallmarks for this type of art expression.

Table 7. Zoos with a wide use of light objects (Source: compiled by the authors)

COUNTRY	ZOO	TYPE
Finland	Helsinki Zoo	Big-size lighting object trails, adventure
Portugal	Zoo Santo Inacio	Big-size lighting object trails, adventure
Ireland	Dublin Zoo	Big-size lighting object trails, adventure

The zoos listed in the table use lighting objects very widely, creating a multi-stage adventure for a visitor, including light objects of different sizes, enhancing them with a hushed musical accompaniment.

Extensive use of light objects to create the atmosphere has been used in the Portuguese Santo Inacio Zoo. Lighting objects are located in a vast area, creating a new experience of feelings. Created a magical feeling in the zoo under the name "Wild Lights." Such a light installation makes it possible to enhance the experience acquired at the zoo by making the experience of visitors in the zoo richer and making sensations such as hearing and vision more responsive. The experience of zoos shows that other types of events also use light elements.

In Latvia, too, the dark weather of winter has become a tradition in the Riga Zoo "Winter Nights", when it is possible to look at animals in the dark, creating a light and magical mood in addition to this walk. The Riga Zoo uses light accents throughout the dark season to make the exposure more interesting and crowded. In 2023, researchers from the Riga Zoo found that owls were able to shine under the influence of ultraviolet light. The authors see the possibility that for such light installations, adding, for example, a reading of poetry or fairy tales in an audio recording, a visitor can get new feelings and experiences.

The use of light effects in the zoo was successfully used by the zoo in France, Parc zoologique de Paris, where a silent disco took place where music was played in earphones. In addition to the light effects, the mood of disco was heightened. This kind of disco has a number of benefits; firstly, the music noise generated in no way affects animals; secondly, the zoo has an opportunity to attract a whole new audience.

When pooling the use of light objects/light installations in zoos, it can be concluded that light is a technically and practically convenient type of art event in the zoo, can be deployed without disturbing the well-being of animals, and it is possible to create additional experiences for zoo visitors. What determines the limited use of these objects is the high cost of creating them, in terms of technical support, and in the context of the recent energy crisis, the high electricity prices. Exhibitions of light objects have the potential to gain an international character, as exhibitions of light objects have a travelling nature and can be marketed in different zoos. However, the high cost makes it possible to conclude that larger-sized zoos with adequate financial collateral will choose such a type of art.

ENVIRONMENTAL OBJECTS/SCULPTURES

Sculptures, as well as environmental objects, are much like art objects. Environmental objects and sculptures carry a specific message, making it seem that there is also a means of creating a particular mood in a particular environment. Environmental objects can both lift - up the place message and create confusion and disharmonise the zoo's environment. The staging of such objects is a common practice in zoos, which is also demonstrated by monitoring data.

From the point of view of risks and safety, such an expression of art is very safe, relatively easy to implement and does not create additional stress for animals in the zoo. The high cost of sculptures hampers extensive use.

Table 8. Zoos with extensive use of environmental sites (Source: compiled by the authors)

COUNTRY	ZOO	TYPE
Spain	Barcelona ZOO	Sculptures at the zoo
United Kingdom	London ZOO	Historical sculptures
Ireland	Dublin ZOO	Environmental objects as part of animal exposure
Latvia	Riga ZOO	Sculptures, Environmental Objects Exhibition
Estonia	Tallinn ZOO	Sculptures at the zoo

An example of the staging of environmental objects at the zoo is the exhibition “What's Here?”, which is designed as an exhibition - installation performed this year at the Riga Zoo. The author of the idea is artist Arthur Analts, whose name has recently become known from the spectacular environmental object "Our Sun" at the entrance door of the National Museum of Art and the closing ceremony of the stage solution for the Music Annual Award. Exhibition – Installation consists of 19 boxes, three of which are in Tropical House, the other in the main passageway of the Riga Zoo. Crates are formed in the real size of animals, with the aim of allowing humans to feel the power of animals. The artist himself says the idea of the exhibition is about the function of the zoo – the conservation of the species. A. Analts stressed in interviews that the artist needs to talk about important topics, and in his view, the ecosystem and its fragility are important subjects. Each box is accompanied by a QR code that contains information about the species, its protection, and a map for finding this animal at the Riga Zoo.

A well-considered sculptural solution has a number of very vivid evidence in European zoos, which includes both a vivid message and visual enjoyment.

A judicious solution to the sculptures can be found at the London Zoo. The zoo owners point out that such art is not found anywhere else in London but at the London Zoo. Sculptures placed throughout the area are like an accolade to the distinguished researchers, scientists, and legendary animals.

A gorilla sculpture occurs near the entrance to the London Zoo. The gorilla, according to the zoo itself, has been their most famous animal. The sculpture is very impressive, and the rendition of the gorilla is in greater size than the animal in reality. The sculpture is the way the zoo shows respect and gratitude to its animal, providing it to stay in public memory, which creates additional emotional value.

If the London Zoo is mainly composed of animal rendering sculptures, the Barcelona Zoo also contains sculptures in areas not directly related to the zoo. A total of 10 sculptures are viewed at the Barcelona Zoo, one of which depicts children and focuses on the subject of childhood. It's an exception, however, because it's not typical of a zoo in general.

Sculptures can also be viewed at Tallinn Zoo. As one of the newest sculptures, Triin Tüürpuu, a master-degree student of the Tallinn Academy of Arts, was unveiled in 2022, together with the "Invisible" sculpture designed by students and trainers dedicated to dying species. The sculpture was made in the form of a stylised mammoth. The sculpture reaches a height of two and a half metres and is shaped like a casting in concrete. This project is a good model for developing interdisciplinary cooperation. The Tallinn Zoo also features other historical sculptures depicting animals. The name "ZOO" was created in the form of letters at the zoo entrance. The inscription consists of three separate objects depicting birds: residual value and characteristics of zoos.

The Riga Zoo also contains a sculpture dedicated to a special zoo occupant. In the middle of the Riga zoo, alongside the historic "House of Pigeons", a prominent wild boar sculpture made by the sculptor Gaida Grundberg can be seen. It was created in honour of the first love of the Riga zoo - the wild boar Tina. Trina was lifted to Latvia in a distant 1912 from Turkestan in Central Asia because, at that time, wild boar was not as common in our region as it is today.

When compiling the use of environmental objects and sculptures in zoos, the authors concludes that this type of art is very popular and often usable.

The following conclusions can be drawn from media monitoring: The most common arts/cultural activities in zoos in the world (Table 9) are:

Table 9. The most common types of arts/cultural activities (Source: compiled by the authors)

TYPE	ACTIVITIES
ENTERTAINMENT EVENTS	<p>Concerts</p> <p>Shows for children</p> <p>Workshops – painting, drawing, crafting</p> <p>Creative workshops</p> <p>Celebrating events of the modern festival – Halloween celebrations, Valentine's Day</p>
EXHIBITIONS	<p>Created by attracting external partners – organisations, artists, designers</p> <p>Built from internal resources involving science and marketing people</p>
LIGHT OBJECT	<p>Light festival as project</p> <p>Using light as an accent</p>
ENVIRONMENTAL OBJECTS/SCULPTURES	<p>Short-term environmental installations/exhibitions</p> <p>Sculptures</p>

In all cases, with the exception of entertainment events, the events always have some added value or commemorate important topics for the zoo, encouraging people to think about their actions and choices every day and the educational function of learning something new about living in nature.

Analysis of expert interviews

Additional interviews with industry experts were carried out to complement the data generated by the monitoring of the zoos.

Three individual field experts – zoo professionals (2), art-related professionals (3), and marketing experts (1)- may be distributed within the scope of this work.

The purpose of these interviews is to find out whether there are any crossing points in these radically different areas and how experts see the use of art events to attract visitors to zoos. There were questions that were the same for all the experts interviewed and are easily comparable, but there are questions that differ because of each speciality.

To clarify the attitudes and feelings of industry experts on what today's zoo is, they were asked about the role and place of modern zoos in city life and its reversal in recent years. All experts, as the main task of the modern zoo, point out the educational function, including explaining. As the second most important task, all participants mentioned ensuring the conservation function of the species. Industry experts agreed that more is expected from zoos today than in past; curator Birzaka–Priekule specifically stressed that the zoo could no longer be just a place to look at animals; the added value directly generated must be in the foreground, and entertainment should only be in the aftermath. In an interview, artist A. G. Kaņepāja says, "Going to the zoo just as an entertainment place, in my opinion, is not playing the role of the modern zoo", adding to the idea that, in her view, a modern zoo role combines education, research and educational entertainment. A. Bilzēna says its biggest changes are a shift of focus – from the zoo as an exhibition to a place that makes, changes the public's views on topics that are fundamental to it altogether. R. Šķērstiņa underscores the importance of the zoo garden as a part of the city's identity, saying: "I think zoos are a significant part of the identity of cities. Starting from the name - here we have the Riga Zoo, and this is not a unique case. I don't want to mention how much interest is highlighted by localisation, but I would say more than half. R. Šķērstiņa conversation also refers to the term “real experience”, pointing out that real experience is being highly valued today, building on changes in the educational system – skills-based education, learning through experience, field learning essential skills for life and information. Many experts have pointed out that welfare aspects are crucial, and in addition to fishing, thinking is broad – it is interesting and important to show a tiger, but it needs to be assessed strongly or given the appropriate conditions in the zoo. R. Šķērstiņa stresses that, in the eyes of visitors, animal welfare has also played a key role in recent years, as visitors show interest, worry if they see something incomprehensible in the zoo area and what can be translated into bad conditions for animals. R. Šķērstiņa also touches on the link between the zoo and the tourism industry, saying that, "People like convenience and look for tourist destinations that look like places where you can see everything – culture, history, modern achievements, enjoying amenities, grilling, relaxing and eating (e.g., seeing animals) in a compact way!". This quote highlights the peculiarities of an era – a man wants to be comfortable because the rhythm of life has changed; life is rushing to happen at a very fast pace.

When asked if, in the context of the extension of the zoo's role, they see a place for art and culture, too, all experts point out that art/culture is consistent with zoo roles. L. Birzaka-Priekule notes that performative activities and objects can also become a popular type of art in zoos. Experts who represent the art direction mention that the Riga Zoo has many of the qualities that help to create an environment suitable and created for art activities, noting that the Riga Zoo has a special architecture, a place in the city that enhances the potential of this place in a way equivalent to the cultural place. R. Šķērstiņa underlines that the zoo is fundamentally the bearer of the message, arts/culture is also the bearer of the message, and if art is expertly integrated into the work of the zoo, it can be valuable and timely. This idea is accompanied by A. Bilzena, saying that art has at all times been a tool to make a person think and analyse, and often, in this more informal way of learning, a person is more open to receiving the information. D. Krēsliņa believes that art can be a complement to the zoo's offer, but it must be highly thought-out and weighted whether the arts activity in question is justified.

On the issue of acquisition of art and cultural integration in the context of the business and in the context of the zoo strategy, experts acknowledge that a high quality and interesting offer of zoo art/culture can increase the number of visitors, but it comes in complex ways. A. Bilzēna submits that certain arts/events with high-quality arts content related to the topics of the zoo bring an additional visitor to the zoo, which complements the zoo's budget. The budget is planned and invested in the future development of the zoo. There's nothing wrong about it.

Experts were also asked about opportunities to entice foreign tourists by supplementing the zoo's offer, for example, with arts activities. D. Krēsliņa believes that the Riga Zoo's progress has been stated in Masterplan 2035, which talks a lot about development and concrete values, and these values can be implemented and published on a variety of roads, including through art, which means that only art or culture is likely to be not the main attraction, but the overall offer and the message received. This question can be viewed through the city branding term mentioned in the R. Šķērstiņa interview. This is an important tourism facility in business terms. The responsibility of the zoo is the impact it will have on people and tourists, and the feelings after leaving the zoo, and the importance of arts/culture can be seen in this experience.

As regards the added value of arts and cultural developments in relation to animals and to potential disruptive factors, it was noted that such integration should be balanced. R. Šķērstiņa mentioned the “Searching for Nemo” film, which has a strong public interest in the particular type of fish, expanding the illegal trading of clownfish. On the other hand, the “Rio” film touched on a crucial theme of a particularly dying parrot species. These examples show how activity and messages can have different consequences. Experts point out that if there are any activities related to snakes or reptiles to whom society has a distanced attitude, then art can be a means of changing this attitude and thereby reducing the tendency of people to kill snakes. D. Krēsliņa notes that all ethical considerations must be considered before involving animals or any other living creature in arts activities, as R. Šķērstiņa mentioned in the interview - the public is already looking at different issues critically.

In concluding the interviews, the question was asked about the arts activities that experts could imagine in zoo gardens if they had resources. The curator of art, Mrs Birzaka, begins by saying that everything is possible – performances, exhibitions, environmental objects, adding that anything, if organised in context and respecting the environment and living around. The views of D. Krēsliņa are similar, highlighting the broad possibilities, including exhibitions, workshops, exhibitions, and promotions. R. Šķērstiņa notes that she believes there is no category that wouldn't be impossible. Our own activities must aim to support nature; our message must not differ from our actions. A.G. Kaņepāja notes that there are many opportunities, but the most suitable, in her opinion, is exhibition and mural (including theatre and performance).

To summarise what all experts in the industry say - to talk through art about issues such as sustainability, conservation of species, and protection of animals.

Modelling of potential event types for attracting visitors to the zoo

Referring to the study data above, the authors propose a following framework with activities that may be included in the operation of zoos as a whole. The proposed breakdown summarises the types of arts and cultural activities that are successfully implemented in the various European zoos and, in the expert assessment of the sector, are most successful and do not conflict with the welfare of animals. The framework is designed to create a base for zoo professionals to use when creating an annual plan of activities, making a balanced activity plan for a year, including all cultural/arts activities that the public wants to see.



Fig. 2. Types of activities to be implemented in zoos (Source: compiled by the authors)

According to the data obtained, the authors propose to divide the activities to be implemented into three groups, which include different arts and cultural activities under each.

Entertaining events

Entertaining activities in the zoo are implemented in a variety of forms and artistic quality. Most entertaining events are being implemented: smaller zoos where the available financial resources are insufficient for large and high-quality animal exposures; zoos with changes (repair, change of exposure, etc.) and a large collection of animals cannot be offered for inspection, as well as zoos located outside the capitals (and the number of tourists is lower compared with the capital's zoos).

The most commonly used shapes are concerts, theatre shows, and light festivals.

Table 10. Entertaining events opportunities and risks (Source: compiled by the authors)

	OPTIONS	RISKS
Theatrical performances	To say in a light, visible language about nature and ecology topics; The opportunity to excite children and parents who leave the zoo in an elated and positive mood;	There is a possibility that the functioning of the zoo may be disrupted; Risk elements: volume, crowding of people; Inappropriate weather when the show is organised in the outdoor
Light festivals	To create a new and unprecedented, magical experience for the visitor, Enhance zoo exposures by correctly incorporating light objects into the environment; Developing international cooperation with international festivals	Improperly applied light elements can create stress on animals; The size of the light objects may not be suitable for the area of the zoo in question; May prevent attention from exposure to zoo animals; Inaccurate and selected lighting objects for the zoo; Risk elements: bright lights, crowding of people.
Concerts	Create a fun and free atmosphere in the zoo; Concerts may be used as a platform for collecting donations for an important purpose for a zoo;	A concert location incorrectly selected in the zoo may be a nuisance for animals; Risk elements: loud music, crowding of people
Anniversary festivals: Easter, Christmas, Ligo	Drawing attention to the animal, the nature theme in each of the festivals; To develop a new habit, to travel to the zoo during the festival, with the opportunity to enjoy traditional activities and to look at animals in addition; Bring visitors to the zoo more often than once a year.	Entertainment activities may be prevented from being relevant; There is a possibility that the functioning of the zoo may be disrupted; Risk elements: crowding of people; Inappropriate weather, if the exhibition is organised outdoors, requires a careful selection of materials.

All types of events of an entertaining nature can be seen as creating a positive experience for a zoo visitor. These kinds of events rarely bring added value unless the basic task is to educate through highly entertaining events. In monitoring activities carried out by zoos, it can be concluded that entertaining activities are mainly used in thematic events organised by the zoo itself (e.g., the Day of Protection of the Rights of the Child, 1 September, etc.).

As an example of a successful combination of nature with entertainment, an egg exhibition organised at the Riga Zoo during Easter – an educational exhibition on such a variety of eggs, the fact that not only birds lay eggs and other useful and interesting information, but also artistic added value – the entrance door of the exhibition was adorned by a special installation – a giant egg, where the idea was created by event and talent manager Dace Salnaja and created by artist Margarita Germann, but technically performed by Riga Zoo carpenters. When organising events at a specific celebration, the event must be linked to the theme of the festival and must be linked to the zoo's mission of educating the public on natural issues.

Education events

Educational activities in zoos are one of the traditionally most widely applied arts and culture activities.

Table 11. Opportunities and risks for educational activities (Source: compiled by the authors)

	OPTIONS	RISKS
Exhibition	<p>To talk about social topics through art;</p> <p>To make people think about their habits;</p> <p>Can be implemented with both large financial investments and small financial investments;</p> <p>Extensive possibilities for inviting artists/designers;</p> <p>Can be adapted to a specific zoo place.</p>	<p>There is a possibility that the functioning of the zoo may be disrupted;</p> <p>Risk elements: crowding of people;</p> <p>Inappropriate weather, if the exhibition is organised outdoors, requires careful selection of materials.</p>
Masterclasses	<p>Developing masterclasses of different types and activities;</p> <p>To talk about social topics through art;</p> <p>Can be implemented with both large financial investments and small financial investments;</p> <p>Can be adapted to a specific zoo place.</p>	<p>May not be attractive enough to attract a sufficient number of leads;</p> <p>Where the master classes are provided in the zoo area, inappropriate weather conditions may be disturbed;</p> <p>Risk elements: crowding of people;</p>
Performances	<p>An atypical and interesting art form for the zoo (innovation);</p> <p>To talk about social topics through art;</p> <p>Can be adapted to a specific zoo place.</p>	<p>An incorrectly selected performance site in the zoo may be disruptive to animals;</p> <p>May be confusing because the performance in the zoo is not a normal practice;</p> <p>Risk elements: loud music, crowding people</p>

The experts were unanimous that arts and cultural activities should be directly linked to educational function since in that case it makes sense to carry out arts/cultural events directly in the zoo, in a place where the basic functions and tasks are different. Specifically, informing the public about nature's topics is like an intersection between art and the zoo.

International art projects

This is a dimension where everyday zoos do not come in so often. As demonstrated by the zoo monitoring data, only the rare zoo implements projects of this magnitude.

Table 12. Opportunities and risks of international art projects (Source: compiled by the authors)

	OPTIONS	RISKS
International art projects: exhibitions, installations	<p>Developing a broad network of cooperation with other national zoos, promoting both cultural export and knowledge sharing;</p> <p>Extending the zoo's art/culture supply;</p> <p>To reach a new audience</p>	<p>The art project may not be understood in different countries due to both mentality and language barriers</p> <p>An art project can be costly and cause damage in the event of failure</p>

Based on a gathering of activities in the zoo, exhibitions are a very good form of cooperation. An example of the experience in the Polish Zoo, where three national zoos (Poland, the Czech Republic and Slovakia) produced one exhibition with a strong message on the daily choices of society, shows that such cooperation is possible, although monitoring data shows that it is not widely used.

Although the study identified several types of arts and cultural activities, the exhibition was the first choice in all the groups covered by the research.

Results

The research was designed to gather the best examples of European zoos in order to identify the best and most appropriate types of activities that could be taken as a marketing instrument for attracting new customers and establishing a division of activities. In order to achieve the objective, the analysis of literature on types of events, types of zoos and cultural tourism led to the interviews of industry experts from the zoo and the art environment, as well as a summary of possible events on the basis of the information gathered.

It was concluded that different types of culture and art could be implemented in zoos, collected by the author in thematic blocks – entertaining, educational, and international events. These blocks of events were developed on the basis of an analysis of the experience of 50 European zoos. Such a compilation cannot be found in the literature of the past, but teams of zoos must create a balanced supply of activities and cover all visitors' interests.

The following conclusions were drawn:

1. From a literature analysis, it is concluded that arts and cultural events can promote and help improve the image of an organisation and can be used as a marketing tool.
2. Interviews from industry experts have concluded that arts events can be integrated into zoos but should be linked to issues and topics related to zoos.
3. From an analysis of literature and an analysis of good practices, it has been concluded that the Zoological Gardens mostly implement educational, entertaining, and international arts and cultural events. It is necessary to plan arts activities in a balanced and diverse manner, including educational, entertaining, and international activities for different groups.
4. From the interviews, art exhibitions are more suitable for zoos. Exhibitions not only have the opportunity to educate visitors, but they can also make it easier to build international cooperation.
5. While all experts acknowledge the place of arts in zoo activities, it is underlined that they must be linked to topics relevant to the zoo garden (exhibitions on conservation, nature vulnerability, etc.) and focus on animal well-being rather than visitor entertainment.

As this study was limited to accredited European zoos of national importance, further researchers might be interested in comparing the range of cultural events offered in accredited and non-accredited zoos, revealing whether non-accredited zoos use the same ‘good practices’ of zoo management that place animal welfare and interests at the centre of activities.

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