CREMEL
CREative MEdia Lab

Trainers' Guide

CREative Media Lab Trainers' Guide

Index

INTRODUCTION

Introduction

1.1 The CREMEL World. CREative MEdia Lab aims and goals

CreMeL – Creative Media Lab is a free e-learning program open to professionals and operators working in the field of the Cultural and Creative Industries (CCIs) about the use of new media, digital communication and publishing.

The CREMEL project combines the development of new digital tools with training materials as open-source to help the highest number of CCI operators and professionals in remote and rural areas, developing digital competences to adapt to the new digital transformation.

Since the beginning of 2021, CREMEL was applied by:

Creating a pool of skills (both knowledge and tools) in the field of new media, training CCIs operators (public, private and non-governmental business support organisations) working in rural and remote areas;

Focusing the attention on the following "knowledge pillars" for the improvement of digital and technological skills: Digital Publishing; Communication, Marketing and Content Planning;

New Media, Social Networks and New Technologies; Creative skills: Branding, Visual Design, Audio-Visual; E-learning;

Encouraging a bottom-up cultural development strategy for the digital competence circulation and for interactive training activities in the European context;

Creating creative capital and knowledge, able to attract resources and to increase the value of cultural and creative enterprises and their initiatives through innovative and multimedia tools.

1.2 Strategic partnership and European backgrounds

The partnership consists of six different partners from five EU countries:

Creative Ideas – Latvia _ (https://www.creativeideas.lv/en/), coordinating partner, a non-governmental organisation that provides informal education, training opportunities and mentoring to various target groups: adults, youth, seniors, migrants, children. Responsible for the coordination and general management of the CREMEL project and of the training programme. Creative Ideas implemented the CREMEL Training path for Latvian users.

Krill Studio – Italy _ (https://krillstudio.it/), a network of communication professionals, which provides content marketing, design, technology and digital strategy services. Responsible for the design and implementation of the CREMEL e-learning platform, and development of the digital training contents. Krill studio worked for the CREMEL training path for Italian users.

Tree Agency – Estonia _ (https://treeagency.eu/), a digital agency that sets in place communication strategies to support and develop projects of social utility. TREE designs and produces visual identities, multimedia content, TV commercials, and social media campaigns to improve communication to the outside world and help projects to bloom. Responsible for the elaboration of this CCIs Trainers' Guide, collection of the Case studies of the CREMEL project (Section 3 of the Guide), as well as to support the partners providing them with multimedia contents, such as infographics and videos.

Kielce Technology Park – Poland _ (https://www.technopark.kielce.pl/eng/home), a Technological Incubator Complex with a logistic incubator, a Technological Centre, a 3D Printing Centre, a CNC Centre, an Experimental Energy Garden and the Energy Science Centre with a cinema where films, exhibitions, meetings, lectures and conferences are hosted. KTP developed learning contents for the CREMEL training programme for Polish users.

Pins – Croatia _ (https://www.pins-skrad.hr/english.php), a local development agency that collects, processes and supports the realisation of entrepreneurial ideas and programmes, developing projects with Croatian SMEs. Pins developed learning contents for the CREMEL training programme for Croatian CCIs operators.

Distretto Puglia Creativa – Italy (https://www.pugliacreativa.it/), a Cluster Association that represents more than 130 Apulian cultural and creative enterprises in fields of culture and creativity, that fosters innovation and internationalisation of cultural operators, disseminates good practices and opportunities and plays a role in the interaction between the political level and CCIs. Puglia Creativa supported the Cremel partners for the elaboration of the users' engagement strategies and contributed to the elaboration of learning contents for the CREMEL Italian users.

The international partnership capitalises and builds on each other's knowledge and expertise, as well as experience from best practices in various national contexts, for the future circulation and transfer of know-how. In fact, the CREMEL platform ensures synergies at local, national and European level and creates an informal network of partners, trainers and CCIs professionals who can constantly keep in touch, growing the CREMEL virtual community.

1.3 New media, digital communication and publishing

The Training Programme, the e-learning Platform and this Guide become the main tools to design communication and media plans, to put them easily into action and to develop a more attractive cultural offer for customers and users. CCIs operators and professionals can freely use them for a better communication of their brand, project or initiative.

E-learning contents, provided in five different languages (Croatian, English, Italian, Latvian, Polish) on the CREMEL website, are focused on the following five fields of competences, or the so-called "knowledge pillars":

> Digital Publishing
> Communication, Marketing and Content Planning
> New Media, Social Networks and New Technologies
> Creative skills: Branding, Visual Design, Audio-Visual
> E-learning

1.4 Cultural and Creative Industries Sector in Europe.

Cultural and Creative Industries have a strategic role in European Countries in terms of their economic footprint and employment, because they encourage innovation across the economy and give their contribution for a positive social impact.

However, all the sector and mainly the venue-based activities (i.e.museums, performing arts, live music, festivals, cinema, etc.) were the most hit by social distancing measures due to the Covid-19 pandemic (OECD, 2020), because of the lack of digital tools. In fact, European Cultural and Creative Industries were among the hardest affected by the pandemic crisis, with jobs at risk ranging from 0.8 to 5.5% of employment across OECD regions.

The specific target involved in Latvia, Italy, Croatia and Poland highlighted common needs, which is to train professionals and operators, cutting down the digital gap in the CCIs field and overcoming the limits due to the digital transformation.

All the training materials, including this CCIs Trainers' Guide, are addressed to people who manage or communicate for theatres, art galleries, publishing houses, music labels, libraries, children playrooms, cinemas, live music clubs, museums, library and museum centres, leisure centres, cultural centres, and every activity dealing with Cultural and Creative Sector.

CREMEL TRAINING PLATFORM

CREMEL Training Platform

1. A Digital International Academy for CCIs operators and professionals

The CREMEL Academy is designed step by step together by partners, thanks to an Academy Design Team, that defines specific target groups and contents according to common knowledge pillars related to Cultural and Creative Sectors (CCSs).

'Cultural and Creative sectors' means all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audio-visual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts.

Working on specific target groups connected to different national backgrounds, the Design Team identified common training needs. In particular, the targeted audience gave direction on the development of training contents, free available on the CREMEL platform.

The main targeted groups:

- Cultural institutions such as museums, libraries and archives;
- Cultural organisations (associations, NGOs, public or private creative industries, etc…);
- Communication students and CCIs operators;
- Educational and training institutions (schools, educators, teachers, etc…);
- Curious and passionate users about the treated topics

Specifically:

Cultural Institutions include people representing institutions of all sizes and individuals with varying levels of knowledge regarding digital transformation. The decision to choose this target group was based on the recognition that there is currently a lack of information and resources available in the involved countries (Latvia, Croatia, Poland and Italy) specifically addressing digital transformation within the cultural institution sector.

Cultural institutions have great potential, they have very interesting offers from exhibitions to spectacles, and however, due to a lack of marketing knowledge they are unable to properly publicize their proposals, resulting in a small audience. In addition, these institutions do not have adequate resources to achieve their marketing goals. Therefore, Project CREMEL is an ideal proposal for Cultural Institutions. They can participate in free training courses and acquire relevant knowledge on what marketing strategy they should adopt.

The field of work in museums, libraries and educational institutions has its own unique characteristics and requirements, which reflect the specific training needs of these professionals. Employees in these areas need practical examples and as simple as possible lessons through which they can understand how digital transformation can be effectively implemented in their institutions and how they can use the acquired knowledge in their daily work and pass it on.

Most people from cultural organisations and institutions were primarily interested in the live training sessions. The training contained a large number of examples, which allowed the participants to show the work with digitization in a simple way, filled the gaps in knowledge and helped them in their daily work in their professions. Therefore, several meetings were held in this form. First of all, participants wanted to learn how to promote their institution on social media and on their own internet website. They were very interested in the topic of electronic e-books, how to create them and what value would give to the organisation. Participants' needs also included completing exercises, as they believe that practical activities are the most important.

On the other side, communication students and operators in CCIs represent a strategic group that brings together both those who are already professionals and need permanent training, and those who, as students and enthusiasts, want to discover the world of digital communication.

For both target groups, the training needs are oriented to have direct contact with teachers who are communication professionals, who work every day in these areas and are able to create contact with the real world of these professions.

In the end, many employees in the educational system have shown interest in Cremel training, also because they are involved on the front line to introduce culture to children and youth. Many of them are also involved in the cultural life of their communities. Therefore, education and culture are strictly connected and therefore it is very important to train educators and schoolteachers in order to include children in the cultural life of the communities, either as observers or as participants in various events appropriate for their age.

It is essential to teach children the importance of culture and cultural life from a young age, as well as to share with educators and cultural workers new and inclusive digital tools in their own work.

We can absolutely say that the CREMEL audience is diverse and broad.

2. E-learning Courses and Digital Training Tools

The CREMEL training material, referring to the aforementioned five knowledge pillars and the targeted audience in the different national backgrounds, are divided into the following specific areas of expertise:

   a) Facing the digital transformation;

   b) Providing and sharing new knowledges about marketing strategies for a better and more attractive cultural offer;

   c) Providing suggestions and tips for digital communication strategies in CCS

   d) Enhancing innovative and interactive educational/training tools

Each learning topic acquired different characteristics in the different training paths proposed to different audiences and users.

🇭🇷 CROATIAN E-LEARNING COURSES

The main characteristics of CREMEL training included, first, an extensive training plan made in cooperation with numerous employees in the cultural and creative industry in Croatia. The training consists of five modules, 3 or 4 lessons each, made as video lessons so that the knowledge is available to everyone at a time that suits the person. After each module, an online zoom meeting is held to discuss what has been learned and to be able to set questions for the trainers. Each lesson includes a theoretical part as well as one with practical knowledge and skills. Homework is also an integral part of every lesson. Communication skills are key to imparting knowledge.

Practical tools and platforms used in digital transformation were presented, providing participants with a practical understanding of available technologies and resources. This allowed users to research and select the appropriate tools for their specific needs.

The CREMEL Design Team, at the beginning of the project, visited several museums, libraries and theatres. Through a conversation with their employees, it came to the conclusion that in Croatia there is a general lack of materials related to digital transformation written in the Croatian language and easily available for download and reading. Namely, many cultural actors (especially those of an older age) do not speak English well and do not have highly developed digital skills. For this reason, we knew that it was necessary to create a program in the Croatian language that would be easy to understand and accessible to everyone. This is also the reason on the basis of accessible programs in different European languages inside the platform.

The training program in Croatia includes the following topics: Communication, Marketing and Content Planning; Digital Publishing; Management of New Media, Social Networks and New Technologies Management; Creative Skills: Branding, Visual Design, Audio-visual; E-learning Methods.

The selected topics are important in the present national context because they include knowledge and skills that all employees in the cultural and creative industry need. With great surprise, the education system, also affected by digital transformation, showed an exceptional interest in training too.

This type of training content will be available to everyone even after the project itself.

Link to the courses: https://www.cremel.eu/ld-groups/croatia-e-learning/

🇬🇧 ENGLISH E-LEARNING COURSES

This training path includes relevant topics for a wider and international audience, developing contents commonly recognized as interesting for all the backgrounds of the countries involved in the project.
It's the most relevant example of the collaboration and sharing knowledge among partners and their teams.

The contents are available directly in English and the training sessions were held and recorded during the Training Courses Participants in Croatia in July 2023.

The modules developed by the CREMEL Training Team dealing with: Audience Engagement for Art and Culture, Creative Effective Digital Marketing Strategies, Digital Generations, E-learning, Perfect Workflow to produce Perfect Communication, Podcasting for Culture.

Link to the courses: https://www.cremel.eu/ld-groups/english-e-learning/

ITALIAN E-LEARNING COURSES

The training program developed is entirely on-demand, so users/students can take lessons whenever and wherever they want.

The recording courses foster to offer thematic lessons accompanied by slides that can support students' understanding of the contents.

The level of the courses is for a wide audience and represents an excellent path for entry level or intermediate level students. The language is simple and understandable, but without reducing the update capacity. The courses include the possibility of obtaining a certificate at the end of each training session. The course represents an example of non-formal education closely connected with the real world of work and professions and has a both theoretical and practical approach, in fact also showing many tools of the trade. The methodology consists of on-demand frontal lessons and students can have contact with the teachers on the platform through messages.

The idea is also to consider the cultural and creative industry as an economic sphere tout court, in which the dynamics, objectives and critical issues are often similar to those of other economic subjects. However, having said this, we would like to point out that culture couldn't be equated to any consumer good or pure communication good.

There are 11 scheduled courses and each of them consists of several lessons.
In synthesis, the selected topics concern: Theoretical background on Communication, Social Media Management and Content Creation, Roles and Workflows in a Communication Team, Content Strategy and Digital Strategy, Blogging and Copywriting, Podcasting, Audience Engagement for Art and Museums, Media Education, Press office.

These topics represent a coverage of the whole space related to communication and planning for cultural activities. In this way, a CREMEL student will be able to have a panoramic view of the whole framework of communication for culture, in order to orient himself and to know all the aspects.

The training program offered is quite innovative in Italy, there are very few examples of training in this sense and above all, there are no such structured free training programs. Therefore, the program designed today represents an example of absolute quality in Italy for the communication of culture.

In fact, in Italy, the world of culture and art has a central role and its role will be even greater in the future.

Link to the courses: https://www.cremel.eu/ld-groups/italian-e-learning/

LATVIAN E-LEARNING COURSES

The CREMEL program offers several key features to enhance participants' understanding of digital transformation in the cultural sector. The main features of the CREMEL program included a comprehensive course plan, practical orientation, homework assignments, user-centred design, sustainable digital transformation, management of innovative projects, communication skills, and practical tools and platforms.

The course plan provided a structured approach with 15 modules covering various aspects of digital transformation in the cultural sector. Participants were introduced to the concept of digital transformation and its significance. The program focused on practical understanding, allowing participants to relate the course material to their own experiences. Homework assignments further deepened their comprehension and application of the concepts. Topics such as design thinking, user experience, inclusive design, universal design, and accessibility were covered to emphasise user-centred design principles.

Sustainable digital transformation was addressed, highlighting the importance of long-term planning and responsible implementation. The program also covered the management of innovative projects within the cultural sector, equipping participants with skills to drive successful digital transformation initiatives.

Communication skills were emphasised, with three modules dedicated to exploring different aspects of communication and its significance in digital transformation. This comprehensive approach enabled participants to understand effective communication practices and techniques.

Practical tools and platforms used in digital transformation were introduced, providing participants with a practical understanding of available technologies and resources. This allowed them to explore and select appropriate tools for their specific needs.

Overall, the CREMEL program offered a well-rounded approach to digital transformation in the cultural sector in the Latvian context.

Link to the courses: https://www.cremel.eu/ld-groups/latvia-e-learning/

POLISH E-LEARNING COURSES

The highlight of the Polish training sessions was the live meetings, also recorded as podcasts.

The students themselves express the preference for the face-to-face approach. Therefore, such a format is useful for cultural institutions that could get as much out of the project as possible. CREMEL included different sectors of training services such as course planning, sustainable digital transformation, innovation project management, digital communication, homework assignments, platforms and tools needed in their industries, and user-centred design. In the training courses, project participants learned what digital transformation actually is.

The course plan included four training modules related to the culture department, in relation to digital transformation: Visual Techniques, Digital Marketing Strategy, Digital Publishing, Social Media Marketing, E-learning. Each is divided into several lessons. Employees of Cultural Institutions had the material adapted to their practical experience. The homework assignments helped them to better understand the concept of digital transformation and deepened the users' knowledge. "Digital Marketing Strategy" showed why long-term planning and implementation are important for the work in their Cultural Institutions.

The CREMEL project had a wide range of training services enabling each trainee to acquire a comprehensive knowledge of digital transformation. Understanding communication practices and techniques will enable them to develop the Cultural Institutions in which they work, and the knowledge they gain will help them choose the ideal tools to develop their workplaces. The modular program will equip the trainees with new skills related to digital transformation; they will find it easier to undertake digital transformation initiatives. The cultural sector in the Świętokrzyskie Voivodeship, after participating in the CREMEL program, has had the opportunity to improve its competencies and bring its digital transformation level up to that of other voivodeships in Poland.

Link to the courses: https://www.cremel.eu/ld-groups/poland-e-learning/

THE CREMEL STUDENTS TRAINING EXPERIENCE

Stories from Latvia, Italy, Poland and Croatia

EDUCATION

Silvia Capodivacca — Italy — High School Philosophy Teacher

My name is Silvia Capodivacca and I come from Padua (Italy). My training path in Cremel started when I found some limits to develop digital contents. In particular, I used to create audio-visual materials that I shared with my high school students during the Covid-19 pandemic. I created a YouTube channel, where I periodically and constantly updated video-lessons; I also created a website where I updated podcasts related to the visual materials.
Therefore, I decided to attend the Cremel course about podcasting that I found interesting because I understand that podcasting is more complex than I knew before and I started to use that digital tool in a better way. I think that I will continue my Cremel training path even though I'm the co-curator of a philosophy Festival and I would like to attend the course about Cultural Events Management. Cremel is a European platform, an international base where I would like to find contents for school. After the pandemic, it was clear for everyone that all we need is more knowledge about digital tools, both for students and teachers, that can make learning contents more interesting.

Cremel is EDUCATION FOR ALL!

#CremelMakesCultureStronger

Martina Majetić — Croatia — Physics and Computer Science School Teacher

My name is Martina Majetić. I work as a teacher of physics and computer science in an elementary school. I work part-time as a school librarian. I often participate in Erasmus and eTwinning projects.
In my daily work, I often encounter the need to use digital platforms. Either for online learning, for general student learning or for recording videos.
The participation in eTwinning projects requires the presentation of video content and the holding of video calls and mutual online communication. For this reason, I found this training useful and interesting.
The part related to the recording of quality videos and the purchase of some equipment suitable for school institutions. It means that it is not too expensive, and that we manage to create some quality content.
Furthermore, the design of the room in the school library: how to arrange the background, which camera to use, why it is important to pay attention to the sound. Cremel helped me concretely!
I also appreciated the lectures on digital marketing and the importance of using social media and communication. The world is changing in that direction today. We are more of a digital society rather than a personal one.

Cremel is UNIQUENESS!

#CremelMakesCultureStronger

Jolanta Świstak – Poland – Theatre Marketing Employee and Literary Manager

I found out about Project CREMEL at the theatre, in the way that the Kielce Technology Park sent information to the Kielce Cultural Institutions. I found it very interesting to face some limits that I have in my daily work.

The biggest problem and obstacle in my institution, in terms of promotional tools and ways of working, is the insufficient number of staff. Therefore, there are two people in my department who, in addition to being in charge of marketing, do a lot of other projects and activities. We simply do not have enough time to learn about these tools and, as a result, we do not have time to learn about digital marketing on our own.

A project like CREMEL helps us to deepen our knowledge in this area. We learned about new tools that we can use and, as a result of attending the workshop, we were able to implement the various tools proposed. In this way, we have significantly increased the promotional scope of our activities. We do all sorts of things, not just traditional theatre performances, but we also raise funds for various educational and artistic projects. We even have a festival for children and young people, which takes place during the holiday season, and when it comes to promoting such an event, which is not only regional but also nationwide and even international in scope. Tourists visit us, they come to festival events. The kind of activities proposed, in this CREMEL project, make it much easier for us to broaden the audience of our events.

In terms of communication and some new aspects of it that I would like to explore, it is definitely podcasts and some film productions.

Cremel is DEVELOPMENT!

#CremelMakesCultureStronger

Arta Rozīte - Latvia - "Services and Offers for Local Residents - an Example of Sigulda District Libraries"

The Sigulda District library with its 12 branches serves as a cultural and knowledge hub for the district residents. These libraries are not just book repositories; they're dynamic spaces where people can connect, learn, and explore. To ensure cultural accessibility, these libraries collaborate with other Latvian libraries to offer a wide array of educational and interactive programs. For families with children, the library provides a rich environment for learning and creativity. Initiatives like "The Fox Reads" and "The Little Owl School" introduce young ones to the world of books. Older children can participate in reading competitions, creative research contests, and even a literature-themed escape room, fostering a love for reading and knowledge.

Adults also find an offering for them in the library. Discussion evenings and story nights bring people together to share thoughts and meet interesting personalities, from authors to entrepreneurs. These face-to-face events encourage social interaction and a break from technology.

Adapting to the changing times, the library reaches its audience through various communication channels, from social media and websites to local newspapers. "The Digital Month" empowers people to enhance their digital skills and utilise e-services. The library offers daily consultations on digital resources, including database searches, catalogue reservations, and e-book access via 3td.lv.

Sigulda District Library goes the extra mile to cater to seniors and those with functional disabilities. Collaborating with the Latvian Association of Senior Communities, they promote media literacy, online safety, and the benefits of the digital world for seniors. The library also provides audiobooks for users with visual or perceptual impairments. The library's bookmobile offers a mobile solution for residents in remote areas. It allows book checkouts and returns beyond regular hours, providing convenience and flexibility. Residents can request books via email or phone.

During the summer, the library introduces the "Bicycle Library in Sigulda!" service, a hit among environmentally conscious readers and those with limited mobility. Books are delivered to residents' homes on a specially designed book bicycle, and the service even includes book pick-up. The bicycle librarian role is an opportunity for students in the summer employment program to experience the world of librarianship while serving the community.

In summary, Sigulda District Library's commitment to diverse, accessible, and innovative programs underscores its role as a cultural and educational cornerstone in the community. From nurturing the love of reading in children to empowering seniors in the digital age, the library serves its diverse audience's needs effectively. Its bookmobile and Bicycle Library initiatives showcase a dedication to inclusivity and convenience for all residents.

Martina Tušek — Croatia — Elementary School Teacher

My name is Martina Tušek, I work in an elementary school as a classroom teacher. In my work, I often meet children who have difficulties in development, and after completing several courses in the field of psychology, I decided to start writing a book, i.e. therapeutic stories for children. Digital publishing is one of the topics of the Cremel training, and for this reason, I decided to enrol in it in order to upgrade my knowledge and skills. For that reason, digital publishing got me very interested.

The most common obstacles I encountered were the lack of digital competences among other collaborators, and in my work, especially, among teachers, who did not have a sufficient amount of these communication and digital skills, which is why the Cremel training was actually an excellent education.

Likewise, the lack of resources, as well as the lack of motivation and the lack of other collaborators who were not able to participate. In my work, I will continue to use everything I learned at the Cremel training because it provides me with numerous opportunities, numerous new knowledge, skills, and provides me with numerous new acquaintances and cooperation with people who have communication and digital publishing skills.

Cremel is KNOWLEDGE!

#CremelMakesCultureStronger

Lilita Pudule - Latvia - "Project "Meanings" of the Latvian National Museum of Art"

The Latvian National Museum of Art (LNMA) initiated "Meanings", a pioneering remote education program tailored to students. Initially comprising 12 lessons, "Meanings'' has now expanded to 15 online lessons across four art museums, including the LNMA's main building, the Art Museum RIGA BOURSE, the Museum of Decorative Arts and Design, and the Museum of Romans Suta and Aleksandra Belcova.

These lessons cater to diverse age groups, adhering to the Latvian "Skola2030" framework and engaging students in meaningful learning experiences.

"Meanings" was conceived as an innovative digital educational offering, designed to capture students' interest and align with the technological capabilities of the digital environment. It doesn't replicate on-site events but, instead, provides a unique opportunity to explore art and design processes, uncover behind-the-scenes museum operations, and access parts of the museum typically off-limits to visitors, such as collection depositories.

Key Features of "Meanings":

1.   Interactive Digital Platform: The lessons are hosted on the "Nearpod" platform, accessible online without requiring registration. Communication with participants is facilitated through the "Zoom" platform, offering online engagement, discussion groups, and quick technical issue resolution.

2.   Expert Insights: "Meanings" enriches its content with videos featuring over 30 professionals, including set designers, artists, curators, and museum staff. This behind-the-scenes access adds depth and real-world context to the educational experience.

3.   Tailored to Student Needs: The project evolved through extensive research, including surveys of students of different age groups, identifying over 60 online tools. The most relevant and user-friendly tools were selected to ensure students' specific needs were met.

4.   Accessibility: "Meanings" ensures inclusivity by providing detailed login information, multilingual dictionaries (Latvian, English and Russian), and in-class exercises that can be extended beyond the online lesson. Teachers have the opportunity to offer feedback via Google Forms questionnaires.

5.   Post-Pandemic Continuity: While initially a response to the COVID-19 pandemic, "Meanings" continued even after restrictions were lifted. It offers a unique opportunity for schools that couldn't arrange in-person visits to the museum, extending its reach to the Latvian diaspora and home-schooled students.

6.   Inclusivity: "Meanings" accommodates students with mobility and perceptual disabilities, establishing collaboration with teachers to cater to their specific requirements.

7.   Sustainability: The design of "Meanings" doesn't rely on fleeting trends, ensuring its relevance for the foreseeable future. The content remains valuable even post-pandemic.

The LNMA executed a robust communication campaign to launch "Meanings", encompassing media messages, social networks, teacher seminars, museum advertisements, and school-relevant websites. Feedback from schools has been positive, encouraging the program's continued success.

In conclusion, "Meanings" represents an exemplary digital solution for remote museum education. It offers engaging, accessible, and inclusive educational experiences for students, ensuring they remain connected to the cultural and museum sector. Beyond its initial response to the pandemic, "Meanings" has found a permanent role as an educational offering from LNMA, reaching a broader audience and providing a unique museum experience for years to come.

COMMUNICATION

Marco Capone — Italy — Communication Student/Operator

My name is Marco Capone, I come from Lecce and I'm 25 years old. I'm an Art History university student and I work as a communication operator for 34° Fuso, an association based in Lecce and dealing with cultural services for audience engagement.
I'm following the Cremel training programme to implement my skills. In my work I often have to face many difficulties, the biggest one is the connection between what you want to communicate and how to do it. I think that communication is a work to do with the "balance", as I used to say, because you must always find an equilibrium between the quality of the contents and the information that you want to transmit to your target.
I learned about Cremel thanks to ITS, the Communication Institute that I'm attending and I really think that Cremel is a useful training path because it provided me tips and practical working tools about strategies to adopt in order to have a fluid communication approach. We are in a constantly changing world and environment and we cannot consider communication as a fixed tool, in fact, we face every day the evolution of the contexts, the evolution of the media, the evolution of communication languages. Cremel gave me a concrete toolbox with the right instructions to use in my work.
Through Cremel, I would like to deepen the approach of inclusive communication for disadvantaged people, for gender equality for example.
Cremel in one word? It makes me think of "cream", something appetising.

Cremel is ATTRACTIVENESS!

#CremelMakesCultureStronger

Gabriele Cruciata — Italy — Investigative Reporter

My name is Gabriele Cruciata, I'm a journalist and I live in Rome. I work in Italy and abroad as a reporter and as a trainer. For Cremel, I developed a training session about Podcasting, one of the most interesting digital tools inside the reporting and cultural communication. Four episodes that explain how to start from an idea until the distribution of a final audio product thought for the cultural field, such as museums, schools and other cultural centres. Starting from the general idea, it is possible to build in detail an audio serial product that allows people to easily join the world of culture.
Among the Cremel best practices that we experimented as a working team was the online and on demand training, the opportunity to create a community of people who listen and learn and the opportunity to know each other between trainers and trainees during face-to-face training activities. Those are very useful moments and I think we should implement the CREMEL platform with interaction digital tools.

Cremel is INNOVATION!

#CremelMakesCultureStronger

Jakub Czaplarski – Poland – Toys Museum Deputy Director

My name is Jakub Czaplarski. I found out about the project from a letter I received from the Kielce Technology Park. I was very happy to take part in this project.

As CCI operators, we face great difficulties in the very structure of the museum. We do not have our own photographer, and we do not have our own graphic designer, so two years ago we decided to outsource the marketing activities to an external company. We, of course, prepare the content of the posts, we prepare their schedule, and we prepare their general idea, while the external company already takes care of the publishing, it also takes care of the complete advertising campaign. Significantly, for us, before we started working together, the company prepared a marketing strategy, through which we found out which information channels were best for our museum. We were surprised because until now we had been using the most well-known channels such as Facebook and Instagram. It turned out that, as far as the Museum of Toys and Play is concerned, a very big information channel is the Google business card, where we have since tried to upload up-to-date information about our offer and our events.

Above all, CREMEL drew my attention to the importance of marketing activities for a cultural institution, which above all focuses on what the audience should be. We are also trying to overcome the fact that the Museum of Toys and Play is associated only with the youngest audience. Among other things, we are trying through marketing activities to attract other age groups, such as adults and senior citizens.

This project offers a great chance for Cultural Institutions to reach potential audiences even more widely.

Cremel is OPPORTUNITY!

#CremelMakesCultureStronger

Vladislavs Ivanovs - Latvia - "Riga City Archives"

The Riga City Archives, housed in the same building as the Museum of the History of Riga and Navigation, have taken a commendable approach to virtual exhibitions. They have created a virtual exhibition dedicated to the Riga City Archives, accessible here: https://www.archiv.org. lv/rigaspilsetasarhivs.

This virtual exhibition bridges accessibility gaps, offering insights into the Riga City Archives, a place that presents significant challenges for physical visits. The archives are open only two days a week and require individual appointments, making it difficult for visitors to schedule a visit. Additionally, the archives are located on the 3rd floor with limited accessibility for individuals with mobility impairments. Despite these challenges, the Riga City Archives hold a valuable collection of Latvian documentary heritage, making the virtual exhibition a vital resource.

The virtual exhibition provides historical insight, offering information about the history of the archive, the building, and details about the collection, with a focus on the most significant documents, accompanied by high-quality photographs. It also features an integrated virtual 3D tour of the archive premises, allowing users to navigate the archive spaces and access additional information at specific points, making it accessible to a broad audience. In addition to the virtual exhibition, the website also introduces an orientation game, "Closer to the Archive," which could help promote the archive to a wider audience.

While this virtual exhibition is praiseworthy, it has room for improvement. The website is only available in Latvian, limiting its reach, and the lack of audio content makes it less inclusive for visually impaired individuals. There is a need for practical explanations during the tour to address visitors' questions. The feedback link for the exhibition could be more accessible, and information about visiting the archive physically is missing, making it less user-friendly.

Despite these shortcomings, this virtual exhibition stands out as a positive step towards digital communication for Latvia's archives, promoting cultural heritage and responsible consumption. The creators, primarily from the archive, have achieved a commendable result in bridging accessibility gaps.

In summary, memory institutions continue to adapt to the changing landscape by embracing digital transformations, and virtual exhibitions play a vital role in making cultural heritage more accessible. The Riga City Archives' virtual exhibition serves as a notable example of these efforts, with potential for further enhancement and wider inclusivity.

DIGITAL MARKETING

Mateusz Zapała — Poland — Marketing Communication Specialist

My name is Mateusz Zapała. Do I have a cultural background? Back in the day, yes! One of my degrees is in library science so I work with libraries. I also was involved in many cultural events. Of course, back in the day, I was also a University teacher so yeah I think this is quite a cultural background for me but now I'm working mainly as a marketing communication specialist at one of the biggest Polish publishing houses focused on education.
I am involved in CREMEL because I thought that this was a great chance to spread knowledge about marketing, marketing communication, and digital media with cultural institutions. I am the main teacher of Polish CREMEL courses and I focused them mainly in the field of digital media and digital marketing. Of course, I have a background in digital publishing and e-learning so I use my knowledge to help the project scope these subjects.
I think the CREMEL is a great thing for sharing knowledge, sharing information with people who maybe do not have this knowledge but maybe have this knowledge but do not know how to use it properly or how to use it on a big scale, upscaling CREMEL will be a great idea.
If I were to look for new stakeholders for CREMEL I think it should be mostly city officials because cultural institutions depend on city officials in Poland. So better involvement of city officials will be very helpful for the CREMEL project, sharing the information about the project and sharing the information about digital media and usage of digital media in cultural institutions.
Sharing knowledge, sharing experience, sharing ideas!

Cremel is SHARING!

#CremelMakesCultureStronger

Eleonora Giammarini — Italy — Social Media Manager

My name is Eleonora Giammarini, I'm 25 years old, I come from Bari (Italy). I'm a Management Engineering Student at the University of Bari. For a year I'm in the organisation team of the Musical Festival MUNDI in the Norman-Swabian Castle of Sannicandro. I'm the Social Media Manager for the Festival.

I always look for innovative and attractive communication approaches for the Festival and when I knew about Cremel, thanks to the Open Day of Puglia Creativa, I was very happy to attend a free and online training path that I could attend on demand when and where I want and to deepen my knowledge to improve my work.

In the cultural and creative work, as CCS operators, we have to face different and changeable obstacles related to diverse digital tools and platforms that allow us to make our daily work better. Most of all, the digital users can access to an infinite amount of information, so the first thing I have to care about is to catch the attention of the audience and to create attractive contents for users that, at the same time, should be coherent with the kind of communication of the digital platform where they are published.

Another obstacle to overcome is to have a constant content plan always updated.

The Cremel courses about Marketing for the Events Management and Copywriting helped me to deepen my knowledge to plan the contents I have correctly and to design the new ones in a more attractive way.

Cremel is NETWORKING!

#CremelMakesCultureStronger

Tomislav Lukić — Croatia — IT and Digital Marketing Expert

My name is Tomislav Lukić. I am part of the Cremel project in which I had the role of trainer. My background and the field in which I have a career are actually related to IT and digital marketing, and otherwise I have a master's degree in economics from the field of marketing. But business took me in the direction of IT.

My business path is directly related to digital skills that are generally needed by everyone and with which, together with our clients and partners, but through Cremel,

We help develop projects and online businesses in a way that they can be expressed in a creative way and through graphic videos in the digital world.

For Cremel, I developed two training paths about digital publishing and digital marketing, both extremely interesting topics that come in handy for everyone and are important skills to have in the future. From the side of digital marketing and from the side of publishing, I got the impression that people found it extremely interesting, and it was an extremely interesting experience for me to see what questions people who attend that course have. I can say that it is really a very good and quality experience.

I think that the Cremel platform has an innovative approach: the ability to access it online, where we have trainers from various fields who, through video materials and through text materials, enable the users who attend it not only to have that knowledge in theory, but also to answer certain practical questions.

The entire flow of the platform and the way in which training is done have a very high quality. The possibility of questioning the trainers about specific problems and answers that people encounter after testing this knowledge is something that would mark as highlights of the entire platform.

I think that a project like Cremel has very good opportunities to upscale and expand its presence and help people who decide to use the courses and learn about the skills offered there by organisations or co-financiers who could help raise Cremel to another level. There are probably opportunities for the private sector as well, which could use people who complete their education in terms of potential employment.

Methodologies of learning approach and mastering of the material are, for me, the more concrete concepts. I think that Cremel has hit the nail on the head! The platform and the way in which people attend these courses is excellent. It goes back to what I mentioned earlier, which is that we have videos of the material that people view, and we have the opportunity to talk with lecturers or trainers in order to answer some specific questions.

Cremel is SELF-IMPROVEMENT!

#CremelMakesCultureStronger

Barbara Kasprzyk-Dulewicz — Poland — History Museum Curator and Responsible for Marketing

I'm Barbara Kasprzyk-Dulewicz. As CCI operator, in terms of our day-to-day work, one of our biggest challenges is to interact appropriately with our audience. We try to ensure that the content we prepare is not only visually appealing but also informative. However, despite our efforts, the response and feedback we receive are not always at the level we would like. The most important task for us is to establish the right relationship with our audience.

One of the most important aspects of the training I had the pleasure of attending was to systematise our knowledge of our online and wider social media activities and to adapt the tools to our needs. By far the most challenging, but also positive aspect of the CREMEL meetings was the people. Above all, our trainer, who is not only a specialist, but is also someone who will always help in times of need, to whom we can turn if we have any questions, but who also has great ideas to help us improve the effectiveness of our activities.

As far as our suggestions or needs are concerned, I think a huge advantage of the project is the platform available where we can look at material from other countries. We can compare our system of work with other systems of work and certainly learn from it.

Cremel is INNOVATION!

#CremelMakesCultureStronger

CULTURE

Rossella Tricarico — Italy — Cultural and Communication Coordinator

I'm Rossella Tricarico. For 8 years I collaborated with the Cultural Center Knoss in Lecce (Italy) as Coordinator and Communication Manager. Few months ago I started a project for an independent library.

The promotion of the project and of the new space is essential for me. Furthermore, for the Knoss Center I always need a refresher on important topics such as audience development. That is why it was important to attend the Cremel training courses in this stage of my work. Thanks to the Cremel tips and trainers suggestion, our library succeeded in reaching a largest audience through all national areas, going beyond local dimension.

Attending a training path during an ongoing project is something very useful that helps to correct communication mistakes and to redirect them in the right way, it is exactly what happened to our library.

If I imagine a development of Cremel, according to my needs, I would like to deepen my knowledge about AI (Artificial Intelligence) and how it has an impact on communication. We are already projected in a near future where new digital tools should be used in all their power and potentiality.

Cremel is EVOLUTION!

#CremelMakesCultureStronger

Madara Didrihsone - Latvia - "Digital transformation Examples in Archives"

I'm particularly interested in digital transformation within audiovisual archives, given my background in cinema and current role at the Latvian State Archive of Audiovisual Documents. I aim to explore how institutions bridge the gap between extensive archival materials and the public's demand for audiovisual content. This challenge involves two main obstacles: the accessibility of non-digital audiovisual formats and the presentation of archival material.

In my quest for exemplary instances of digital transformation, I will first assess my institution's digital evolution and then venture into uncharted territory to explore how other institutions tackle these challenges.

The primary mission of any archive is to preserve documents and make them accessible to the public. Digital databases have become the primary means of achieving this accessibility. The Latvian State Archive of Audiovisual Documents launched its digital database, "See, Hear Latvia", in 2016, offering public access. This online platform is an essential tool for archivists, as it simplifies navigation and access to a vast amount of audiovisual materials. This digital transformation is particularly advantageous for audiovisual archives, as it enhances public accessibility.

The success factors of "See, Hear Latvia" include:

1.   Extensive Accessibility: "See, Hear Latvia" offers access to over 109,000 records, including digital files. The database is available to anyone with an internet connection, primarily within Latvia. Foreign access may be subject to more restrictive measures.

2.   Varied Search Options: Users can perform keyword searches and utilize advanced filters for various types of documents, such as films, photos, and sound documents. The ability to create personalized selection lists enhances the user experience.

3.   User Interaction: The database enables users to contact the archive, order copies, ask questions, and leave comments. This feature fosters a sense of collective involvement and contribution.

4.   Intuitive Design: While databases can be complex, "See, Hear Latvia" maintains a straightforward design, offering a simple search bar and intuitive options for filtering and exploring content.

However, the platform has challenges related to language and limited visibility. The metadata and annotations are available only in Latvian, which can be a barrier for non-Latvian speakers. Moreover, raising awareness about the platform has proven difficult due to budget constraints.

The Irish Film Institute's (IFI) Archive Player serves as an excellent example of digital transformation. Launched in 2016, it aimed to make Ireland's audiovisual heritage accessible to a global audience. The IFI Archive Player provides free access to content, without geographical restrictions, and expanded its presence across various platforms, including mobile apps.

Key factors contributing to its success include:

1.   Clearly Defined Objective: The IFI Archive Player's primary goal is to share Ireland's audiovisual heritage with a global audience. It successfully addresses geographical constraints by offering content based on accessibility levels (available in Ireland, available worldwide for a fee, and free access for a global audience).

2.   Utilization of a Familiar Format: The platform's interface is reminiscent of popular streaming platforms, making it easy for users to navigate and engage with content.

3.   Cross-Platform Accessibility: The availability of mobile apps and compatibility with various operating systems ensures accessibility for a broad audience.

4.   User-Friendly Design: The platform's design is intuitive, offering simple pathways to access content and explore curated collections. Users can easily play videos, share content, and access descriptions.

5.   Effective Developer Collaboration: The collaboration between IFI and developer "Axonista" has played a vital role in the project's success, combining technical expertise with a deep understanding of the content.

The IFI Archive Player, however, lacks subtitle support, which could enhance the experience for a broader audience. Additionally, it could benefit from audio descriptions for increased inclusivity.

After examining these two digital transformation projects, it's evident that they each have their strengths and weaknesses. "See, Hear Latvia" excels in providing extensive access to archival materials and a sophisticated search experience. On the other hand, the IFI Archive Player shines in terms of accessibility and user-friendly design.

Tania Mulc — Croatia — Professional Pedagogue and Coach

My name is Tania Mulc, I'm a professional associate pedagogue in a small school in Gorski Kotar, the primary school in Brod Moravice. At my job, I encounter different areas of work. In general, education is a very broad area, and a very important segment of work and education is, of course, culture.

I have the privilege that actually at my job I meet different experts, different arts, different organisers who work in the field of culture and that we actually combine culture and school together, and present different cultural events to our youngest generations. I heard about the Cremel program through the Local Development Agency PINS, which later connected me to the programme.

That is how I actually became one of the trainers.

By participating in this program, I actually got the opportunity to, in addition to combining school and culture on a daily basis, actually contribute to the development of culture with my knowledge and experience, that is, in the field of culture in education.
The topic I had fun with in this program is e-education, that is, e-learning. E-learning in our digital world today is a very important area in education itself, and as such I believe that it can become a very important and good tool to connect the community and culture even more. That is, to place culture in our everyday life, so that as such culture becomes an equal member of our community.

Cremel is CONNECTION!

#CremelMakesCultureStronger

Elisa Monsellato — Italy — Cultural Project Manager

My name is Elisa Monsellato and I'm a Cremel Trainer. I'm a Cultural Project Manager and Coordinator of "I come InPuglia". For 10 years I worked for my organisation "34° Fuso", an association for Social Promotion for the accessibility of culture. We work on the participation process and on the rights of culture for all. Working on culture inclusive processes means to work for inclusive communities. I contributed to the Cremel training programme with the development of a training session on Audience Engagement mainly addressed to small cultural organisations and to cultural operators that aim to strengthen the partnerships with public bodies and how to reach new targets (users/visitors of goods and/or services).
In my background shared with Cremel staff and students, I brought with me the experience of "Swapmuseum", awarded by Creative Europe as best practice for an inclusive culture approach for the life of cultural institutions. I also shared my experience related to the "Faro Agreement", an important stage that gives direction to social and cultural sustainability for communities. Cremel platform is important for whom is approaching to cultural and inclusive work and for who want to implement the communication strategies for the audience engagement.

Cremel is DIGITAL!

#CremelMakesCultureStronger

Agnieszka Walkowicz-Wesołowska — Poland - Administrative and Customer Service Employee at a Botanical Centre

My name is Agnieszka Walkowicz-Wesołowska, I found out about the project from my employer, who also encouraged me to take part to broaden my knowledge and gain new skills in marketing.

On a day-to-day basis, we face a lot of problems related to promotion and marketing, for the reason that there is no dedicated employee with these permanent responsibilities, but these tasks are assigned to different people, which requires the exchange of information and also the coordination of activities. In addition, we do not have a dedicated budget for this type of activity, so we do many things spontaneously.

Above all, CREMEL systematised knowledge and showed possibilities. I learned about many tools, especially open-access tools, which will help me to prepare digital catalogues and create leaflets or invitations in an interesting way. This knowledge will also be useful to my colleagues and will help me prepare plant catalogues or present the history of the Botanic Garden in an interesting way.

As far as training opportunities are concerned, of course, we are all interested in deepening our knowledge and learning about modern tools, as well as in exchanging practices and integrating the cultural or creative community in our city in the broadest sense.

It seems to me that the project was very interestingly implemented, maybe even more exchanges of good practice or ideas that we can do without cost because this is particularly valuable in our reality.

I think relationships are very important in digital marketing because they personalise the contact and they are the key to effectively establishing a connection, to get to know your audience or your customer, and also the relationship here between us participants in the project, just very productive and friendly.

Cremel is RELATIONSHIP!

#CremelMakesCultureStronger

Arta Rozīte - Latvia - Library project "Father's Third Son"

The "Father's Third Son" library project is a prime example of excellent digital practice in memory institutions, prioritizing cultural accessibility in rural areas and for those with limited mobility. This innovative initiative has significantly improved access to culture and knowledge, making it a standout model for digital transformation in memory institutions.

This project is distinguished by its comprehensive approach, addressing the fundamental needs of its target audience. It successfully provided:

1.   High-quality Internet Access: Recognizing that stable and high-quality internet is essential for any digital initiative, the project brought stable connectivity to 874 libraries, many of which were located in rural regions. This laid the foundation for various digital solutions.

2.   Modern Computer Equipment: The project also equipped these libraries with modern computer technology. This was a pioneering move, as these computers often marked the first and only internet-connected devices in some rural communities.

3.   Training for Library Staff: Acknowledging that not all library staff members were proficient in computer technology, the project invested in training for librarians. This enabled them to assist visitors, especially seniors who often lacked tech-savviness.

4.   Free Access to Digital Books: The project recognized the growing popularity of reading books online, which is common among both young and older generations. It offered a free platform for registered users to read books, making it an invaluable digital solution for cultural

accessibility.

The impact of this project has been significant. It fostered digital accessibility, socialization, and education for people in rural regions and those with limited mobility. Furthermore, the project's growth has been remarkable, as it currently boasts a readership comparable to the largest public libraries in the country. It accommodates various reading preferences, including on smartphones, and even provides features for individuals with vision problems.

The project's name, "Father's Third Son", reflects its profound message - that seemingly overlooked or underestimated resources can hold incredible potential. This ancient story signifies the wisdom in recognizing value beyond immediate appearances. In the context of the project, it symbolises the library's hidden potential as a hub for communication, social integration, and development.

In conclusion, "Father's Third Son" Library Project has set a high standard for memory institutions aiming to provide cultural accessibility, especially in rural areas. It has broken stereotypes about libraries, showcasing them as centres of information, knowledge, and innovation. This project's success demonstrates the potential for major digital solutions in memory institutions, a path that other institutions, including museums, can aspire to follow.

Ivan Podnar – Croatia – History School Teacher

My name is Ivan Podnar, I work at an elementary school in Delnice. I teach history and work with children in general. I often volunteer in individual museums, such as the Museum of Modern and Contemporary Art.
As for museum activity, it is mainly carried out through communication. What is extremely important is that they will also use contemporary and modern media, to work as much as possible on involving people in interaction.
As much interaction as possible is the key to any success, which is extremely important when involving many people in a culture. Cultural activities are increasingly connected with digital tools and digital media.
Cremel is extremely important for the inclusion of various digital tools, for the perception and inclusion of visual design and similar activities, which can actually improve interaction and communication with the audience. What is extremely important is that the interaction and communication with the audience takes place at an extremely high level.
The museum as an institution used to be a very traditional medium and it is necessary to connect it with modern media such as digital media and the like. That is why it is extremely important that every such institution needs extremely good IT equipment.
What is important when we talk about museums is the visual design. In this training, I learned a lot about visual design and how visual design can actually be used to fully equip the museum space with modern methods. I believe that the combination of traditional and contemporary is the key in carrying out these types of activities. Culture should be brought closer to people, and through projects like this I think that it is quite realistic and that it is actually the future.

Cremel is COOPERATION!

#CremelMakesCultureStronger

Ina Romāne - Latvia - "Improving Cultural Access in Rural Areas: A Case Study of "Latvian Book 500""

Cultural accessibility in rural regions is often limited due to factors like financial constraints, time limitations, and lack of reliable transportation. To address this issue, the National Library of Latvia introduced "Latvian Book 500", a digital initiative celebrating the 500th anniversary of the Latvian publishing industry. This program aims to make culture accessible by offering a user-friendly platform (gramatai500.lv) filled with a wealth of resources related to Latvian book publishing, history, education, and culture. Here's how "Latvian Book 500" excels in providing a positive user experience and aligns with various sustainability goals:

1. Human-Centric Design: The digital product prioritises the user, ensuring that it's straightforward, informative, and appealing to a broad range of audiences, from traditionalists to the tech-savvy alpha generation. It doesn't cater exclusively to the latest technologies, making it accessible to users of all backgrounds.

2. Usability: The platform is intuitive and user-friendly. It clearly guides first-time users and offers a well-structured interface. Key sections are easily visible and navigable, allowing users to access information without confusion.

3. Visual Appeal: The platform's design uses modern colour schemes to prevent monotony often associated with historical topics. It's visually appealing to all age groups, featuring images of both contemporary and historical relevance. This mixture fosters a personal connection with the content.

4. Inclusivity: The website is designed to be accessible to anyone with a computer and an internet connection, ensuring broad usability. It caters to both rational and emotional needs, promoting an inclusive design.

5. Relevance: "Latvian Book 500" is highly relevant in Latvian cultural life, offering an informative platform with a modern yet timeless design.

6. Sustainability: This digital product is sustainable in terms of both resources and societal benefits. It's a long-term investment, offering information, culture, education, and experiences while adhering to sustainability goals.

7. UN Sustainable Development Goals: "Latvian Book 500" contributes to the UN Sustainable Development Goals by enhancing cultural accessibility, promoting education, and cultural diversity. It aligns with the goal of preserving cultural heritage and strengthening the quality of life in rural regions.

In summary, "Latvian Book 500" is an exemplary digital initiative that not only makes culture accessible but also ensures a positive user experience. By addressing the needs of various user groups, offering a visually appealing and easy-to-navigate platform, and contributing to sustainability goals, it sets a high standard for digital projects aimed at improving cultural access in rural areas.

EVALUATION AND UPSCALING

Evaluation and Upscaling

4.1 Sharing of best practices from EU CCIs operators and professionals

The CREMEL project concretely helps CCIs operators and professionals providing them with digital tools and new knowledge, tips and suggestions to improve their own work and cultural or creative activities.

The precious point of view of CREMEL staff, trainers and trainees, highlighted during the training activities, both online and offline (during the transnational training courses in Italy, in July 2022 and in Croatia, in July in 2023), is important to understand the perspective of the initiative itself and to improve the training offer for the future.
In this section of the guide, we collect and share common weaknesses and strengths that represent an important and interesting "food for thought" for the future development of the platform.

Follow-up ideas are essential in the perspective of a lifelong learning approach addressed to CCI operators and professionals.

CREMEL is based on the following elements: :

INCLUSIVENESS: training courses have an inclusive approach in relation to the developed topics and the strategies of communication and users engagement, addressed to various and "imperfect" targets; it means the real ones and not the idealisation of them. The design and training teams worked together with the objective of "training and culture for all".

FLEXIBILITY: training programmes, contents and audience engagement strategies change according to the current audience needs and cultural backgrounds.

HIGH QUALITY: leaning contents and used tools in all the courses reached high standards of quality. Furthermore, trainers and lecturers are all experts in the threatened topics and offer specific and professional point of views, with concrete application of the knowledge in the reference sector.

ACCESSIBILITY: the training courses are online, available all the times, according to the users schedule time. The platform is accessible for all, in every moment, with interesting and useful contents for reducing the digital gap, accessible also in marginalised areas thanks to the online platform.

CONCRETENESS: there is a strong connection between culture and educational spheres. Culture is not stored in a separate area but it is seen as something that can enter into the life and growth experiences of each of us every day. Digital tools for culture acquired an educational mission.

SELF-IMPROVEMENT: on demand and online courses allow the users to develop autonomous training paths and self-evaluation opportunities.

CONNECTION: the platform gives the opportunity to communicate and to keep in touch with lecturers or trainers, in order to answer some specific questions or to solve some doubts during the training.

IMPACT: users' engagement strategies had a great impact at more levels. The audience involved by the project reached different users operating:

- At local level, such as libraries, cultural organisations, social promotion association, municipalities, single users training in the sector;

- At national and international level, such as national museums, national archives, cultural institutions and cultural centres that concretely implemented the CREMEL training paths in their own contexts and working environments, generating as consequence an impact on their audience distributed in a very wide area.

4.2 Recommendation for the future of CREMEL

In July 2023, during the CREMEL Training Course for Participants in Croatia, interviews and focus groups with CREMEL trainers and trainees took place for the collection of best practices, implemented as national, international and transversal group discussions.

Furthermore, non-formal training activities facilitated the sharing of knowledge. The users of the platform themselves, contributed to the improvement of CREMEL services and community.

Four recurring topics represent and summarise the main needs and suggestion for the implementation of the platform, namely:

1. Tools of interaction through the CREMEL platform;
2. Online and offline activities for the CREMEL users;
3. Dissemination tools for the CREMEL project;
4. Accessibility to the CREMEL contents.

We analyse each aspect below with recommendations and solutions proposed by the CREMEL protagonists and first users of the platform:

1. Recommendation: Providing the users with more tools and opportunities of interaction with the platform and its training teams.

Solutions:

More online and offline opportunities of interaction with CREMEL teachers and lectures, such as workshop, seminars, face-to-face group discussions

An introductory video on YouTube showcasing all CREMEL features for a better and immediate use of the platform

Creation of a digital CREMEL community with activities for the interaction among users of the platform for sharing information and experiences on specific topics

2. Recommendation: Providing the users with more online and offline practical activities through the CREMEL channels.

Solutions:

Collecting more case studies (videos and presentations about each knowledge pillar)

Creation of interactive exercises with evaluation modules and more practical activities

Community building with Facebook or Telegram groups

New Open days and live events for dissemination and spreading of the contents

Creation of a section on the platform where you can find stakeholders and support for your own CCI organisation

Thinking about a community leader for each practical activity

Targeting deeply the audience with more specific information to get to know more specific needs of the users

3. Recommendation: Sharing of good practices for dissemination of the CREMEL project by participants (both trainers and trainees) and make the impact stronger in order to give the opportunity to a wider number of users to find and take advantage of the free programme.

Solutions:

Implementation of a feedback system shareable on social networks

Promotion of actions to obtain users for social channels

Asking more directly users to use the existing social channel to spread functions

Developing a proper strategy to transform trainees in CREMEL ambassadors

Involving influencers

4. Recommendation: Making CREMEL contents available and accessible in other languages.

Solutions:

English subtitles for every lesson implemented in national languages

Partner up with other organisations based in countries currently not covered by CREMEL

Giving space to a follow-up of the project, involving new stakeholders and partners through all Europe.

Our special thanks!

Thanks to the Partner Organizations and their staff:

Creative Ideas — Latvia (coordinator)

Kielce Technological Park — Poland

Krill Studio — Italy

Puglia Creativa — Italy

Pins — Croatia

Tree Agency — Latvia

Thanks to the Design Team, Training Team, all the experts, trainers and lecturers for their professionality.

Thanks to content and digital creators, cultural designers, translators, administrative and technicians and all the people that worked hard to make CREMEL becoming real and accessible for all.

Thanks to course participants and to users who are giving important feedback for the improvement and the follow-up of the platform.

Thanks to everyone who gives its own contribution for the design and implementation of the project and for sharing their experience and expertise.

Last but not least, thanks to the European Commission and to the Latvian National Agency that funded the project and believed in our idea and potential.

CREMEL MAKES CULTURE STRONGER!

ANNEX N.1 - BEST PRACTICES FROM LATVIA (FULL VERSIONS)

Annex No 1 - Best practices from Latvia (full versions)

Arta Rozīte — Latvia - Library project "Father's third son"

Translation from Latvian into English: **Ina Romāne**

Editor: **Sanita Putniņa**

Task: To describe one example of good digital practice in the operation of memory institutions, which considers the accessibility of culture in rural regions or people with low mobility. To the extent possible, describe the aspects of digital solutions discussed in the lecture course.

In my homework about a good example of digital practice in the operation of a memory institution, where cultural accessibility in rural regions or people with low mobility is thought of, I have chosen to talk about the library project "Father's third son". I still see this project as the most vivid and tangible; it is associated with the development of rural regions and the improvement of cultural accessibility. This project is unique and, in my opinion, very well-founded, fundamental, because the idea is based on needs, which are the basis of everything, even if it does not seem so at first glance.

The project covered and offered the most needed things. First of all, a stable and high-quality internet. Secondly, new and modern computer equipment. Third, training for support staff who may not be as familiar with computers in small rural libraries because they had to take responsibility and care to help visitors. Fourth, it made it possible for people to read books for free. At the moment it is obvious, but since this project was implemented quite a long time ago, it was ambitious, and we still feel the results. I could not name another such thorough and high-quality project in Latvia. One thing to consider, of course, is the huge funding. "Father's third son" is a fantastic proof that there are areas where we can implement grandiose projects.

High-quality and powerful Internet is the basis for being able to use even the simplest digital solutions. Any basic needs can only be attempted if the internet is available. As part of this project, 874 libraries were brought online. In parallel with the installation of the Internet, modern computer equipment corresponding to that time was also provided. It is possible these were the first and only computers connected to the Internet in the entire rural village at that time.

As part of the project, librarians were trained, who in turn helped the villagers. The libraries also held training sessions for seniors. I myself have participated as a volunteer, spent many hours in the library, where seniors came and learned the basics: pay bills, open Skype, look at bus schedules, make an appointment with a doctor, etc. I think that these seniors not only studied, but also enjoyed their time together. It's a form of socialisation, and it's an important need. It is a long-known truth that one's own - daughters, sons, grandchildren - have neither time nor patience to teach grandma or grandpa. True, one should also take into account the fact that it was a time when many young people went to earn money abroad, so training from relatives was even impossible.

The ability to read books on the Internet should no longer be something unique. This opportunity is so widespread because both young people and seniors read on the Internet. This is another opportunity provided by the project to be digitally accessible.

Here the books are free to read, and at current costs, this aspect is undeniably very valuable. The service is available to any registered user of the municipal public library. Registration can also be done remotely. I can't even think of a better digital solution. The article of the portal lsm.lv of January 21, 2023 mentions that people read more, including in their free time, and across all age groups.

"The e-book library, where books in Latvian are available online. Both original works of Latvian authors and books translated into Latvian. If in the first year 5,000 readers gathered for the e-library, now it is used by 17,000 readers, so in terms of number of readers, the platform is currently comparable with the largest public libraries in the country. The data shows that last year almost 90% of 3td.lv users read from Latvia, almost 2% in the United Kingdom, and 1% in Sweden and America. Most often, people choose to read on a smartphone, and their favourite reading time is noon and evening hours. Most of the readers are between the ages of 35 and 45, but other age groups are also active, including seniors, every tenth user of the platform is 65 or older. The platform will become more and more friendly for people with vision problems. The big plus of the e-book library is also the fact that when reading the letters, both on the phone and on the computer, each reader can increase the size as comfortably as possible. That means they don't have small letters in a book and big reading glasses, but they can make letters exactly as big as needed. Even three or so words, for example, on the phone screen, and just scrolling forward."

In my opinion, the chosen name also explains the truth well to the public. The ancient story of the father's third son, which is so understandable to many peoples, has been taken into account. The older brothers always consider the younger one a fool because he does not seek worldly goods. However, from the very beginning of the story, when we read the words "one father had three sons", we know - fools are the oldest, the third will be the wisest, he will save and win. The third son of the father is a symbol of inner, spiritual intelligence. Within the project, it is also a story about the library itself - forgotten, underappreciated, but in reality, and in the vision of the future - oriented towards communication, social integration and development.

Although I myself am a specialist in the museum field, perhaps having had less contact with the library field, I am happy about the digital operation of libraries. I think that we museums are still on the way to our unique platform or to the peaks of our digital achievements. Museums have a common catalogue, a meander (Museum Collections Network), and each museum has its own database, and it means a lot. However, such grandiose solutions for cultural accessibility have not yet been found and achieved. Before the "Father's third son" project, a fairly large part of society held the opinion that libraries are dusty bookstores that do not support the development of society and the individual. The project "Father's third son" broke this stereotype, proving that libraries ARE centres of information, knowledge acquisition and innovation throughout Latvia.

At the level of Latvia, in my opinion, the public's respect is currently earned by the Latvian National Art Museum. I am also grateful to this museum, because the museum breaks the stereotype with its activities - there are only people picking their noses and collecting old things. All LNMM projects are powerful, high-quality and respected in society. We small museums need to keep up and keep the quality bar high. Libraries are changing, museums are changing too, and the public is noticing. Slowly but surely. I believe that we are also an institution of memories, and here too the time of the great digital solution will come.

Baiba Biteniece — Latvia · SERVICES AND OFFERS FOR LOCAL RESIDENTS — AN EXAMPLE OF SIGULDA DISTRICT LIBRARIES

Translation from Latvian into English: **Lilita Pudule**

Editor: **Sanita Putniņa**

Sigulda District has 12 libraries, which provide book-reading services to residents and serve as a cultural centre, a place to read, meet, talk, explore, and gain new knowledge. To make culture accessible to the local population, Sigulda District Library, in collaboration with other libraries in the county, implements various educational, communication-enhancing programs, interactive exhibitions, master classes, and creative workshops for all audiences.

For families with children, Sigulda District Library offers the opportunity to spend time in an educational and creative environment, interacting with skills and senses. Every year, there are reading promotion programs, exhibitions, workshops, etc. For example, "The Fox Reads" program for preschool children and "The Little Owl School" series, where children learn about the library and the world of books. Various educational events are organised for school-age children and young people, such as reading competitions between schools in Sigulda, a creative research competition, "Creative Stories Workshops", a break-out game "Break into Literature!", etc.

For the adult audience, there are various discussion evenings, such as "Discussion time in the library: Reader tells the reader", during which participants share their thoughts on what they have read. There are "Story Evenings", where library visitors can meet authors, historians, travellers, entrepreneurs, artists, and other interesting personalities. Various face-to-face events in the library encourage visitors to socialise more and spend time without technology.

As society changes, so do libraries, which reach out to their target audiences through different communication channels — social networks, library websites, local newspapers, and more — to present the diverse possibilities of a modern library. Sigulda District Library also organises events to introduce people to many digital solutions using library services like "The Digital Month", which aims to encourage people to improve their digital skills and make more active use of technology and e-services, which has been very popular with visitors. Residents of Sigulda also have the opportunity to have consultations and learn how to use digital resources offered by the library daily. For example, information search in databases, book reservation in the library's electronic catalogue, or reading an e-book in the library 3td.lv.

Sigulda District Library cares about the well-being of its visitors, which is why it also thinks about various digital solutions and offers for seniors and people with functional disabilities. Sigulda District Library in collaboration with the Latvian Association of Senior Communities implemented a project aimed to create awareness among the senior audience about the media environment, news, safety on social networks, and other information sources. The media literacy project provided an opportunity for seniors to learn about the advantages of the digital environment — communication with friends, access to information, services, education, and entertainment. Audiobooks are offered to library users like adults and children with visual impairments, perceptual disabilities, or other reading difficulties who are unable to read books in regular print.

One of the solutions to the mobility of the population in the more remote areas of the county and the use of library services is the bookmobile, which has been very popular.

The residents of Sigulda District can check out and return books outside library opening hours and do not need to come to the library in person. Residents can order books from the electronic catalogue by e-mail or telephone.

During the summer season, the Sigulda District Library's service "Bicycle Library in Sigulda!" has also been very popular. It offers residents environmentally friendly home delivery of books and other publications on a special book bicycle. The service is encouraged to be used more by people who find it difficult to get to the library — seniors and families with small children. The service can be requested by phone and the books will not only be delivered to your home but also returned to the library. The bicycle librarian role is carried out by participants in the school summer employment program, who have the opportunity not only to earn their own money during the summer holidays but also to get to know the librarians' daily work better.

Ina Romāne - Latvia - An example of good digital practice for cultural accessibility in rural regions - the website of the Latvian National Library's events group Latvian Book 500 gramatai500.lv

Translation from Latvian into English: **Ina Romāne**

Editor: **Sanita Putniņa**

Access to culture in rural areas. For the most part, rural residents do not have the opportunity to attend cultural events in Riga, or it is rarely possible - for various reasons, including limitation of both money and time resources, transport poverty, also due to inequality in access to public transport. It is good to have materials that the user can access at a time and place convenient for him.

Context. Due to the 500th anniversary of the Latvian publishing industry, a five-year program was developed, from 2021 to 2025, covering various topics and events related to the book publishing history. The website gramatai500.lv, created by National Library of Latvia (hereafter — LNB) for the event group Latvian book 500, offers a wide range of materials about Latvian book publishing, history, education, and culture.

This website meets all key aspects of user experience — human-centricity, usefulness, availability, usability, including user interface design, support, reliability, relevance, and others are present in this digital product.

This product focuses on the user and their needs. It is designed to be useful, simple, and clear; user interface design is made thoughtfully; technology is not an end in itself but an auxiliary tool in the realisation of LNB's mission. LNB has understood and formulated its unique message, the resource it will give to the user — and it is designed in such a way that it is understandable, interesting, and relevant for all generations — from quiet traditional to alpha generation. There is no impression that the product is understandable only to users of the latest technologies. Everything used is enough to convey information in a clear and exciting way. It can be seen that the developers have clear answers to the questions of who, why and how this product will be used — each of the aspects of this question has been worked on, and it can be seen that research has been done before building this product to suit various users, their different experiences and needs.

The visual presentation is aligned with the overall message of history as a path; a certain modern colour range is adhered to - yellow, black, and white and their combinations which are used throughout this project and related materials. The chosen range of colours reduces boredom, which could be one of the risks of creating a page about a history topic. The page is not overloaded with information, it is easy to understand. The names of the major sections are placed at the top and there are not many of them. The published images appeal to people of all generations, from schoolchildren to the elderly; everyone will find some recognizable book-related item that it could be used (from a book published today with the alphabet for the youngest readers to pressed plants in an old printed German book; from a smartphone to instantly recognizable photographs of popular newspapers and journals from different eras for users of all generations) — this together creates a personal contact with what is seen in the images and the information on the page in general. Linked aspects such as local-foreign, ancient-contemporary, modern-traditional, Latvians in Latvia - Latvians in the world, science-craft, and other aspects. It conveys a clear message about the unity and continuity of past and present. Such touching moments permeate the entire page, creating the feeling that it is personally designed, that it is each user's story in the whole picture.

Usability. The page has all the important aspects of usability — it is simple, intuitive, reliable and attractive. The content is available both as a standalone website and from the website of the National Library of Latvia. A dedicated domain name is registered for this page, it highlights that information and makes it more meaningful. First-time users can easily navigate it as the page shows where they are and the main sections are clearly visible and at the same time indicate what the user can do here — some section titles even have the form of a verb — *Know, Get involved*. The page is intuitive to navigate. There are colours, clear and contrasting, the page is not cluttered with information and the essential functions are visible at the relevant moment — more information is displayed when the user chooses it themselves. The page engages different senses - sounds that direct attention to certain sections when they are on screen, colours and animations in some of the materials bring the page to life. Signs and directions help achieve the user's goal. A timeline of 500 years in the history of Latvian publishing has been created. Numbers are arranged on a yellow line which lead the user along a symbolic path of time. These numerals, enclosed in thick black square brackets resemble tracks or stops along the way, or the carriages/cars of a train, creating associations with a road, and it complements the message about the passage of time. It is convenient to move across the line with arrows. The page can be evaluated as accessible, as it can be used by anyone who has access to a computer and Internet connection. Both the rational and emotional aspects have been considered in the creation of this page. An inclusive design has been created which ensures availability. The page contains contact information where you can address questions.

In a separate section *Apply*, everyone is invited to enrich the landscape of events related to the history of publishing, literature, language, personalities, as well as locations where important events took place. It is not only a possibility to consume culture but also to engage in the process of creating it. This is a positive signal, especially for representatives of different subcultures. It is possible to fill out an application immediately. There are no ads placed on the page, this promotes more trust in the content, as does the information about subjects important to Latvian people — the book and, in a broader context, national self-confidence, which is related to it.

Relevance. The event in Latvian cultural life is very relevant and important; the page is a great place to get information about it.

Modern design is also used, but not over-modern and incomprehensible - one that has its relevance and will not be lost in the future when the program has already ended.

Design. Sustainable digital solutions are used when it comes to user experience design. There are not many images, but they are all carefully thought out and semantically significant, providing the user with useful information and integrating everything available on the page. Also, there are not many video materials on the page itself, they can be found on external pages, which are linked to. To use this page, you do not need to register, there are no automatic registrations or downloads.

A link to the Latvian Radio (LR1) homepage is available, where you can listen to all the episodes of the program *"Following the book". "Latvian book 500"* contains episodes about the Latvian language and publishing formation over five centuries. Latvian National Library has a wide range of materials available on Youtube. By clicking on various social media icons, their pages open and their content can be used.

UN Sustainable Development Goals - the product is aligned with the UN Sustainable Development Goals in terms of cultural accessibility for the purpose of providing inclusive and high-quality education and promoting lifelong learning opportunities, creating awareness of cultural diversity. The subsection of the goal "city and populated place sustainability" — "strengthen efforts to protect and safeguard the world's cultural and natural heritage" also applies to it. This product can be evaluated positively because promoting the availability of culture in rural regions strengthens the quality of life in them. The digital product homepage for the *"Latvian book 500"* can be regarded as sustainable tourism, conducive and relevant to the purpose of promoting local culture.

Sustainability — the product is considered sustainable, resources are not wasted and provides benefits for the environment and society, especially in terms of social sustainability. It was not just a one-time event, but the funds were invested to create a permanently usable site of information, culture, education, experience and feelings.

Lilita Pudule — Latvia - PROJECT "MEANINGS" — AN EXAMPLE OF THE LATVIAN NATIONAL MUSEUM OF ART

Translation from Latvian into English: **Lilita Pudule**

Editor: **Sanita Putniņa**

The Latvian National Museum of Art (hereinafter - LNMA) project "Meanings" is an innovative remote education program for students, which initially included 12, but currently has 15 new online lessons in four art museums - the main building of the LNMA, the Art Museum RIGA BOURSE, the Museum of Decorative Arts and Design, the Roman Suta Museum and the Aleksandra Beļcova Museum. The project offers classes for different age groups, taking into account the Skola2030 framework, engagement in learning processes, and relevance to students' skills, with groups of primary and secondary school classes.

Project "Meanings" has been developed to create an innovative remote art museum education offer that is engaging for the student audience and tailored to the technological possibilities

of the digital environment, which does not duplicate the on-site events and their experience, providing the opportunity to explore and engage with the processes of art and design making, to see behind the scenes of museum work and parts of the museum that are unavailable to visitors daily, such as the collection depositories. The content of the lessons is complemented by videos of more than 30 professionals (set designers, artists, designers, curators, etc.) and museum staff who you would not be able to meet during a visit to the museum. The lessons of the "Meanings" project are created on the digital learning platform "Nearpod", which is available online and without registration to all visitors. The "Zoom" platform is used to communicate with "Nearpod", enabling online communication with participants, easy creation of discussion groups, and quick resolution of technical issues if they arise. Through a variety of practical exercises, discussions, and group activities, students can, for example, explore the journey of an artwork from its creation to its display in the museum's exhibitions, learn about aspects of a designer's work, and reflect on questions about what makes an artwork or collection valuable.

"Meanings" had a long-term development project based on the results of surveys of pupils from different age groups, directly answering questions of interest to children and young people. More than 60 online tools were identified, from which the most relevant and easy-to-use were selected. There also was research and analysis of what other memory institutions have to offer, as well as test sessions with the target audience, which were developed, based on which improvements were made. Although the "Meanings" lessons have been available as an offer of the LNMA for two academic years (since 2021), if the need for improvement is identified, it can be easily implemented.

The lessons are complemented by detailed log-in information (a full video on how to log in to the lesson, text with explanatory images and bullet points are also available), dictionaries of terms used in Latvian and English (also in Russian for 12 lessons), an in-class exercise that can be continued after the lesson. Opportunity for the teacher to give feedback by evaluating the lessons in a Google Forms questionnaire.

The project was primarily created as a response to the situation and times created by the COVID-19 pandemic, when the museum was closed or could not be visited by groups of schoolchildren (or when face-to-face activities for groups of schoolchildren were not available during a certain period), providing an opportunity for schoolchildren not to lose their connection with the cultural and museum sector. Meanings provide an opportunity to access the museums daily, especially for children in regions further away from the capital. This is also thanks to the possibility of customising how to connect to the lesson — from one screen in the classroom, from several devices in one room, or from different devices in different locations. The technical minimum is a stable internet connection, at least one screen, and a speaker, and the LNMA staff offers the best possible adaptations for the lesson based on the possibilities of the students and the school.

The offer remained and remains valid even when the restrictions were lifted, providing an opportunity also for schools that could not schedule a visit to the museum in Riga. The project also offers an extension of the target audience, reaching out to the Latvian diaspora in different countries and home-schooling. Parents were also interested in the activities and arranged enough participants with other families and friends.

Students with mobility and perceptual disabilities have also participated in the classes. In these cases, a special collaboration is established with the teacher in question, which helps to identify and focus on specific points in the course of the lesson beforehand.

Visual dictionaries have also been created with the teacher, where the dictionaries have been transformed into a presentation with an explanatory image and an audio file with the definition recorded by the teacher.

"Meanings" is for students, useful, relevant, and, without duplicating face-to-face activities, provides a unique offer for groups of students. Design-wise, it is not 'trend-driven', so there is no need for updates, at least in the near future. The classes remain relevant after the end of the COVID-19 pandemic, retaining their role as a permanent educational offer of the LNMA departments, which can be attended by prior appointment. The narration in the videos and the content of the lessons are based on the LNMA collection, as familiarisation does not lose its relevance. As a project, "Meanings" started its journey with an effective communication campaign through media messages, social networks, e-mails, teacher seminars, environmental advertisements in museums, and other websites relevant to schools. The schools themselves published feedback about their experiences. With a targeted follow-up of the communication campaign, the project can continue its life and offer a remote museum experience to many more pupils in the years to come.

Madara Didrihsone — Latvia — Digital transformation examples in Archives

Translation from Latvian into English: **Madara Didrihsone**

Editor: **Sanita Putniņa**

Selecting a successful example is a challenging endeavour. The examples in our immediate surroundings often become mundane and go unnoticed, while unfamiliar ones get lost amidst the ever-increasing noise of information. I aim to gain advantages from these obstacles and eventually provide examples — both familiar and unfamiliar for me — that ultimately complement each other.

This pursuit is not devoid of initial direction. Given my background in cinema and my current work in Latvian State Archive of Audiovisual Documents, I am particularly interested in examples in this domain. My curiosity revolves around how institutions effectively bridge the gap between extensive archival materials and society's hunger for (audiovisual) content, the creation, and preservation of which demand an increasing share of the planet's resources. This complex equation holds the potential for significant abbreviation, which would also lead to deeper societal self-awareness. I identify two primary obstacles that hinder the resolution of this challenge — firstly, the accessibility of non-digital audiovisual media formats, and secondly, the presentation of archival material. Although older content may rival present-day creations in terms of quality and relevance of ideas, it is seldom presented in a manner as immediately captivating as novel offerings. However, I believe that this can be changed.

First, I will take a fresh look at my institution's digital transformation, examining it with new eyes. Subsequently, I will delve into unfamiliar territory, exploring how other institutions address the challenges we all encounter.

See, hear Latvia
The mission of an archive is not only to preserve documents but also to make them available to the public. Today, the main databases of archives are predominantly digital, as they are much easier to navigate.

Most archives also actively generate digital copies of their documents. That is being done for two primary reasons: to create copies for use (in a format most easy to use) and to create copies for security – in the unfortunate but often unavoidable case of information loss of the physical originals.

Having a digital database where the digital copies are linked to the records is not only convenient for archivists but also significantly enhances potential for public accessibility – compared to visiting an archive and navigating physical catalogues, often with assistance from archivists. This new level of accessibility is particularly beneficial for audiovisual archives. Since audiovisual materials are often easier for people to understand without extensive knowledge of the context, their accessibility can be maximised through digital means.

The Latvian State Archive of Audiovisual Documents established its digital database, with a publicly accessible "façade", known as the "See, Hear Latvia", in 2016. The project's webpage and the "facade" database can be accessed at http://www.redzidzirdilatviju.lv/. The implementation of this project occurred in three stages: first, the release of films (moving image documents), followed by photos, and then sound documents. Each time a new section and search option were added to the webpage. Presently, the webpage includes a fourth section dedicated to thematic collections. All sections of the webpage are continuously enriched with new records, information about the documents, and new collections. Through the thematic collections, the archive also fulfils an active curatorial function.

Let's take a closer look at the elements of success in this project and identify some problematic areas.

- The potential of accessibility a digital database of an audiovisual archive naturally holds is fully realised. While connecting or merging databases might pose initial frustrations, in the long run, they streamline the workflow for everyone involved. In this case I see value in granting the general public access to the same data structure (though not all of it because of legitimate constraints) archivists use to organise our collective memory pool. This really captures the gist of an (active) memory. This advancement empowers the archive to offer a vast amount of easily accessible information to the public without requiring excessive additional resources. The public database currently holds around 109,000 records (containing at least metadata), 10,245 are moving image documents one half of which have also digital video files attached. Within these records, 10,245 are moving image documents, with half of them featuring attached digital video files. For photographs, the proportion stands at approximately 97,400 records with 88,600 attached digital files. And the numbers constantly increase. All this content can be accessed from any computer or smartphone, provided there is an internet connection, at least within Latvia. Access for foreign IP addresses may be subject to more restrictive measures.

· In my eyes one of the most remarkable features of this online database is its built-in option to contact the archive. When you open any record, in addition to accessing metadata and potentially the digital copy, you will find three available options: ordering a copy (as the database files can only be streamed), asking the archive a question, and leaving a comment. I understand that archives often have concerns about such options being misused, but in our case, it has proven to be valuable. Users of the online database, who are predominantly individuals genuinely interested in the content, can contribute additional information that archivists may not otherwise discover. And thus, it really becomes a collective project and collective memory.   ·   The webpage's design exhibits both positive and negative aspects. On one hand, it is quite straightforward, featuring

· The webpage's design exhibits both positive and negative aspects. On one hand, it is quite straightforward, featuring a simple search bar and four sections that provide access to the database along with filtering options. On the other hand, it actually is a database that the archive itself employs to organise and navigate information regarding the preserved documents. Databases, by nature, tend to be complex, particularly in terms of search functionality. And this database does not attempt to conceal its nature as a database. By default, records are presented in ordered rows, while for films and photos, an icon view option is available. Only the thematic collections are exclusively displayed in icon view, indicating that they are more geared towards the general public. The rest of the database interface appears tailored for researchers who possess prior knowledge of what they are seeking and aim to locate it efficiently.

· The language aspect of the webpage also has its positive and negative aspects. On one hand, the navigation information is available in English. However, the metadata, including annotations, is exclusively in Latvian. Additionally, there is no subtitle option, unless they are printed on the original film, which is mostly in Latvian or Russian. While the archive considers integrating automatic translation technologies, the main obstacle is the budget.

> Popularising the project has been one of its main challenges. Although the limited budget is a contributing factor, the outcome is that I frequently encounter people who are enthusiastic about the opportunities "See, hear Latvia" offers but are surprised by its invisibility.

> Considerable ecological footprint: This remains a challenge for all providers of visual and audiovisual digital content who prioritise user-friendliness, and "See, Hear Latvia" is no exception. According to https://ecograder.com/ it scores worse than 89% of URLs evaluated by it. Results might be improved by opting for hosting providers that rely on renewable energy sources and by enhancing the user experience (UX).

The IFI Archive Players

Inspired by the achievements of my archive's digital transformation and fuelled by the need to address lingering issues, I venture forth into the realm of the unknown. I use the inherent noise of the digital world as the foundational element of my search method. The method is as follows: I start by watching a TV show, browsing social media, online stores, and checking my email. After dedicating time to each activity, I open a new tab and begin my quest for a good example of digital transformation, intermittently returning to the aforementioned attention thieves. At times, I berate myself for such an approach and consider a digital fast, but in this case, I appreciate the lack of focus, the slight discomfort, and the heavy search process where I can barely grasp, comprehend, and remember anything. For I believe that if a digital solution from a memory institution manages to capture one's attention amid such distractions, then it undoubtedly holds something successful. The most enduring impression in my mind is left by the Irish Film Institute's (IFI) Archive Player — and I am curious about the reasons behind.

The IFI Archive Player is a virtual viewing room, essentially a streaming platform, that was launched in September 2016 with the primary goal of making Ireland's audiovisual heritage accessible to all interested individuals, regardless of their location.

Notably, all content on this platform is freely available without any geographical restrictions. In 2021, the IFI Archive Player underwent a transformation, expanding beyond its initial web-based form to include applications developed for various smartphone operating systems and smart TV platforms. Furthermore, it introduced contextually enriching materials, allowing viewers to delve into content before, during, or after a film. The IFI Archive Player was developed by "Axonista", a technology company based in Ireland that specialises in interactive video solutions. Its interface bears resemblance to popular video streaming platforms, featuring theme strips with horizontally scrollable video rows.

As per IFI's comment, this project stands out as one of those (rare) instances where the initial goals were not only achieved but surpassed. By September 2021, the IFI Archive Player garnered a remarkable 2 million users, serving not only as a valuable resource for research and education but also fostering a sense of community during the pandemic by engaging the older generation with thoughtfully curated collections.

I will now delve into the factors that, in my view, might contribute to the success of The IFI Archive Player, as well as highlight some of its imperfections.

· Clearly defined objective — "to share Ireland's moving image heritage with all who wanted to enjoy it, regardless of their location" This objective remains straightforward and unaltered, even when public demonstrations face constraints due to regulations. To address this challenge, IFI employs a thoughtful approach, distributing the available audiovisual materials to its audience based on accessibility levels: available (for a fee) exclusively in Ireland, available (for a fee) worldwide, and freely accessible (without charge) to a global audience. Each group enjoys its own platform, ensuring users are spared the frustration of encountering notifications like "unavailable in your country" or "€6.00", commonly seen on commercial platforms. The IFI Archive Player stands as a beacon of genuine accessibility to Irish cultural heritage, creating an inclusive virtual space that transcends geographical and income disparities.

· Utilisation of a proven, popular format. Users familiar with streaming platforms, organised in a certain manner, anticipate an immersive audiovisual experience. The IFI Archive Player adeptly provides a similar stimulation, bridging the gap between historical and contemporary moving images.

· Embracing diverse technological platforms, catering to both audiovisual content-focused and high user base-driven ones. With 86% of the global population using smartphones, it becomes evident that a mobile app serves as the best means to reach all interested parties "regardless of their location".

· Simple and user-friendly interface design. The mobile app offers three pathways to access content: genre search, collections (curated with input from experts), and title search. Upon selecting a film or collection-representing image, users transition into the next virtual space, where collections present two options: choosing a film or reading the collection description. For films, five choices are available: play video, share it on other platforms, donate to IFI, select related films, and read the description. The options are intuitively perceivable, and decorative elements do not distract from the immersive experience provided by the moving images. Novice users with basic digital skills have no reason to feel overwhelmed when first using the IFI Archive Player.

· A successful choice of developer. From my observations, the success of a digital solution heavily relies on the "chemistry" between the developer and the client. In this regard, "Axonista" not only delivers a technically sound product but also exhibits understanding and appreciation of the material, elevating the overall project.

· An accidental success factor - belonging to the Anglophone sphere. Historically, circumstances leading to a lesser number of films in the Irish language and a larger share in English may not be considered fortunate. However, this unintentionally broadens the IFI Archive Player's audience, enabling it to operate without subtitles, a feat that might be impossible for a small non-Anglophone country.

· The carbon footprint of IFI Archive Player is considerably smaller than the one of "See, Hear, Latvia", mostly green hosting is used now. But there is room for improvement in UX design — at least for web versions. Though mobile app analysis tools are less accessible to non-professionals, my personal experience with the app on two ageing Android devices was significantly smoother, faster, and more intuitive compared to the web version (which, nonetheless, was not subpar).

Absence of subtitles: Although historical ties with the UK spare IFI from an immediate need to address the subtitle issue (given the already broad audience), there remains a significant group of digital tool users who would greatly benefit from subtitles, enhancing their overall experience. Furthermore, audio descriptions would contribute to making the platform even more inclusive.

Conclusion

After careful contemplation of the two digital transformation projects in audiovisual archives, I have identified both strengths and weaknesses in each. "See, Hear Latvia" stands out with its vast amount of accessible information and sophisticated search options. This could not be fully replicated in the elegant design of IFI Archive Player which offers over 900 films to watch. The strength of IFI Archive Player is the completely free access to all contents in various platforms as well as the familiar, engaging design. However, both projects lack enhanced accessibility through various language tools such as subtitles, translations, and text-to-audio features.

Initially, I considered developing a platform similar to IFI Archive Player for my archive a good idea. However, upon reflecting on the challenges related to audience size in smaller countries, I now believe that a more suitable solution would involve creating an international Archive Player. This platform could emulate the engaging design of a "Free vintage Netflix" akin to IFI Archive Player, allowing archives from around the world to contribute their unrestricted content. The primary focus would be on providing high-quality machine translations in multiple languages, facilitating widespread accessibility for global audiences.

Vladislavs Ivanovs — Latvia — Riga City Archives

Translation from Latvian into English: **Madara Didrihsone**

Editor: **Sanita Putniņa**

The broader experience of memory institutions working with remote visitors is, of course,

related to the Covid-19 pandemic, when museums, archives, and libraries had to significantly transform their functioning to accommodate the new realities. One of the formats that emerged as highly popular for these institutions was the virtual exhibition, which either supplements physical visits or offers entirely unique content not accessible through traditional exhibitions. Although the pandemic may be behind us, the virtual exhibition format has remained with us.

However, it should be noted that the vast majority of such virtual exhibitions often lack broad appeal, mainly featuring photographs with accompanying texts centred around a specific theme, targeting a narrow group of enthusiasts. This can undoubtedly be explained by the financial constraints faced by memory institutions, which typically have limited budgets. As a result, mostly institutions that either cannot or choose not to allocate substantial resources, including human resources, opt to create such virtual exhibitions.

In Latvia, the most ambitious offering in virtual exhibitions usually takes the form of a virtual 3D tour, which indicates the presence of a predefined budget and involvement of specialists in its creation. Nonetheless, even this format may not appeal to people with limited mobility if some additional options are not provided.

The Riga City Archives, located in the same building at 4 Palasta Street as the Museum of the History of Riga and Navigation, have created, in my opinion, a good compromise in the realm of virtual exhibitions, considering people with limited mobility. With extensive support, they have prepared a virtual exhibition dedicated to the Riga City Archives, featuring a 3D tour: https://www.archiv.org.lv/rigaspilsetasarhivs/

In reality, even for a Riga resident, visiting this structural unit of the The Latvian State Historical Archives presents significant challenges. The archives are open only two days a week, and during the remaining workdays, no staff members are available. Visits must be scheduled through individual appointments, coordinating with an archivist. Furthermore, the archives are situated on the 3rd floor of the building with limited accessibility for individuals with mobility impairments, and the reading room operates under strict time constraints. Nevertheless, this archive houses the oldest and most valuable collection of Latvian documentary heritage, comprising documents from the 16th to the 20th century, including those of the Riga City Council. Hence, a virtual exhibition becomes a free pass to explore the treasures held within this archive's premises.

First and foremost, the virtual exhibition provides an insight into the history of the archive and its building, along with essential information about the collection and its contents. Although the number of photographs is limited, they showcase the most significant documents in excellent quality, enabling students or scholars to closely examine them from home by zooming in. Moreover, the texts are complemented by video materials demonstrating how archive items are stored and how they are handled in various conditions — for instance, browsing through the pages of the 13th-14th-century Riga City debt ledger.

Secondly, the exhibition includes an integrated virtual 3D tour of the archive premises, which, as the exhibition creators aptly describe, is a "hidden gem of Riga City. "The tour allows users to "walk through" all archive spaces automatically, without the need to use a computer mouse. Additionally, it offers the flexibility to navigate independently, with the opportunity to access extra information at specific points marked by special symbols. As a result, anyone can explore this hidden gem without the constraints of finding the time and opportunity for a physical visit to this unique archive.

In addition to the virtual exhibition, the website offers information about the orientation game "Closer to the Archive," set to take place on June 10, 2023, in Old Town — it includes a description of the game's course. The game might help to popularise the archive's image in society.

This is the basic information about the virtual exhibition accessible on the "Riga City Archives" website. But why do I consider this exhibition praiseworthy?

First, it must be acknowledged that this product is not flawless and could benefit from further improvement. However, as I mentioned earlier, it represents a good compromise among virtual exhibitions and is a significant step forward in Latvia's archive's communication with the public.

Latvia's archives are not at the forefront of digital communication. This becomes evident by simply exploring archive websites. Moreover, their inconvenient and unhelpful databases often cause confusion, not only for students but also for experienced researchers. Hence, the creation of a separate website providing easy and comprehensive access to Rīga City Archive is a noteworthy achievement. From a design perspective, the page is user-friendly, offering only a few well-organised sections that make it clear where to find specific information. While the design itself may not be considered modern and could benefit from more user-friendly iconography and symbols, functionally, the website does well without all this, remaining consistent and, while perhaps overly serious, still understandable.

Currently, the website is available only in Latvian, clearly targeting Latvian residents, whom the archive seeks to acquaint with a place that is relatively unfamiliar to most. Inclusion of virtual tours and integrated orientation games on the website clearly reflects an attempt to engage a younger audience. However, I find this effort somewhat lacking. Integrating symbols and icons with additional practical elements beyond the scientific content could have a beneficial educational impact on this audience. For instance, during the tour, visitors come across gas cylinders in the archive storage rooms — incorporating symbols that prompt questions about their purpose could be insightful. Clicking on such symbols could educate the virtual visitors about the gas being used to safeguard archive documents in the event of a fire, as water or foam cannot be utilised without damaging the documents. Through this exhibition, the archive opens its doors virtually to everyone across Latvia for the first time, providing an opportunity to explore storage rooms, witness exceptional items, and comprehend the essential steps to preserve and handle documents correctly. However, I do recognize that the exhibition lacks practical explanations that would address visitors' questions, especially those that may arise during the tour, particularly among young people.

It should be noted that the feedback link for this exhibition is only provided in the contact section with the creators. While this allows for asking questions, it may not be the most convenient form of communication. Additionally, it would be beneficial to include information in the section about the virtual exhibition on how to visit the archive physically. Unfortunately, such essential details are absent from the exhibition's website, and from a user experience standpoint, this can be deemed as not user-friendly, indicating a design flaw in the implementation of this exhibition.

There are also deficiencies concerning the inclusive design. On one hand, as previously mentioned, this virtual exhibition undeniably provides the opportunity for people in remote areas, individuals with limited mobility, and those with mobility impairments — who might not be able to physically visit due to the lack of environmental accessibility in the building — to
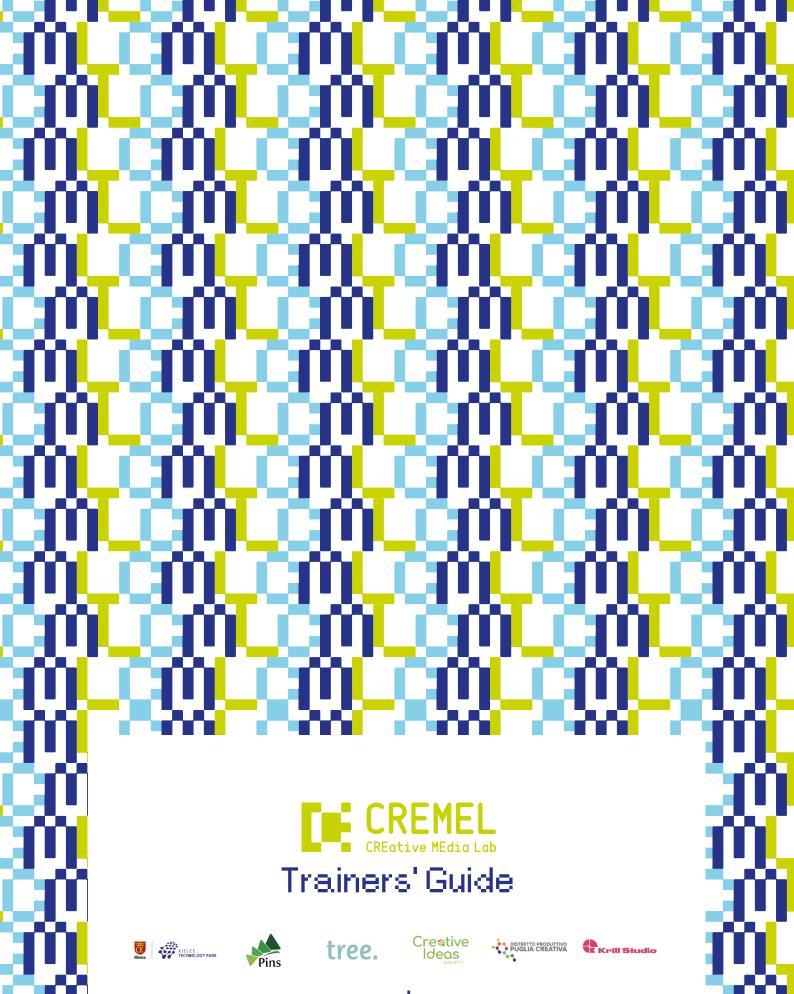
explore the entire archive.

However, on the other hand, when considering the needs of this group, the exhibition creators have overlooked visually impaired individuals. Both the virtual exhibition and the 3D tour solely offer visual information, without any accompanying audio. Even the videos lack sound. Despite the photographs being zoomable to a high resolution, which could benefit visually impaired individuals, they are still unable to fully utilise this website due to the absence of audio information about the content they are viewing at the given moment.

However, the exhibition also presents an opportunity to highlight its positive impact on sustainability. It is a free platform, accessible to all, fostering educational development and the preservation of cultural heritage in the digital realm. This extends not only to documents but also includes the archive equipment. Visitors can catch a glimpse of historical cabinets that were originally installed when the archive first occupied these premises in the late 19th century. As for how long the archive will retain this visual appearance remains uncertain, the arrangement of the archive spaces itself constitutes a significant part of cultural heritage, immortalised through this exhibition.

As I previously mentioned, I find the lack of additional information in the virtual tour a drawback. However, from a sustainability perspective, it can be viewed as a positive aspect. The concise presentation, limited use of photographs, and focus on quality rather than quantity all contribute to promoting responsible consumption within the exhibition.

In the section about the exhibition, we see its creators, and it becomes evident that the archive mostly attempted to carry out this project on its own, enlisting design specialists solely for the creation of the 3D tour. This reinforces the earlier notion that memory institutions prioritise resource conservation when it comes to virtual exhibitions, which may explain some of the imperfections in this product. Nonetheless, considering all the circumstances, I must commend the exhibition creators for achieving a remarkable result that stands out positively among other virtual exhibitions developed by memory institutions. It provides a unique opportunity for every Latvian resident, regardless of their mobility, to virtually explore spaces that are typically unfamiliar to human footsteps and instils the desire to experience them in reality.

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