

Interreg



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Latvia – Lithuania



**LL-00100
DIGITAL CRAFTS TOURISM
D-TOUR**

JOINT DIGITAL TOURISM PRODUCT CONCEPT

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1. INTRODUCTION

The project DIGITAL CRAFTS TOURISM (LL-00100; D-TOUR) aims to create a unified digital tourism product – the cross-border tourism route “Digital Crafts Skills” (Latgale-Aukštaitija), which will connect exhibitions on specific craft skills through form of digital solutions.

The creation of a common digital tourism product - as one common route is a logical addition to the CROSS-BORDER TOURISM ROUTE CONCEPT (2022), developed by Latgale Planning Region as the part of project LLI-539 Craftsmanship as Tourism Product without Borders (Interreg V-A Latvia - Lithuania Program 2014-2020). (https://lpr.gov.lv/wp-content/uploads/2024/tour-de-crafts-materiali/TDC_KONCEPCIJA_ENG_WEB.pdf)

The purpose of the CROSS-BORDER TOURISM ROUTE CONCEPT is to promote the sustainable use of traditional craft skills, preserving and promoting them as a common feature of the cultural and historical heritage of the cross-border territory of Latvia and Lithuania and a common tourism product, which could attract the interest of tourists in long term to the region of Latgale and the counties of Utena and Panevežys (Aukštaitija), as well as to more successfully integrate craftsmen as partners in the creation and realization of tourism projects and products in practical life.

The CROSS-BORDER TOURISM ROUTE CONCEPT aims to promote the sustainable use of traditional craft skills, preserving and showcasing them as a vital part of the cultural and historical heritage of the cross-border region between Latvia and Lithuania. It also seeks to attract long-term tourism to the Latgale region and the counties of Utena and Panevežys (Aukštaitija), while successfully integrating craftsmen as partners in the creation and realization of tourism projects and products.

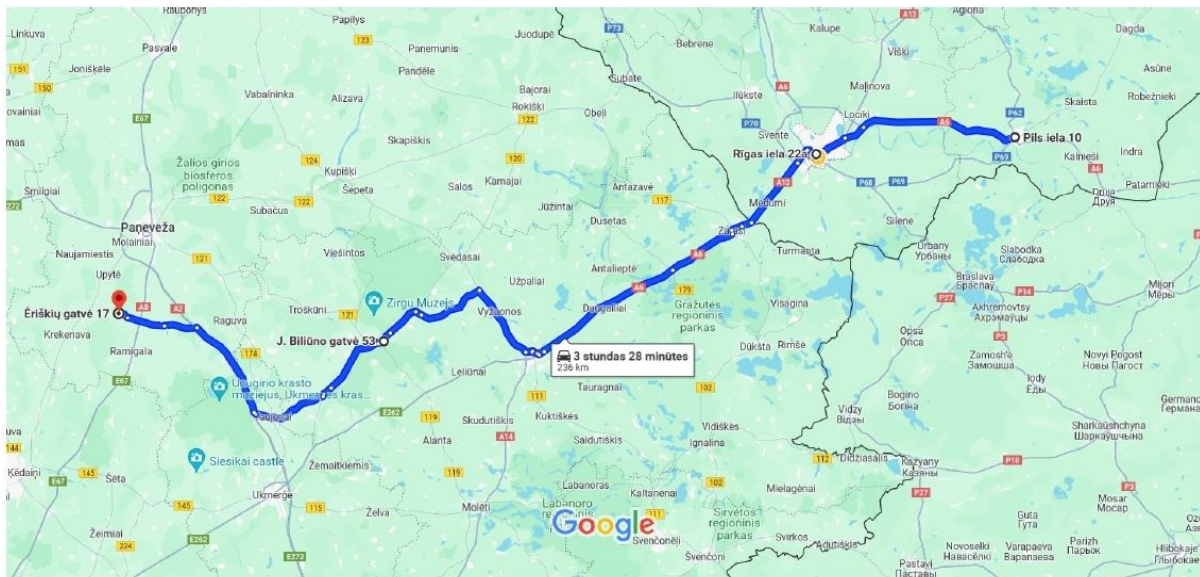
The developed CROSS-BORDER TOURISM ROUTE CONCEPT includes the following routes:

- Local tourist route "Crafts skills in the Latgale region" No.1 and No.2;
- Cross-border tourism route "Professional crafts skills in the tourism environment" (Latgale - Aukštaitija – Zemgale)

**JOINT DIGITAL TOURISM PRODUCT – A COMMON CROSS-BORDER TOURISM
ROUTE
“DIGITAL CRAFTS SKILLS”**

Place	Address	Contact phone number	Web page/ social networks	Digital exhibition name
Kraslava municipality museum at Kraslava Castle Complex	Kraslava, Pils street 10, Latvia	Director Baiba Mileika +371 23586	https://www.facebook.com/KVMMmuzejs	Kraslava municipality museum at Kraslava Castle Complex
Unity House	Daugavpils, Rigas street 22a, Latvia	Director Diana Soldane +371 28378679	www.vienibasnams.lv https://www.facebook.com/profile.php?id=100063893377143	Digital exhibition "Traditional crafts universe of Latgale"
Anykščiai Art Incubator – Art Studio	J. Biliūno street 53, Anykščiai, Lithuania	Lina Rimkiene +370 608 03743	https://www.menuinkubatorius.lt/ https://www.facebook.com/menuinkubatorius.lt/	Digital exhibition on ceramics
Flax museum	Ēriškių str. 17A, Stultiškiai village, Upytė eldership, Panevėžys district, Lithuania	Miglė Bražėnienė +370 612 73681 Remigijus Vilys +370 614 26702	https://www.panrs.lt/ https://www.facebook.com/paneveziorajonosavivaldybe/	Digital exhibition on linen weaving of traditional Aukštaitija region ribbons
Barn building	Ēriškių str. 16A, Upytė village, Upytė eldership, Panevėžys district, Lithuania	Miglė Bražėnienė +370 612 73681 Remigijus Vilys +370 614 26702	https://www.panrs.lt/ https://www.facebook.com/paneveziorajonosavivaldybe/	Digital exhibition on traditional folk music instruments in Panevezys district

Total route length – 236 km



Kartes dati @2024 Google 20 km

2. CONTENT OF DIGITAL EXHIBITIONS

Digital exhibition name	Summary of content
Digital exhibition on woodworking and Kraslava specific wooden architecture	Preliminary content of the virtual exhibition on woodworking in Kraslava and surroundings: significance of wooden items in historical timeline (houses, furniture, tools, household items, toys, boats, vehicles etc.), development of the traditional crafts of wood working and woodcarving, wooden houses, doors and window frames typical to Kraslava, Latgale and surroundings, development of woodworking methods and traditional tools, local wooden heritage until nowadays, including the time of Counts Platers, which can be highlighted as a boom of different crafts, the most recognizable craftsmen and woodworking companies through centuries, the typical local brand products from previous times until nowadays.
Digital exhibition "Traditional crafts universe of Latgale"	The central object of the exposition is a multi-functional interactive installation object that provides expanded cultural and historical knowledge about the territory of the traditional Latgale homestead, its traditions and skills, preserving traditional cultural values.
Digital exhibition on ceramics	<p>The digital exhibition will integrate old ceramic traditions, local ceramic masters, process of ceramic and final products. It will include a story of local uniqueness, functioning in the region. It will have educational aspect, which will be helpful especially for youngsters. In order to create a stronger impression, ceramic works and replicas of the old local items will be exhibited in the premises of the digital exhibition.</p> <p>In the digital format it is planned to provide historical information about the origin of ceramics, its development through the ages, various cultural meanings, transformation and other context that will allow visitors to understand the depth of this art form.</p>
Digital exhibition on linen weaving of traditional Aukštaitija region ribbons	Weave patterns of Aukštaitija region with history, descriptions, interactive stories from experienced and currently working craftsmen who have accumulated deep knowledge about all range of linen articles that were, are and can be woven from linen (bedspreads, ties, national costumes, ribbons of different types and weaving techniques, abundance of pattern styles and etc.). When visitors come to the exhibition, they will have an opportunity not only to get acquainted with the history of linen in an innovative way, but also with the help of interactive solutions to make one or the other product, to measure, to touch, to „taste“ the linen – that is to get acquainted with the entire history and a wide range of linen uses in an experiential and engaging way.
Digital exhibition on traditional folk music instruments in Panevezys district	From an attractive, innovative presentation of stories about traditional musical instruments - to the opportunity to make and test them in an experiential and engaging way.

3. GUIDELINES FOR CREATING DIGITAL EXHIBITIONS

The tasks of each digital exhibition: provide cultural and historical knowledge about traditions, specific craft skills, traditional cultural values and attract more visitors.

3.1. PROVISIONAL DIGITIZATION METHODS

Filming is a powerful tool for capturing the dynamic aspects of ancient craft skills. By recording the complete process, from material preparation to final product, we can preserve the nuances of hand movements, tool usage, and the evolution of the object. This method provides viewers with a direct understanding of the physicality of the craft.

Consider using high-definition cameras and multiple angles to capture the details of the process. Implement clear lighting and sound recording to ensure a high-quality and engaging video experience. Document the specific techniques, tools, and materials used by the craftsman in the video, providing context and valuable information for future study.

Beyond the visual aspect, **audio recordings** capture the oral traditions and knowledge associated with ancient crafts. Recording the craftsman's narration, explanations, and cultural significance of the process can provide invaluable insights. The voice of the artisan becomes a vital link to the past, offering authentic perspectives and stories.

Ensure high-quality audio recording equipment to capture the nuances of the artisan's voice.

Interview the artisan about the historical context of the craft, its cultural significance, and any personal anecdotes related to its practice. Consider transcribing the audio recordings for accessibility and future research purposes.

Animation offers a unique way to visualize complex craft techniques and processes. By creating animated sequences, we can illustrate the step-by-step instructions, showcasing the intricate details of each movement and the transformation of materials. This method can be particularly effective for explaining intricate techniques or depicting processes that are challenging to capture through traditional filming.

Choose an animation style that complements the aesthetic of the craft. Traditional animation techniques may be suitable for crafts with a historical context, while modern animation styles can appeal to a wider audience.

Work closely with animators to ensure accuracy and a clear representation of the craft process. Consider adding sound effects and background music to enhance the viewer experience.

High-quality photography is essential for documenting the craftsmanship in a detailed and visually compelling way. Capture the beauty of the materials, the textures of the finished product, and the intricate details of the tools and techniques. Use a range of photography techniques to illustrate the different aspects of the craft.

Use macro photography to capture the fine details of the tools, materials, and finished product.

Consider using different lighting techniques to emphasize specific features or textures. Capture the artisan's hands interacting with the materials, highlighting the human element of the craft.

Interactive virtual representations - 3D modeling offers a powerful way to create immersive and interactive experiences of ancient craft skills. By scanning the tools, materials, and

finished product, we can create digital replicas that viewers can explore in three dimensions. This method allows for detailed examination of the objects and techniques, providing a deeper understanding of the craft.

Utilize advanced 3D scanning techniques to capture the precise dimensions and details of the objects and tools. Consider integrating the 3D models into virtual reality or augmented reality applications for a truly interactive experience. Include annotations and explanatory information within the 3D models to provide context and historical information.

3.2. SMART DIGITAL SOLUTIONS

Smart digital solutions: lights, projections or screens, sound design etc, what represent specific craft skills, events, circumstances, relationships that complement the objects of the installation according to the content of the exhibition.

Immersive lighting: showcasing craft techniques

Lighting plays a crucial role in highlighting the details and textures of ancient artifacts. Using strategically placed spotlights can accentuate intricate carvings, delicate patterns, and the unique materials employed by ancient craftspeople. For instance, a spotlight illuminating a pottery shard can reveal the subtle variations in its glaze, highlighting the potter's skill and the craftsmanship of the era. This technique can also be used to create dramatic contrasts and evoke a sense of mystery around specific objects.

Interactive projections: uncovering hidden stories

Interactive projections provide a dynamic and engaging way to present historical information and connect visitors to the exhibited objects. By projecting images, videos, or animations onto the artifacts themselves, we can bring the objects to life and reveal hidden stories. For example, projecting a historical scene onto a loom from an ancient can illustrate the process of weaving and the social context of this craft. This approach enhances the visitor's understanding of the objects' significance and allows them to interact with the exhibition in a more meaningful way.

Sound design: evoking atmosphere and emotion

Sound design plays a crucial role in setting the mood and ambiance of an exhibition. It can transport visitors to the time and place of the ancient crafts, immersing them in the culture and environment of the objects. For instance, playing the sound of traditional music or the bustling activity of a marketplace can create a sense of historical context. Adding ambient sounds like wind, rain, or the sound of tools being used can evoke a sense of place and heighten the sensory experience of the exhibition.

Digital displays: presenting craft techniques and processes

Digital displays can provide visitors with detailed information about the techniques and processes involved in creating the exhibited artifacts. Using touchscreen interfaces, videos, or interactive graphics, curators can showcase the tools, materials, and skills used by ancient craftspeople. This approach allows visitors to explore different aspects of the crafts and gain a deeper appreciation for the complexity and ingenuity involved. For example, a touchscreen display could provide step-by-step instructions on how to make a specific type of pottery, showcasing the different stages of the process and the tools used. This interactive element can inspire visitors to learn more about the crafts and potentially try their hand at them.

Augmented reality: experiencing the craft first-hand:

Augmented reality (AR) technology offers a unique opportunity for visitors to engage with ancient crafts in an immersive and interactive way. By overlaying digital information onto the real world, AR can bring the objects to life and allow visitors to experience the craft firsthand. For example, using a mobile device, visitors could view a 3D model of a traditional weaving loom, interacting with the virtual object and learning about its operation. They could even virtually "weave" a piece of fabric, gaining a hands-on understanding of the process. This immersive experience can make the exhibition more memorable and engaging, particularly for younger audiences.

Virtual reality : stepping into the past

Virtual reality (VR) technology can transport visitors back in time, allowing them to experience the world of ancient crafts in a truly immersive way. By creating virtual environments that replicate historical workshops or marketplaces, VR can offer visitors a unique perspective on the craft and its social context. For example, a VR experience could take visitors to an ancient pottery workshop, allowing them to interact with virtual tools, witness the pottery-making process, and even try their hand at throwing clay on a wheel. This immersive experience can provide a deeper understanding of the craft and its place in the past.

Digital storytelling: connecting objects to people

Digital storytelling provides a powerful way to connect the exhibited objects to the people who created and used them. Using videos, animations, or interactive narratives, we can share the stories behind the crafts, highlighting the lives, skills, and motivations of the ancient craftspeople. For example, a digital narrative could explore the life of a master craftsman, showcasing their journey from apprenticeship to master, the challenges they faced, and the impact their craft had on their community. This approach adds a human dimension to the exhibition, making the objects more relatable and meaningful to visitors.

It is recommended to use elements of the game that will foster greater interest and provide a more engaging and interactive experience, as well as provide a wider perception of the content:

Interactive puzzles and challenges

Integrating interactive puzzles into exhibits can encourage visitors to actively engage with the content. These puzzles can range from simple matching games to complex problem-solving scenarios. For example, a museum could create a virtual reconstruction of an ancient loom, where visitors can manipulate the threads to weave a virtual tapestry. This hands-on experience allows visitors to understand the intricate processes involved in weaving, fostering a deeper connection to the craft.

Virtual reality (VR) experiences

VR technology can create immersive experiences that transport visitors back in time. Visitors can interact with virtual replicas of ancient tools and objects, explore reconstructed workshops, and witness demonstrations of ancient craft techniques. This can provide a more visceral understanding of the craft and the lives of the people who practiced it. For example, a VR experience could allow visitors to participate in a virtual pottery-making workshop, learning about the techniques and tools used in ancient times.

Augmented reality (AR) explorations

AR can enhance exhibits by overlaying digital information onto the real world. For instance, visitors could use their smartphones or tablets to view 3D models of ancient artifacts, access interactive explanations, and watch videos demonstrating the creation of these objects. These AR experiences can bring the exhibits to life, making them more engaging and accessible.

Gamified learning

Gamification involves incorporating game mechanics into non-game contexts. This can motivate visitors to learn and explore by rewarding them for completing tasks or achieving goals. For example, we could create a scavenger hunt where visitors have to find specific artifacts and answer questions about them to earn points or badges.

Interactive storytelling

Interactive storytelling can engage visitors emotionally and intellectually by allowing them to participate in the narrative. Visitors can make choices that affect the story's outcome, leading to different endings and perspectives. This can be achieved through interactive exhibits, online platforms, or mobile apps. For example, we could create an interactive timeline of ancient craft development, where visitors can choose to explore different periods and learn about the innovations and challenges faced by artisans throughout history.

Collaborative games and activities

Collaborative games and activities can foster social interaction and a sense of community among visitors. These activities could involve teamwork, problem-solving, or creating something together. For example, we could organize a workshop where visitors work in teams to recreate ancient tools or objects using traditional techniques. This collaborative experience can enhance the learning process and create memorable moments for participants.

Point-based systems and rewards

Point-based systems and rewards can motivate visitors to explore and learn more about ancient craft. These systems can encourage visitors to complete tasks, answer trivia questions, or visit different sections of the exhibit. Rewards could include virtual badges, points, or access to exclusive content, such as behind-the-scenes videos or interviews with experts.

Personalized learning paths

Personalized learning paths can cater to individual interests and learning styles. We can utilize data collected from visitor interactions to recommend relevant content and activities. This can provide a more engaging and effective learning experience for visitors, tailoring the content to their specific needs and interests. For example, we could offer personalized learning paths for visitors interested in specific periods, techniques, or materials, guiding them through relevant exhibits, online resources, and interactive activities.

Interactive displays and exhibits

Interactive displays and exhibits can provide a hands-on learning experience, allowing visitors to explore and manipulate objects, experiment with techniques, and learn about the processes involved in ancient craft. These displays can be designed to be engaging and informative, offering visitors a deeper understanding of the skills, tools, and materials used in ancient times.

3.3. STEPS FOR IMPLEMENTING DIGITAL EXHIBITIONS

1. Development of the exhibition design concept and technical project;
2. Development of exhibition content;
3. Realization of the exhibition and arrangement of the room.

3.4. DEVELOPING AN EXHIBITION DESIGN CONCEPT

1. Creation of the first sketch of the exposition:

The initial sketch serves as the visual foundation for the exhibition. It captures the essence of the proposed concept and provides a visual starting point for further development. Consider the overall theme, the arrangement of exhibits, and the desired flow of visitor experience. At this stage, the focus is on creating a rough representation of the exhibition space and the placement of key elements.

2. Development of the sketch chosen by the customer:

After the initial sketch, the chosen concept undergoes a refinement process. The sketch is elaborated upon, adding details to the layout, exhibit arrangements, and overall aesthetic. Refinement may include adjustments to the spatial organization, the selection of materials, and the incorporation of multimedia elements.

3. The basic principles of exposure are defined: composition and spatial structure:

The basic principles of exhibition design are essential for creating a cohesive and engaging experience. This includes defining the composition, spatial structure, and flow of the exhibition. Consider the balance of information, the use of space to create different zones, and the intended movement of visitors through the exhibition. This stage requires careful planning and consideration of the specific goals and message of the exhibition.

4. Development of the concept of exhibition colours and materials:

The choice of colors and materials significantly impacts the exhibition's overall atmosphere and aesthetic. These elements contribute to the visual narrative and enhance the visitor experience. Select colors and materials that complement the theme, the artifacts, and the intended mood. Consider using a color palette that evokes the era of the ancient crafts and materials that are both aesthetically pleasing and durable for the exhibition environment.

Example:

Earthy tones (browns, ochre, terracotta) - Wood, stone, linen, leather

Metallic accents (gold, bronze, silver) - Metal, glass, ceramic

Contrasting accents (black, white, teal) - Modern materials used sparingly for display elements

5. Graphics concept:

The graphics concept is vital for communicating information effectively and engaging the visitors. This includes selecting fonts, designing signage, and creating visuals that complement the artifacts. The graphic elements should be consistent with the exhibition's overall aesthetic and contribute to the narrative. Consider using clear and concise language, employing a mix of typography and imagery, and incorporating interactive elements to enhance engagement.

6. Audiovisual/multimedia concept:

Audiovisual and multimedia elements can greatly enhance the exhibition experience, bringing the ancient crafts to life. This could involve using interactive screens, videos, sound installations, or augmented reality experiences. Consider how these elements can

complement the artifacts, provide context, and engage the audience on a deeper level. The goal is to create a multi-sensory experience that is both informative and engaging.

Interactive Screens - Offer detailed information about artifacts, with zoom functions and videos.

Sound Installations - Recreate the sounds of ancient workshops, using historical recordings and music.

Video Projections - Show documentaries about ancient crafts and traditional techniques.

Augmented Reality - Allow visitors to interact with virtual replicas of ancient tools and objects.

7. Development of detailed design solutions, exhibition plans, technical drawings:

This stage involves developing detailed design solutions, including exhibition plans, technical drawings, and specifications. These plans outline the precise layout, exhibit configurations, and the placement of multimedia elements. The goal is to create a comprehensive guide for construction and installation, ensuring that the exhibition is executed according to the approved design concept.

8. Technologically detailed plan for multimedia and audiovisual solutions:

Developing a detailed technical plan for multimedia and audiovisual solutions ensures seamless integration and functionality. This involves specifying the equipment, software, and connectivity requirements for interactive screens, audio systems, and video projections. It also outlines the installation process and troubleshooting procedures to guarantee a smooth and reliable exhibition experience.

9. Graphic design and visualizations:

This stage involves developing detailed design solutions, including exhibition plans, technical drawings, and specifications. These plans outline the precise layout, exhibit configurations, and the placement of multimedia elements. The goal is to create a comprehensive guide for construction and installation, ensuring that the exhibition is executed according to the approved design concept.

Developing a detailed technical plan for multimedia and audiovisual solutions ensures seamless integration and functionality. This involves specifying the equipment, software, and connectivity requirements for interactive screens, audio systems, and video projections. It also outlines the installation process and troubleshooting procedures to guarantee a smooth and reliable exhibition experience.

Interactive Screens - High-resolution touchscreens with integrated software for information display.

Audio System - Multi-channel audio system with speakers strategically placed for clear sound distribution.

Video Projections - High-definition projectors with appropriate screen size and mounting system.

Lighting - Adjustable lighting system to highlight artifacts and create distinct zones.

10. Additional steps as needed.

The concept and content of the exhibitions must be prepared together with professional museum, tourism and culture heritage specialists.

3.5. A GUIDELINES FOR GATHERING OF THE INFORMATION AND MATERIALS

The success of digital exhibition relies on gathering comprehensive and accurate information about the ancient crafts and skills we are showcasing.

1. **Identify key informants:** Reach out to skilled craftspeople, local historians, museum curators, and community leaders who possess knowledge and experience related to the chosen crafts and skills.
2. **Conduct interviews:** Schedule in-depth interviews with informants, recording their stories, techniques, and insights into the historical context of the crafts.
3. **Gather visual materials:** Collect high-quality photographs, videos, and digital scans of artifacts, tools, and craft demonstrations. These materials are crucial for creating engaging and informative digital exhibits.
4. **Research historical documents:** Consult archives, libraries, and museum collections to find historical documents, photographs, and written accounts related to the chosen crafts and skills.
5. **Explore local museums and collections:** Visit local museums and private collections to gain access to artifacts, tools, and exhibits related to the chosen crafts and skills.
6. **Prioritize artifacts:** Prioritize artifacts that clearly demonstrate the techniques, materials, and artistry associated with the chosen theme. The selection process should balance aesthetic appeal with historical and cultural significance.
7. **Creating engaging content:** Once you've gathered the necessary information and materials, it's time to create engaging content for your exhibition.
8. **Ensuring authenticity and accuracy:** Maintaining authenticity and accuracy is crucial for any digital exhibition about ancient crafts and skills. Be meticulous in your research and fact-checking. Consult with subject matter experts, including craftspeople, historians, and museum curators, to ensure that the information presented in the exhibition is accurate and reflects the current state of knowledge. Cross-reference information from multiple sources to avoid relying on a single perspective or interpretation. Cite sources for all information presented in the exhibition, providing visitors with the ability to verify the accuracy of the information. Be sensitive to cultural contexts and avoid perpetuating stereotypes or misconceptions about the crafts and skills being showcased.

3.6. REALIZATION OF THE EXHIBITION AND ROOM ARRANGEMENT

1. Creation of an exhibition with interactive, tangible parts according to the design and technical project;
2. Production of individual exhibition elements and room arrangement - movable objects, arrangement of equipment according to zoning, sightseeing objects, 3D objects, etc. according to the design;
3. Multimedia/audiovisual solutions and their programming;
4. Lighting;
5. Purchase and supply of IT technologies;
6. Transportation and installation;
7. Exposure testing.
- 8.etc.

4. THE INTERNATIONAL MARKETING CAMPAIGN

The International marketing campaign will be organized by

- Latgale Planning Region;
- Anykščiai Art Incubator – Art Studio;
- Panevėžys District Municipality Administration.

There will be organized 3 campaigns- 1 in LV, 2 in LT.

Latgale Planning Region as organization representing all municipalities in Latgale will organize campaign about both created expositions in Latgale region and common route, but LT partners will organize separate marketing campaign with accents on Utena and Panevėžys district and common route.

International marketing campaign from Latvia

Fulfilment of the campaign takes the form of visual stories and short promotional videos distributed as advertisements through social media channels.

Marketing campaign will be organized with the aim of promoting the public's understanding and appreciation for intangible cultural heritage as a valuable asset, and promote the learning of cultural heritage as an engaging and modern process. Additionally, the campaign aims to inform the public about the opportunities for inheriting intangible cultural heritage in Latgale.

The planned activities during the marketing campaign in Latvia:

Activity	Description
Ancient craft skills herald videos on social media	<p>Creating 10 inspiring and educational video stories about masters, craftspeople and 10 different ancient craft skills, their application today.</p> <p>The video material will have text material and music, so that it can be used to its full potential as an exploratory learning material for learning an ancient craft skill - up to 10 min.</p> <p>The short video version for attracting attention on social networks, up to 60 seconds will be prepared.</p> <p>The selection of masters will be made by project partners. The videos will be produced in LV with subtitles in ENG and LT.</p> <p>Preparation of videos will be started in the second project RP.</p> <p>The publication videos in social media- facebook, Instagram, project section, Youtube, will be started in the 3dr project RP, before opening exhibitions. The aim of these videos will be to introduce with digital exhibitions, like teaser. Each video will inform about digital exhibitions as well. (the themes, places etc.)</p> <p>Target group- children and students, young people, craftsmen and tourists.</p>
Marketing of digital exhibitions by influencers	<p>Creating digital content for the social media of the Latgale Planning Region (TikTok and Facebook), as well as on the official social media account of the digital content creator, attracting influencers who promote digital exhibitions. At least 20 video entries. Video duration at least 60 seconds with Latvian speech and English text material or reverse.</p> <p>The marketing activity will continue approx. 4-5 months.</p> <p>That activity includes informing and attracting activities with contests. 10 online contests will be organized. 5 winners in each will be awarded.</p> <p>Target group- social network users, tourists.</p>

Advertisement on news portal. For example, delfi.lv, Tvnet.lv, jauns.lv, or social media	Duration 1 week
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International marketing campaign from Lithuania

The marketing campaign of Utena district will be organized by Anykščiai Art Incubator – Art Studio for informing local and international audience about new created digital exhibitions. Promotion of the developed exhibitions targeted at both – national and international tourists and specific groups of visitors such as youth, families with children, seniors and persons with disabilities. This will be done in the form of visual stories and short promotional videos distributed as advertisements through social media channels for reaching out the international tourist arena.

The marketing campaign of Panevezys district will be organized for informing local and international audience about new created digital exhibitions by Panevėžys District Municipality Administration.

The marketing campaign of Utena district

Activity	Description
Marketing campaign planning	
Informational text	Article, press release, comment, other informative text in Lithuanian language. 3 text material units will be prepared.
Creative text	For advertising, invitations, and other creative texts in Lithuanian or English, up to 1800 characters without spaces. 3 text material units will be prepared.
Preparation of a post on social networks	Initiating a topic/article/comment in a general or business media outlet. The service includes the preparation of a media proposal and contact with a media outlet and is considered completed when the initiated topic/article/comment is published by the media. At least 10 posts will be published.
Creation of animated and non-animated images, visual stories and short video designs for social networks	At least will be prepared 8 units.
Creation and adaptation of pictures and other graphic solutions	There will be prepared 15 units.
Creation of a representative video	Script, location selection, filming, installation, dubbing Lithuanian or English language, soundtrack, subtitles; up to 3 min; 2 videos.

The marketing campaign of Panevezys district

Activity	Description
Creation of visual material for the event	<p>The event logo, color palette and other visual identity elements are created or adapted. A coherent and professional image of the event is created.</p> <p>The visual material will have text material and music, so that it can be used to its full potential as an exploratory learning material for learning an ancient craft skill - up to 10 min. (1 pcs).</p>
Production of presentation video up to 20 seconds	<p>Creating a script - writing the text of a short, but engaging and informative script. A script defines the images, sounds, and text that will be used in the video. Filming - the video is filmed according to the created script. Different filming methods can be used depending on the concept of the video and the budget. Editing - the filmed material is edited into a single video. Music, sound effects and credits are added during editing. Adjustment - Color correction and other enhancements are made to the video. Final Approval - The video is submitted to the client for review and approval. Minor revisions may be made based on customer feedback. The short video version for attracting attention on social networks, up to 20 seconds will be prepared (1 pcs).</p> <p>The selection of masters will be made by Panevėžys District Municipality Administration. The visual material will be produced in LT with subtitles in ENG and LV.</p> <p>Preparation of video will be started in the second project RP.</p>
Video production of a representative event (during and/or after the event) up to 3 min.	<p>Creating inspiring and educational video story up to 3 min. from linen and traditional folk music instruments exhibitions opening event about masters, craftspeople and ancient linen and traditional folk music craft skills, their application today (1 pcs).</p> <p>Planning - a script or plan is created, which predicts what moments of the event will be filmed, what video and sound effects, music and credits will be used. The composition and equipment of the filming team is determined. Filming - the event is filmed according to the created plan. Various filming methods and angles can be used to capture the most interesting and informative images possible. Also, interviews with participants, organizers and guests may be held during the Event. Editing - the filmed material is edited into a single video. During editing, color correction is performed, video and sound effects, music and titles are added. Editing - the video is viewed and edited. The customer's comments and wishes are taken into account. The final product is a final video that meets all the requirements. The video is submitted to the customer for review and approval.</p> <p>The visual material will be produced in LT with subtitles in ENG and LV.</p> <p>Preparation of video will be started in the second project RP.</p>
Preparation of press releases	<p>Press releases will be prepared and posted in a press after linen and traditional folk music instruments exhibitions opening event about masters, craftspeople and ancient linen and traditional folk music craft skills, their application today (1 set).</p>

	<p>Collection of information - information about the event is collected, which will be written about in the press release. The text of the message is created, which clearly and concisely presents information about the event. The report includes quotes from the event organizers. Distribution of the press release - the press release is distributed to media representatives by e-mail. The message can be sent directly to journalists, editorial offices or news portals.</p> <p>Preparation of Press releases will be started in the second project RP.</p>
<p>Communication with media channels, presenting the project</p>	<p>Selection of media channels - based on the analysis of the target audience, the most appropriate media channels where the project will be presented are selected. Channel format, audience size and reach are taken into account. Establishing contact with the media - representatives of media channels are contacted and the project is presented. Suggested form of cooperation, such as an interview, publication of an article, press release or participation in an event. Support of cooperation with the media - communication with media channels is constantly maintained, their questions are answered and additional information about the project is provided. The reaction of the media channels to the project is monitored and adjustments are made if necessary.</p> <p>It is planned to communicate with different media channels presenting the exhibitions created during project implementation period, inviting visitors not only to visit them, but also to include the places of other project partners in their itinerary, thus getting know the results created by both Lithuanian and Latvian project partners.</p> <p>Preparation of Communication with media channels, will be started in the second project RP.</p>
<p>Creating and hosting social media posts</p>	<p>Creating a content strategy - determining the most appropriate content format and tone, taking into account the needs of the target audience and selected social networks. A content calendar is created that predicts what type of posts will be published and when. Message Creation - Creating engaging and engaging social media messages that meet the needs of your target audience. Messages may include text, photos, videos, and other visual elements. Posting of messages - messages are published on selected social networks according to the content calendar. Various tools and techniques are used to increase the reach and engagement of messages. Monitoring and evaluating results - Monitoring and analyzing the results of social media posts, such as reach, engagement and conversions. Adjustments are made to improve results. (1 set)</p> <p>Preparation of Communication with media channels, will be started in the second project RP.</p>

- The Interreg VI-A Latvia–Lithuania Programme 2021–2027 aims to contribute to the sustainable and cohesive socioeconomic development of the Programme regions by helping

to make them more competitive and attractive for living, studying, working and visiting.

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