



Online cultural activities for adults

***REPORT AND GUIDE
ON BEST PRACTICES 2022***



Online cultural activities for adults REPORT AND GUIDE ON BEST PRACTICES

2022

Research concept, coordination and report:

Sylwia Żółkiewska, Paulina Jędrzejewska (Culture Shock Foundation), Claudia Esposito (EuroForm), Emilia Albonico (Escape4Change)

Polish research team:

Paulina Jędrzejewska, Olga Perzyna, Sylwia Żółkiewska

Italian research team:

Claudia Esposito, Emilia Albonico

Spanish research team:

Oksana Shamonova, Miguel Caneda

Greek research team:

Nikolaos Apostolidis, Ilias Giannopoulos, Ioannis Parastatidis

Graphic design:

Wacław Marat (Culture Shock Foundation)

English editing and proofreading:

Emilia Albonico (Escape4Change) and Karolina Pyzik (Culture Shock Foundation)

Mobile Culture

an Erasmus+ project coordinated by Paulina Jędrzejewska [Culture Shock Foundation](#), Poland

Partners:

[ClicTic](#), Spain

[Roes Cooperativa](#), Greece

[Euroform RFS](#), Italy (till 04.2022)

[Escape4Change SIaVS srl](#), Italy (since 05.2022)

Interviewed cultural institutions: [KARTA Center Foundation](#) Warsaw, [National Museum](#) in Warsaw, [ZAMEK Culture Centre](#) in Poznań, [Working Scene](#) Poznań, [Rotary Club Białystok](#), [Spanish National Ballet](#), [Concello de Vigo](#), [MARCO Museo de Arte Contemporánea de Vigo](#), [Bibliotecas a Coruña](#), [Biblioteca de O Porriño](#), [Hellenic IT Museum](#), [Natural History Museum Of Municipality Of Amarousiou](#), [Historical Museum of Crete](#), [Archaeological Museum of Thessaloniki](#), [Angelos Sikelianos Museum](#), [The Peggy Guggenheim Collection](#), [Egyptian Museum](#), [Uffizi Galleries](#), [Opera di Santa Maria del Fiore](#), [MANN National Archaeological Museum of Naples](#)

Interviewed experts: Anna Desponds, Aleksandra Janus, Michał Rydzewski, Borja Manero, Miguel Caneda, Juanma LoDo, Nikos Kavvadas, Yannis Nikolopoulos, Vasileios Spanos, Fabio Viola, Chiara Damiani, Giovanna Paladino

Published under licence: [Attribution 4.0 International \(CC BY 4.0\)](#)

Paintings and photos used in the following publication: Statue of a man with a hat, 1842, Fraccaroli I., Unsplash Licence / mitifotos; Swimming pool with stainless steel ladder, 2017 - Unsplash Licence / Etienne Girardet; El Quitasol, 1777, Goya F., Public Domain / Wikipedia; Negress, 1884, Bilińskiej-Bohdanowicz A., Public Domain / Wikipedia; Bociany, 1900, Chełmoński J., Public Domain / Wikipedia; Corinth canal inauguration Volanakis, 1893, Volanakis K., Public Domain / Wikipedia; Other images - Public Domain CC-0 +.

TABLE OF CONTENTS

1. THE OPENING	4
2. RESEARCH AND METHODOLOGY	6
3. COUNTRIES REPORTS	8
3.1 POLAND	10
3.1.1 Desk research	10
3.1.1.2 Best Practices - presentation	11
3.1.2. Trends, tips and tricks	18
3.1.2.2. Success factors	21
3.1.3 Conclusions	23
3.2 SPAIN	24
3.2.1 Desk research	24
3.2.1.2 Best Practices - presentation	26
3.2.2 Trends, tips & tricks	33
3.2.2.2 Success factors	36
3.2.3 Conclusions	36
3.3 GREECE	37
3.1.1 Desk research	37
3.3.1.2 Best practices - presentation	38
3.3.2 Trends, tips & tricks	43
3.3.2.2 Success factors	45
3.3.3 Conclusions	46
3.4 ITALY	47
3.4.1 Desk research	47
3.4.1.2. Best Practices - presentation	48
3.4.2 Trends, tips & tricks	54
3.4.2.2 Success factors	56
3.4.3 Conclusions	57
4. CONCLUSIONS	59
5. CREDITS	65

1. THE OPENING

This publication was created for a few reasons. First, to collect European Best Practices in the field of **non-formal cultural education for adults**, to show how art, culture, and new technologies intermingle and complement each other in cultural education. Second, to highlight the process of creating valuable cultural activities for an adult audience (especially those with fewer opportunities) by giving context and sharing experiences from Polish, Italian, Greek, and Spanish cultural institutions. Third, to collect and present to our fellow cultural animators and educators a selection of educational resources: digital tools, methodologies, etc., based on the most valuable practices and interviews with experts from partner countries. We hope this publication will inspire them to create more innovative, user-friendly and inclusive cultural activities.

STRUCTURE OF THE REPORT AND GUIDE

Our publication consists of four reports developed by four project partners. Each partner led five interviews with cultural organisations (e.g. museums, art galleries, collections) that already have incorporated a Best Practice of merging culture with innovative technology. Next, each partner interviewed three experts in the field for a total of twenty Best Practices and twelve experts.

Background information on each Best Practice includes

- idea generation,
- implementation and its challenges,
- idea's potential for transferability.

— The collection of practices is supplemented with expert opinions, making this publication a comprehensive compilation of trending methods, tips & tricks. These contents, once successfully implemented, can be adapted to other cultural realities, in result helping to offer more accessible and stimulating cultural experiences for adults.

CONTEXT (ABOUT MOBILE CULTURE PROJECT)

This report and guide were created within the Mobile Culture project, financed in the framework of the Erasmus+ programme. The project is designed for educators and professionals working in cultural institutions (GLAM - Galleries, Libraries, Archives, and Museums) and non-governmental organisations (NGOs) delivering non-formal education to adults. In particular, we focus on those who work with groups with fewer opportunities: seniors, the unemployed, people with disabilities, migrants, refugees and the low-skilled at risk of digital exclusion.

Partnership forms 4 NGOs/organisations:

- Culture Shock Foundation, Poland (Leader of the project)
- ClicTic, Spain
- Roes Cooperativa, Greece
- Euroform RFS, Italy (until 04.2022)
- Escape4Change SIaVS srl, Italy (as of 05.2022)

Since the first COVID-19 lockdown in March 2020, each member of the partnership has been working within the GLAM and NGO sector to help in developing its online offer and to find new ways to engage their audience in a time of isolation and restricted access to cultural activities. Our research concludes that educators and animators are highly interested in online and digital tools and are eager to use them during cultural workshops and activities with adults.

Our goal, as project creators, is to help educators who work in European cultural institutions and NGOs by offering access to knowledge and tools of innovative technology, thus to develop the needed digital competencies. During the Covid-19 pandemic crisis, digital fluency became more expected from cultural animators and educators and the GLAM sector audience. In our project, we want to demonstrate how new technologies can help create valuable cultural offers. How, with the use of easy and accessible digital tools and learning-by-doing methodology, adults can express themselves better and boost creativity: reuse digitised art collections, produce short videos, remix images and artwork, access historical landmarks in *augmented reality*, record podcasts, and more.

This publication is the first step in achieving the fundamental goal of the Mobile Culture project: to give GLAM and NGO representatives (animators and educators) practical knowledge on how to use new technology and digital tools to produce more engaging cultural events online and offline. It also presents the most recent examples and insights on online cultural activities from the national perspectives of Italy, Poland, Spain, and Greece. It collects best practices on the creative use of new media, technologies, and accessible digital tools in cultural and art education for adults in all partner countries.

2. RESEARCH AND METHODOLOGY

As a first step to identify and map the examples of Best Practices on combining art, culture, and innovative technologies in non-formal cultural education for adults, we carried out desk research and in-depth interviews with representatives of NGOs, relevant institutions as well as independent experts. Then, we developed four national reports as a core of this publication. The results from all partner countries were compared to identify recommendations for using new media and technologies in adult cultural education - the GLAM sector. These recommendations are included in the "Conclusion" section at the end of this Guide.

1 Step 1: Desk Research

The desk research aimed to gather various examples of successful practices of online cultural activities for adults. We collected a hundred and twenty examples (thirty per partner country) to create a repository of unique and innovative cases, tools and ideas to compare today's situation and name topics and areas common but also diverse among the partners.

Our definition of a Best Practice is based on the *Gartner Glossary*¹, which defines them as "a group of tasks that optimises the efficiency (cost and risk) or effectiveness (service level) of the business discipline or process to which it contributes. It must be implementable, replicable, transferable, and adaptable across industries."

Starting from this assumption, we focused on examples of **online cultural activities for adults (synchronous and asynchronous)**, which are low cost, with minimal risk, and highly efficient so that they are easily transferable in local, smaller institutions. In addition, such activities had to be efficient for the target group and institution, meet a great response from the audience, and above all, be engaging. We also looked for innovative and inspiring cases that could be adapted easily across European cultural institutions.

The desk research was carried out online in national teams. Each team searched for Best Practices in its national language, using popular search engines, on cultural institutions' websites, and on social media. We also took some inspiration from reports about the condition of cultural institutions during the pandemic and during face-to-face meetings. To have a point of reference and benchmark, we collected over 30 examples of Best Practices from English-speaking countries: the UK, Australia, and the USA.

¹ Source: "Definition of Best Practice - Gartner Information Technology Glossary", available at <https://www.gartner.com/en/information-technology/glossary/best-practice#:~:text=Best%20practice%20is%20defined%20by,transferable%20and%20adaptable%20across%20industries>

Our research had an explorative character to guarantee a diversity of examples and choose different types of Best Practices for the next step. We considered the following criteria:

- different examples and levels of used technology (e.g., different media and digital tools);
- form of online cultural activities, synchronous and asynchronous (e.g., online course, VR tour, workshop, exhibition, digital storytelling, animation, Instagram profile, game, jam, hackathon, or other innovative and unexplored ones);
- different target groups and audience approach (e.g., adults, seniors, unemployed, people with disabilities, migrants, refugees, low-skilled people, in regions and communities at risk of digital exclusion);
- topics of online activities (e.g., art, culture, local history, design, architecture, murals, literature, music, interdisciplinary);
- institutional context and organisations (e.g., local or national institution, with high or low budget, free activities for target group, grassroots activity);
- mindset of institutions (innovative approach to creating cultural activities online, e.g., design thinking, cooperation with software houses, etc.).

2 *Step 2: In-depth interviews*

As a main part of our research, we conducted 20 in-depth interviews (IDIs) with the institution's representatives and twelve with external experts. These interviews were set up in a semi-structured format. This way, we provided an outline of questions on topics to use during the interview while giving additional time for the interviewee to express further thoughts. Our interviews were designed to verify the accuracy of the already collected information and to gain new insights about the implemented institutions and activities, including an understanding of the strengths and weaknesses in the Best Practices.

In detail, in the questions, we wanted to focus on exploring the design, production, and promotion of online cultural activities for adults, using new media and technologies in institutions. We were also attentive to challenges and success factors and general knowledge of the Best Practices we identified as most attractive.

We developed two different IDI scenarios:

- one set of interviews was addressed to cultural arts institutions we identified as Best Practices advocates;
- another one focused on experts, such as experienced educators, activists, and animators, who already use technologies in online/offline cultural activities and non-formal education.

Experts were involved in gaining input on their background knowledge about activities implementation. We also asked them to share their perspective on our research topic and the financial, technological, organisational, and promotional issues in preparing such activities.

Considering the geographical distance from institutions and the Covid-19 restrictions, all interviews with representatives of the institutions and experts were conducted online and recorded for project purposes only.

Step 3: Analysis and interpretation

In the next step, we iteratively worked on reviewing, coding, and looking for themes and patterns in the data collected. We did it in national teams first, then in the multinational team of experts. This process gave us a better understanding of the data collected, and we identified key insights and trends and saw similarities and differences in each country's approach toward online cultural activities and their context.

To better review and analyse the data, we created a universal structure for all national reports. This approach ensured that all the most critical topics that were addressed in IDIs scenarios, such as: designing, conducting, and promoting online cultural activity, digital tools used, transferability and sustainability, are also covered in this publication. In each report, there is also external experts' perspective included.

Finally, we interpreted the data by considering the context in which it was collected and by drawing connections between different pieces of information. This way, we created conclusions that emerge from the data.



3. COUNTRIES REPORTS

Following the methodology described above, we present four project partners' reports for a better results illustration. Each partner identified: five Best Practices of online cultural activities in their own countries and three experts on the use of technology in the cultural environment. To reach the most valuable information about the Best Practice we interviewed the person in charge from the institutions that actively worked on the Best Practice implementation. In each of the national reports, we focused on collecting information based on the held interviews from the following topics:

- originality of the idea and potential for inspiration;
- context;
- target groups;
- funding methods and strategies;
- obstacles and challenges;
- success factors;
- transferability advice;
- interesting trends, tools, and approaches in our research field.



3.1 POLAND

In Poland, the Covid-19 pandemic accelerated digital transformation in smaller centres with no online offerings or bigger cultural institutions whose offline offerings were sometimes supported by online activities. Particularly popular were webinars as they were relatively easy to organise.

The pandemic has made institutions discover new audiences that can not be physically engaged in activities and be only reached online.

"The staff at the institution have discovered new audiences that they are reaching out of place, and I think they're not going to want to let them go."

Aleksandra Janus, co-director of the Centrum Cyfrowe (Digital Center)

3.1.1 Desk research

As part of desk research, we tried to find examples of diverse activities from large and small centres. We searched for them by typing keywords in Google and by browsing articles, forums and groups gathering culture animators on Facebook. We also used reports and publications of the [Centrum Cyfrowe](#) (Digital Centre) and the [National Centre for Culture](#) from 2020 and 2021.

We reviewed grant program's results, such as [Culture on the Web, National Centres for Culture](#). We asked managers and culture animators we knew and people associated with the new technology industry for the most interesting examples. We also drew inspiration from cultural events and conferences we participated in.

We selected 30 examples of online cultural activities for adults for preliminary analysis, organised by Polish museums, NGOs, community centres, and grassroots initiatives.

Before an example of an activity was included in the list, our team analysed it based on information available on the web: descriptions on organisers' websites, accounts of participants, and recordings of the event. If an activity was asynchronous, people from our team took part in it, for example, in the Art in the Dark workshops of the [ZAMEK Culture Centre](#), which are still available online and can be used at any time.

Our list included efforts to spread art and culture through social media, 2D (two-dimensional), 3D (three-dimensional), and VR (Virtual Reality) online exhibitions, workshops, webinars, podcasts, recordings, audiobooks, tutorials, films, performances,

festivals, interactive web applications, effective social media promotion, and a film history hackathon.

In eighteen cases, the activities selected for further analysis were multi-elemental, consisting of activities on different platforms (e.g. website + YouTube), using at least some technologies and multimedia (e.g. audio + video + VR exhibition).

The organisers of the activities selected by us are: eleven cultural centres, eight museums, six NGOs, two associations, two grassroots initiatives and one public library. Some of them operate in large urban centres (Gdańsk, Gdynia, Katowice, Kraków, Poznań, Warsaw Wrocław), and some in smaller ones (Pruszków, Rumia, Sulejówek).

The examples of activities we collected are mostly related to visual arts, local culture, and history. Six activities were addressed to adults with visual impairments, people affected by social exclusion, minorities and seniors.

In the next step, through a discussion among experts, we selected ten most interesting examples for in-depth analysis. Then we presented them to our partners from Greece, Spain and Italy. After the discussion, referring to the criteria² set at the beginning and the voting, a list of the five most interesting actions as well as a reserve list with two more actions were created. We encouraged all institutions from the main list to participate in in-depth interviews.

3.1.1.2 Best Practices - presentation

Film History Hackathon FilmHack online, KARTA Centre Foundation, Warsaw

Date: spring 2020 (synchronous event);

Description: first online hackathon dedicated to creating historical interactive films for educational and cultural purposes; participants worked on a story based on a Polish-Jewish history of pre-war Mordy town;

Target Groups: adults-designers, historians, filmmakers of various ages;

Objectives: stimulation of creativity, expanding the group of recipients, experimenting with new technologies;

Tools: Zoom, Google Docs and Figma;

Why this activity was chosen: originality, interdisciplinary approach, interesting audience engagement method.

² See Research Assumptions and Methodology

Instagram and TikTok of the **National Museum in Warsaw**

Date: Instagram was active since 2015, TikTok was created in May 2020;

Description: promotional activities using National Museum in Warsaw's public domain and digital collections, as well as National Museum in Warsaw collections that are not open to visitors; communication in these channels is in a loose, humorous form; memes, gifs, collages, photomontages, motion graphics, short educational videos appear; many contests and quizzes were organised during the lockdown to engage the audience;

Target Groups: content on Instagram is aimed at 24-35-year-olds, on TikTok at teens and young adults;

Objectives: to reach younger audiences with knowledge of art history and museum collections and to promote the museum's online and educational offer;

Tools: Adobe suite, Final Cut Pro, iMovie, QUIZME! for making quizzes, Knight Lab, Spark AR;

Why this activity was chosen: in line with social media global trends (popularity of TikTok platform), targeting young audiences being engaging, innovative and entertaining.

Art in the Dark, **ZAMEK Culture Centre in Poznań**

Date: start in autumn 2020, asynchronous activity, still available on the website;

Description: a series of remote sensory workshops conducted by ZAMEK Culture Centre in Poznań; encourages the reception of art based on the senses of hearing, touch and smell; the workshops have an online form, are asynchronous, consist of 14 episodes (10 audio and 4 videos);

Target Groups: blind and visually impaired persons and all other adults interested in exploring art with senses other than sight;

Objectives: unconventional online presentation of works of art displayed at the CEC;

Tools: website, video, audio, text, educational materials (pdf, docx);

Why was this activity chosen: inclusive, emphasising cognition with all senses, high quality.

Saturn's Children, **Working Scene, Poznań**

Date: premiered online May 22, 2020; the project was conducted during the Covid-19 pandemic;

Description: art-documentary project presenting the topic of the mental health crisis in young people;

Target Groups: young people who are increasingly affected by mental health crises and their relatives who find it difficult to cope with such a situation;

Objectives: to educate the public about the problem;

Tools: a hypertext web application that was created specifically for this project;

Why this activity was chosen: the right combination of tools and subject matter; an attractive form that stands out from other online cultural activities.

Dancing Worlds, **Rotary Club Białystok**

Date: work started in January 2020, exhibition opening on May 22, 2020; the project was carried out during the Covid-19 pandemic;

Description: exhibition in virtual reality, presenting artworks by two young visual artists;

Target Groups: artists, Rotary members, VR environment users;

Objectives: create a VR exhibition; an experience that feels more like an actual exhibition than a website;

Tools: Alt Space VR platform, Unity 3D (3D modelling);

Why this activity was chosen: a unique art exhibition in the VR world.

Context:

Four activities from our list were created at the beginning of the pandemic, and their formula was determined mainly by the desire to present the collections in an unusual way; online, to expand the audience and start a dialogue with them (*Art in the Dark*, *FilmHack*, *Dancing Worlds*). The hackathon was planned in an offline formula, but the pandemic forced a change to its virtual formula. The National Museum in Warsaw's Instagram profile was already active, but the communication strategy was developed and empowered during the pandemic time (including integration of a dedicated Tik Tok profile).



Figure 1: Dancing Worlds, Rotary Club Białystok

The ideas for the activities were born thanks to the commitment of the authors and co-creators and the institutions themselves - their determination to implement experimental and innovative projects and to find new forms of reaching the target audience. Previous experience in creating similar events offline (*Art in the Dark*) and their participation (*FilmHack*)³ were also necessary. In two cases, the activities were being led with a desire to present the institution as modern, following the latest trends in both the world of culture and new technologies (*FilmHack*, *Dancing Worlds*).

In the four projects selected for in-depth research, idea development (concept creation) and its implementation involved invitation of external experts and professionals to collaborate (*Art in the Dark*, *FilmHack*, *Dancing Worlds*, *Working Stage*). Inside the institutions, there was a lack of capacity, knowledge, and experience in implementing such projects. The institutions recalled the cooperation rather well or very well because the selected companies and people were known to them from prior collaboration.

In the case of the National Museum in Warsaw, the social networking profiles are run by two full-time employees of the museum.

³ In general, in our part of the research, the thread of the creator's experience as a user runs through at various levels and is recognised by us as one of the success factors

The target group was clearly defined and well-known to originators and co-creators in all activities.

As for the FilmHack, organisers invited a new audience - people from the creative industry, less known to the institution itself, but well available to the collaborators besides a group of project partners, who got engaged with their contacts and knowledge.

In the case of *Dancing Worlds*, the group we wanted to reach was artists, Rotary members, Girls in Tech members, and VR users.

With its Instagram content, the National Museum mainly gets round audiences aged 24-35, and its Tik Tok profile reaches young adults aged 18-24.

Working Scene targeted young adults with its Saturn's Children project.



Figure 2: Saturn's Children, Working Scene, Poznań

The *Art in the Dark* project was prepared with people with full or partial visual impairment in mind, but in such a way that it was also engaging for sighted people who want to experience art with all their senses (universal design).

With regard to funding activities, funds for the projects came from a variety of sources. These were:

- [Culture on the Web](#) grant program from the National Cultural Centre - 80% funding for the Art in the Dark and Saturn's Children;
- funds of the City of Poznań - additional funding for Saturn's Children;
- [Digital Memory program of the German EVZ Foundation](#), which supports innovation, experimentation and introduction of even radical changes in the course of implementation - 100% funding for FilmHack;
- institutions' own funds - Instagram and TikTok of the National Museum in Warsaw.

One project - Dancing Worlds VR exhibition - was created only by the power of its creators' passion, without financing.

"I have a few conclusions, for example, projects like this need to be high budget, have awards, but most of all it's about learning while doing. To learn and do something for our audience and see how they react to something and adapt to their needs."

Agnieszka Kudełka, educational projects coordinator, KARTA Centre Foundation



Figure 3: Film History Hackathon FilmHack online, organised by KARTA Centre Foundation, Warsaw

Talking about challenges, the Covid-19 pandemic presented both opportunities and pitfalls for the projects surveyed.

As the main challenges, our respondents indicated the need to work with programmers and to switch to the "IT language" (*Art in the Dark*) or find a new formula for implementing the project - moving it to the online world (*FilmHack*, *Art in the Dark*).

In the case of TikTok and Instagram of the National Museum in Warsaw, it was necessary to convince the museum staff to interfere with the shape of the artworks - to remix and reuse them.

Dancing Worlds exhibition faced logistical (creating an avatar in a VR world is time-consuming) and technological challenges (broadcasting, combining technology with sound, VR platform).

About transferability, while encouraging others to create sensory workshops, Bartek Lis (one of creators of *Art in the Dark* project and Public Programme Curator from Public Programme Department, ZAMEK Culture Centre) advises not to transfer the idea 1:1 but to start with a smaller scale of activity, e.g. single workshops, and not the whole cycle at once.

In *Dancing Worlds* case, once created, the VR gallery environment can be replicated for other exhibitions. It also has an educational potential - art is a stimulus to learn how to use technology.

The hackathon (*FilmHack*) idea is transferable, and the materials created during it can be reused in other activities. However, it should be remembered that this formula assumes experimentation, the possibility of making mistakes and changing the program concept during the event.

Sensory workshops (*Art in the Dark*) are asynchronous, which means that everyone can participate at their convenience.

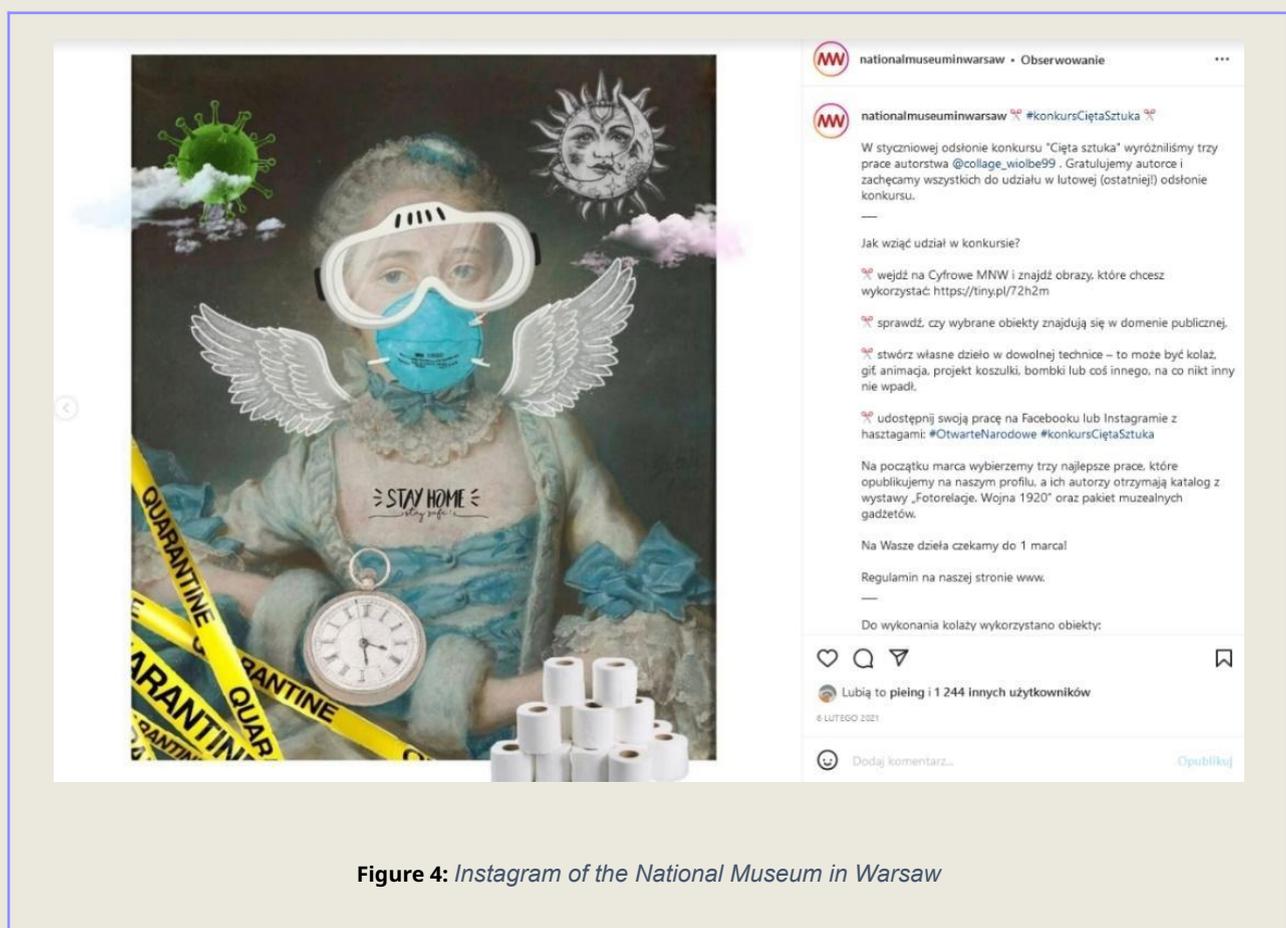


Figure 4: Instagram of the National Museum in Warsaw

The National Museum in Warsaw recommends using Instagram and TikTok as low-cost activities. The way the National Museum in Warsaw runs its social profiles is replicable - some institutions already use the museum's original ideas to promote.

"For us, social media is a 'shared' space, filled with the creativity of usually anonymous authors, whose charm lies in the fact that ideas and trends are constantly reproduced, reinterpreted and used in thousands of different ways. We are happy every time we see that someone has seen something on our profiles and used it for themselves. It means that our idea has worked and it works."

Justyna Borowska, social media editor, Beata Górską-Szkop, communication specialist, National Museum in Warsaw

3.1.2. Trends, tips and tricks

Our respondents also encouraged us not to glorify the arts in cultural learning activities for adults but to treat it as a means to an end, an excuse for conversation, and a way to integrate the community.

"Art is just a prop in our project, a cool opener or developer, a pretext to meet and act"

Bartek Lis, Public Programme Curator, Public Programme Department, ZAMEK Culture Centre

Moreover, they recommended that current global trends or events be considered and referred to in the promotion (National Museum in Warsaw).

When it comes to promotion in new media, such as TikTok, our interviewees note that you must first get to know them well and understand how they work as well as their language to create a compelling message as a content creator (National Museum in Warsaw). Also necessary is the lightness of the message and a sense of humour. Before organising your hackathon, it is good to participate in a similar activity to see what it is about.

We invited three experts to address the landscape of online cultural activities in Poland, examining the sector from different perspectives.

They are:

- [Anna Desponds](#) - curator, creative producer, creator of events and projects at the intersection of art, culture and new technologies, currently working at [THE CATALYSTS](#) creative agency in Berlin;
- [Aleksandra Janus](#) - co-director of the [Centrum Cyfrowe \(Digital Centre\)](#), a non-governmental organisation that supports openness in cultural institutions and cares for the social dimension of digital transformation;
- [Michał Rydzewski](#) - department director at the Division of Grant Programs of the [National Centre for Culture](#), which is a state institution that aims to develop and professionalise the cultural sector.



Figure 5: Art in the Dark, ZAMEK Culture Centre in Poznań

Similarly to Bartek Lis (*Art in the Dark*), Anna Desponds encourages the combination of technology and the multi-senses, sensory and real-world in online cultural activities (introducing the "human element", the so-called human factor). She also draws attention to the need for onboarding, i.e. substantive and organisational preparation of participants to participate in online activities, which facilitates its implementation and strengthens the involvement of participants.

"We already try to build engagement a few days or weeks before the online workshop: for example, we send videos or photos when we buy products for the workshop and ask the audience: how was your shopping experience?"

Anna Desponds, creative producer, digital culture expert

Aleksandra Janus sees an excellent potential in metaphors, storytelling, and RPG building engagement. She also points out an ecology factor in institutional practices, not only in the field of new technologies. The point is that institutions should create projects using new technologies that are easy and cheap to maintain for the institution plus fit in with its strategy, rather than activities designed only for the purpose of grant/project implementation.

"Probably everyone who watches the development of technology in the cultural sector knows that we already have a graveyard of digital projects at this point. And we think this is something that can be avoided by bringing in more strategic and sustainable thinking."

Aleksandra Janus, co-director of the Centrum Cyfrowe (Digital Center)

Additionally, she highlights the lack of the habit of sharing successes and challenges, obstacles, and failures in the design and implementation of cultural activities, which would undoubtedly increase the quality of projects in the culture sector.

Michał Rydzewski draws attention to the role of small cultural institutions in supporting and animating local communities, where online space is used more for archiving content than for communication and integration of local audiences.

At the same time, he notices that the Internet is flooded with low-quality materials and workshops, transferred 1:1 from offline to online.

"In my opinion, the first reaction of many institutions was to move their activities simply online. We had workshops; now, there will be workshops through the screen. That doesn't work very well. But it's a completely different construction of the whole message. A completely different construction of the interaction so that it's engaging and it's not a lecture through a screen. So we also had to change a lot in the way we deliver our programs."

Michał Rydzewski, Deputy Director for Professionalization and Support of the Cultural Sector, National Center for Culture

Both Aleksandra Janus and Anna Desponds echo him. In their statements, there was also the question of restoring the audience's relationship with online art (e.g., as in the Getty

Museum's [#Beetwenartandquarantine](#) challenge) and the need to look for various new forms of co-existence, and co-participation in the online world.

Both experts also encourage hacking existing platforms, i.e. using Instagram or TikTok to create games or theatrical performances. There is no need to multiply new, complicated, expensive digital platforms to produce and maintain digital content.

Key Tips and Tricks:

1. Simplifying more advanced designs:

*"The important thing is not to overcomplicate, to remember that less is more.
And that technology is not the goal but a tool."*

Anna Desponds, creative producer, digital culture expert

2. Hybridising activities, combining online and offline;

3. Putting the audience at the centre of the project;

4. The great potential of Instagram and Facebook as platforms on which it is possible to create engaging narratives and activities using archival materials and treat them as promotion (two-in-one approach);

5. Selecting such a form to build authentic audience engagement (multi-directional feedback).

*"Authentic engagement and feedback between participants and the people who organize the event
can be described as the Holy Grail of online cultural activities."*

Aleksandra Janus, Centrum Cyfrowe (Digital Center)

3.1.2.2. Success factors

Based on interviews with institutional representatives and experts, we can identify the following success factors for online cultural activities:

- openness of individuals and institutions to experimentation;
- passion and commitment of people realising the project;
- participation in a similar project before undertaking own actions;



- knowledge of the target group;

"I can't imagine digital projects in the GLAM sector ignoring the audience research aspect. I think this is a mistake."

Aleksandra Janus, co-director of the Centrum Cyfrowe (Digital Center)

- an approach assuming that co-creators are also audiences; co-creation at the stage of conception, implementation and promotion of action, the key is to use new tools in such a way that they do not overload the spectators, do not bore them and do not take away their desire to participate in the project;

"The best cultural offerings, in my opinion, were those cultural offerings from those institutions that realized that they were targeting that offer to people studying or working at Zoom for 8 hours."

Aleksandra Janus, co-director of the Centrum Cyfrowe (Digital Center)

- understanding the differences between online and offline activities and their skillful use, e.g., different models of interactivity;
- interdisciplinarity and novelty of the project, attracting and expanding the audience of the institution;
- well-fitting selection of collaborators and partners of the project and close cooperation with them to achieve a synergy;
- collaboration between various departments of the institution in implementing the given activity, affecting its quality, originality and success.



3.1.3 Conclusions

The pandemic set in motion essential processes: it accelerated the digital transformation and hybridization of cultural reception, enhanced the creativity of the message, and developed digital accessibility. At the same time, the transfer of knowledge between institutions, individuals, organisations that could help them rationally use digital knowledge is still weak.

"All these changes (towards online) the pandemic accelerated, but it also exposed our shortcomings: lack of technical skills and organisational mistakes. Many things had to be learned."

Michał Rydzewski, Deputy Director for Professionalization and Support of the Cultural Sector, National Center for Culture

Innovative and complex online activities can be a challenge for those institutions that need experts and companies to implement them: a movie hackathon is a complex project and requires a lot of money. The same happens in complex, inclusive projects such as sensory workshops. A VR exhibition is an unforgettable experience and perhaps the future of cultural activities. Still, the entry and reception threshold for participants (expensive equipment and its operation, ability to use the platform) is high, and many technical issues require the participation of experts at every stage of production.

The potential for community building (e.g., hackathons) and digital accessibility (e.g., workshops for the visually impaired) are two essential components of sustainability in cultural projects.

The relationship between the online and offline worlds is also an essential aspect of the activities.

"The main challenge is to balance or even take a meaningful step back after the pandemic towards offline human contact again and to wisely put together what has worked and what is not a prosthesis of human contact in digital activity but enriches it."

Michał Rydzewski, Deputy Director for Professionalization and Support of the Cultural Sector, National Center for Culture

3.2 SPAIN

The offering of online cultural activities in Spain was an unknown practice until recently. Although in the past years we noticed an increasing number of digital tools, the cultural sectors felt the urgent need to update and start offering cultural online activities only under influence of Covid-19 pandemic and subsequent lockdown.

It is significant to note that the institutions which were already having an offer of online cultural activities before the pandemic were those with the greater financial resources. Smaller entities, with a local or regional impact and lower budgets, are the ones that had to make a greater effort and readjust their offer to the needs of the pandemic circumstances.

What we did in order to carry out the research was to search and compile interesting practices in the GLAM sector. Next we selected those in which the cultural offer was integrated with the use of new technologies.

Out of thirty examples five were shortlisted to carry out the interviews.

In addition, we led interviews with tech and non-formal adult education experts.

3.2.1 Desk research

The starting point of this part of the research was finding and compiling 30 examples on the creative use of new technologies in online cultural activities for adults. We put an emphasis on finding examples which include using accessible digital tools (mobile applications, AR, VR, AI, etc.) in cultural and artistic education.

During our exploration we analysed cases from various Spanish regions and cities: Vigo and Galicia (due to their proximity to the ClicTic headquarters), the Basque Country, Madrid, Castilla y León, Asturias.

We decided to select thirty good practices considering:

- cultural field to which they belonged,
- target group,
- form of online cultural activity,
- degree of innovation and creativity of the proposal,
- specific digital tools used.

Thus, we were able to collect experiences and practices from various realities from different sectors and with a range of dimensions: eleven museums, two foundations/non-profit associations, two private companies, two municipal administrations, two cultural and artistic institutions, one library, one festival, one art fair, one music group and even one penitentiary.

Based on the thirty Best Practices, our experts made a selection where ten Best Practices were chosen. The selection was made considering factors such as innovation, accessibility, and originality of the proposals.

In the collection we brought together examples with use of online activities using e.g. augmented reality, virtual exhibitions, video editing and production, animation, gamification, virtual tours, video games, 360° video clips, etc.

The second part of the research consisted of further reducing the number of propositions by selecting a total of five for interviews to be led with the experts related to the development and implementation of the activities.

This selection was carried out considering factors such as the innovation of the proposition, the ability to replicate, the impact and success of its target group, etc.

As a result, the selected best practices were: the video game *Dancing a treasure* of the National Ballet of Spain, in collaboration with the Complutense University of Madrid and Acción Cultural España; the artistic-urban project of *Vigo, Ciudad de Colour* of the Vigo City Council; the online activities project *MARCO ON* from MARCO: Museum of Contemporary Art of Vigo; the activities of the Libraries of Coruña: *Escape Room* and *Bibliotek Objective*; and the *Mapa Sonoru* project, from the LABoral Centre for Art and Industrial Creation of Asturias.

Unfortunately it was impossible to contact the person in charge of implementing the *Mapa Sonoru* project, so that we identified the experience of the *Online Reading Club* of the O Porriño Library as a further interesting Best Practice.

3.2.1.2 Best Practices – presentation

Dancing a treasure, **Spanish National Ballet**

Date: 2017-2019;

Description: creating a videogame about Spanish dance to attract a new audience;

Target Groups: focus on children at first, then their parents;

Objectives: have an interesting tool to make Spanish dance known among young people;

Tools: specific software, with the help of professionals from the Complutense University of Madrid;

Why this activity was chosen: attractive, intergenerational, good working atmosphere.

Vigo, city of colour, **Concello de Vigo**

Date: every year since 2015;

Description: the city of Vigo saw a flood of new population in the 60s and 70s, reflected in the rapid and disordered architectural growth. This project is a way to combine the beautification of the city with the art promotion.

Target Groups: citizens of Vigo;

Objectives: transform the city through urban art;

Tools: website, social media, video editing software, app of the City Council, video-mapping;

Why this activity was chosen: plurality, openness, widely recognised.

MARCO ON, **MARCO. Museo de Arte Contemporánea de Vigo**

Date: 2020 - today;

Description: the project converts a series of face-to-face activities into a digital format during the lockdown;

Target Groups: depending on the activity: general public, registered people, children and families;

Objectives: to respond to the need imposed by Covid-19 to use technology to continue offering activities and creating cultural activities;

Tools: YouTube, Vimeo, Zoom, Facebook, Vigo App, Beacoms, Webpage;

Why this activity was chosen: usefulness in time, good feedback, accessibility.

Escape Room and Objective Library, **Bibliotecas a Coruña**

Date: 2020 - today;

Description: the project converts a series of face-to-face activities into a digital format during the lockdown;

Target Groups: general public, registered people, children and families;

Objectives: to respond to the need imposed by Covid-19 to use technology to continue offering activities and creating cultural proposals;

Tools: YouTube, Vimeo, Zoom, Facebook, Vigo App, Beacoms, Webpage;

Why this activity was chosen: efficacy of time, positive feedback, accessibility.

Online Book Club, **Biblioteca de O Porriño**

Date: 2020 - 2021;

Description: the Library of O Porriño has had a large reading club for years. During the pandemic, they decided to continue with this club remotely, through technological tools: WhatsApp, first, and Zoom, later;

Target Groups: women already part of the book club;

Objectives: Continue the activities of the Reading Club during the lockdown and the subsequent “new normality” forced by the Covid-19 situation;

Tools: WhatsApp, Zoom;

Why this activity was chosen: continuity, technology education.

The institutions selected to carry out the interviews are mainly from the Autonomous Community of Galicia and Madrid. Thanks to the geographical proximity of three of the selected institutions, the interviews with representatives were carried out in person. The other two, due to geographical distance, were conducted online.

The first of the interviews we held with the National Ballet of Spain, about its video game “Dancing a treasure”. The person we interviewed was Belén Moreno, head of the Patronage and Educational Activities Department of the Spanish National Ballet. This unique and ambitious project was financed by patron Ann Krace and was carried out in collaboration with the Complutense University of Madrid and Acción Cultural España. Although the list of collaborations does not end with these two great institutions, this project has a special continuation. Spontaneous collaborations occurred as a natural response to the interest of the project values.

Dancing a treasure video game was born with the intention of creating an interesting tool, which children, teenagers and young adults will learn about Spanish ballet and start to appreciate it.



Figure 6: Dancing a treasure, by Spanish National Ballet

Something remarkably interesting in the development of this project is that two completely different worlds came across: dance and computing. The results could not be better. The video game was developed by three students from the Computer Science Faculty of Complutense University. They were tutored by an MIT engineer (Matthew Ways) and coordinated by Borja Manero, associate professor at Complutense University of Madrid.

In addition, the collaboration of the Gamelearn company was obtained by giving them the use of the Motion Capture tools. To complete development within the community and the video game narration, the students started collaboration with University of Berkeley in Valencia, in particular with Clara Fernández, as narrator.

"One of the most beautiful parts of this project is that two very different worlds came together: the world of dance came together, and the world of the university and the computer world came together. As I have always said: computer geeks and dance geeks"

Belén Moreno, head of the Patronage and Educational Activities Department of the Spanish National Ballet

This practice deserves an exceptional interest, especially that *Dancing a Treasure* has been developed with a budget of less than €60,000. We found out kids playing the game showed a great interest and joy during discovering Spanish ballet.

The second person we spoke to was Carmela Silva Rego, First Deputy Mayor of the Vigo City Council; Councillor for Historical Heritage of the Pontevedra Provincial Council and head of the *Vigo: City of Colour* project. This project was born with the aim to beautify the city and promote art through urban paintings made on the city's facades and walls between

buildings. It has been running for eight years and today it is a great international benchmark for other similar initiatives.

"Walking down the street and seeing art can change your day"

Carmela Silva, First Deputy Mayor of the Vigo City Council

The target groups of this project are: the general public, citizens of Vigo, and people walking through the city, like tourists or visitors. In recent years, children started putting more attention to art related topics, joining creative workshops and visiting culturally adapted public spaces.



Figure 7: Vigo, city of colour, by Vigo City Council

Over the years, *Vigo: City of Colour* has become almost a cultural structure that carries out activities in the town all year round. The initiative includes not only spaces to be painted and artists' works of art but additional activities like debates of *murals battles*. All these activities get support from the City Council, the neighbourhoods, and many local cultural associations.

"It is such a plural and diverse program that generates different human relationships and as the program is made up of many other projects, the number of people reached by this initiative is greatly expanded"

Carmela Silva, First Deputy Mayor of the Vigo City Council



As for digital tools, the project has a very attractive website, active social networks, and audio-visual content production. The City Council has also created an App that allows users to view all of the murals in the city as well as information on their authors. The app is a guide between murals, so one can take a walk from one to another with the app's help.

As a result of the pandemic's outbreak, *Vigo: City of Colour* launched a new initiative: sharing daily face-to-face and online sessions with artists from various countries.

This project's cost is very high. On the one hand, the project is about beautifying and repairing the city's buildings; on the other hand, the project itself is a cultural infrastructure that supports many sectors. The initiative's success is tangible due to public engagement in the development of each event; it fosters community, and the number of tourists to the city grows yearly.

Marta Viana Tomé, Head of Communication and Didactics at the Museum introduced us with the third example of good practice: the *MARCO ON* initiative, from the Museum of Contemporary Art of Vigo (MARCO). *MARCO ON* had initiated before the pandemic and was about to respond to the growing need to offer online activities from its institution. However, the pandemic and lockdown forced the Museum to increase this offer of activities but also transform the existing physical ones to an online sphere. Within *MARCO ON* they carried out remote actions such as: performances, short documentaries, sheltered workshops. The Museum was also organising online sessions to maintain contacts between individuals during lockdown. At that time, the main objective of *MARCO ON* was to respond to the need imposed by Covid-19, trying to continue offering cultural activities and propositions with use of new technologies.

"The pandemic brought many positive things in relation to the use of new tools, but it also led to abuse. People are at a time when they are a bit tired of technology and want to go back to face-to-face"

Marta Viana, Head of Communication and Didactics at the Museum

Each of the activities proposed by the Museum aimed at a different target audience: the performance of *May 18* and the "short films" aimed at the open public; activities such as the *Reading Club*, the *Film Course* or the *VideoMARCO* were addressed to signed participants; and the "online storytelling" aimed at children and their families.



Figure 8: MARCO ON, by MARCO. Museo de Arte Contemporánea

The technological tools used to create their activities were budget tools of everyday and simple use: YouTube, Vimeo, Zoom, Facebook, etc.

The MARCO internal staff took care of all the processes and the museum invested its own finances to support the activities.

MARCO has a crucial technological solution - electric powered by radio devices called beacons. They are placed in the rooms, and mobile phones may be used to get information on the artwork, the exhibition's creator, and so on. In case of new lockdown, spectators might view the exhibitions from their own homes via the City Council website. The City Council was responsible for developing this tool.

The last interviews were carried out on: *Meet with the Libraries of A Coruña* to investigate two initiatives organised in two different Libraries in the city: *the Escape Room* of the Metropolitan Forum Library and the *Bibliotek Objective* of the O Castrillón Library.



Figure 9: Escape Room and Objective Library, by the Libraries of A Coruña

The "Escape Room" activity was initiated by Iván Serrano and arose during the pandemic out of the need to offer online activities to library users. An Escape Room is an activity that

consists of solving puzzles and quests focused on one particular topic. Like in a regular escape room the aim is to leave a virtual room after solving all the puzzles.

As a result of library initiative we created *Escape Rooms*: one commemorating Galician writer Xela Arias, to whom Galician Letters Day 2020 was dedicated, and another commemorating 8M. The first was designed for youngsters, while the second was for teens. The library staff built each Escape Room as part of their everyday work: Iván Serrano designed the *Escape Room on 8M*, and our intern Nerea Arias developed the game dedicated to Xela Arias. In this sense, it was an economic endeavour that required time and attention from the workers to carry out.

By the project of O Castrillón Library's *Bibliotek Objective* authors desired to invite young people aged 9 to 14 to engage in interesting activities, so that they continue to participate in the day-to-day life of the library. Authors wanted to show them that reading is enjoyable and that the library is a space that belongs to them.

During the interview, we spoke with Rosa Ferreiro and Alicia González: the librarian and coordinator of the project. The activities they promoted were: photography workshops, ScrapBook and Booktrailer. Digital tools they used here were: photographs, video editing, live up, and social networks. The reason for choosing these tools is that they are accessible and young people often use them. Approximately one hundred young people participated which shows the great success of the initiative. Authors also observed a growing number of book rentals in the age group of the participants.

In terms of financing, like in the case of the *Escape Room*, no extra financing was needed and all work was done within the employees' regular duties.

The final interview was conducted with Albino Alonso, coordinator of the Library of O Porriño. This library has had an extensive face-to-face *Reading Club* for eight years (about twenty participants) that is still active today. This is possible because, during the lockdown, they managed to convert the club in an online format. Members of the club are women between 50-75 years old, so first they were using a digital tool that most of them were familiar with: WhatsApp. When the *Telematics Club* started to grow, they switched from WhatsApp to Zoom.



Figure 10: Library of O Porriño

Although the concept came from the library, the Club organiser offered help in getting used to offline to online transformation.

To raise awareness of this program, the library established a *Reading Club Blog* that portrays their activity.

According to the library, they put effort into influencing members of the club very positively and kept it continuing despite the limitations.

*"They all complained that they had to go back (to face-to-face format)...
and then none of them did"*

Albino Alonso, coordinator of the Library of O Porriño

This initiative was funded from the municipal budget that the library is a regular grantee.

3.2.2 Trends, tips & tricks

To complete the research, interviews were led with digital technologies and with assistance of non-formal education experts for adults so that we learnt about different perspectives.

- [Borja Manero](#) - associate professor at the [Complutense University of Madrid, in the Faculty of Computer Science](#). It is in the Department of Software Engineering and Artificial Intelligence. His expertise in a blend of new technologies with artistic disciplines, specifically with theatre, dance and oral communication (public speaking);
- [Miguel Caneda](#) - Bachelor of Pedagogy. He is a trainer and a professional in creating non-formal training for adults and other groups;

- [Juanma LoDo](#) - Juan Manuel López Domnguez's artistic nickname. He studied Industrial Design, Graphic Design, Plastic Arts, and Multimedia

The interviews with experts brought us two clear conclusions:

- 1) there is almost no offer of cultural education for adults in Spain and
- 2) innovative cultural projects are not usually approved and financed by Spanish institutions.

"There is a third way (of financing), which I think the institutions are beginning to explore, we universities know it very well and you too, which is through the financing of European projects or national projects. I say more with European projects, because my experience with national projects is that they want to invest little in culture"

Borja Manero, associate professor at the Complutense University of Madrid

The first expert we spoke with was Borja Manero, associate professor at the Computer Science Faculty of the Complutense University of Madrid who co-worked in developing the video game *Dancing a Treasure* of the National Ballet of Spain. Borja in his work combines new technologies with artistic disciplines. Specifically, theatre, dance, and storytelling.

Borja believes that activities that connect culture and new technology tend to focus on a youth, since they are still "absorbent" enough to enjoy an artistic discipline at their age. This goes hand by hand with a dream of expanding to new audiences in the cultural field.

We were intrigued by his answer to the question "What innovative technologies are usually used to carry out this type of activity?". Borja says that there exist two types of digital tools: those used for artistic disciplines and those used for education and the creation of new audiences.

1. Digital tools used for artistic disciplines:

In terms of tools used for shows, he mainly thinks of these ones: virtual reality, mixed reality, augmented reality, big data, and video games.

2. Digital tools used for education and reaching new audiences:

Borja observes that there is relatively little information available on this subject. He describes an experience in Germany in which adult exhibitions are created with the

help of virtual reality, so that the spectators join and get to know a virtual reality as such but also learn about an opera or an author.

The following tools are being used to create new audiences: video games, augmented reality, mixed reality, and motion capture.

The second interview with Miguel Caneda showed us a different approach as he is an expert in non-formal education. Miguel puts attention on educational needs and how to respond to them.

Miguel claims that adult education should be definitely completed with non-formal methods. The last moment we function in the formal system is higher education where we are mostly exposed to regularised methods. By non-formal approach we can reach not only those adults who finished their education a long time ago, but also give them an added value as a non-formal world. In result we may include women, men, seniors, young adults who are "outside the system," (e.g. NEETs) immigrants, refugees, and those in danger of exclusion or marginalisation. The latter would be the priority group for this sort of training program.

Our expert names two forms of responding to educational needs: a reactive form, which responds to a need when the demand is very clear (this form is most commonly used by administration). In the second - proactive form, the organisation identifies training needs of a target group. One option is to look closer into the group's daily habits, activities, pains and needs to be able to adjust training contents accordingly.

The third expert, as a technical specialist but also artists, presented a different perspective. His perspectives on the activity offerings were exceptionally interesting. He says that activities should be held in an approachable, but above all fun and dynamic way. Dynamics should break with structure and formality. He says that the human brain is the most powerful instrument for developing and carrying out initiatives created this way, so that there is a great potential for surprising positive results to appear.

It is worth to underline that, contrary to popular opinion that one of the biggest obstacles to working with digital tools is lack of knowledge, for Juanma LoDo the most serious is a psychological barrier: once the mind is opened, once there is access to knowledge, everything else happens by itself.

*"We all have one thing alike, which is the brain, then we have these things that are tools (...).
It's cool to have as much technology as possible, but without forgetting that we have to use it for
a creative purpose, for exploration purposes and without fear"*

Juanma LoDo artist of Juan Manuel López Domínguez

Watching Spanish cases we can observe a very limited offer of cultural education for adults. Less and less of them are being attracted to cultural consumption as a result of lesser efforts put in cultural activities promotion. This is why it is important and necessary to design, create and promote cultural education for adults (especially those from un by investing in extending domains of interest, experimentation and work on originality. It may stimulate cultural creation and enjoyment of being a part of the local and international cultural activities.

3.2.2.2 Success factors

The examples that we selected to analyse in terms of the combination of culture and new technologies reveal two realities:

1. the institutions that have significant financial support and are able to carry out large projects thanks to ideas, money or staff skilled in fundraising.
2. the institutions that have almost no budget and manage to host only smaller projects, but interesting and meaningful for their communities thanks to personal involvement and motivation

Undoubtedly large institutions' staff are also dedicated and hard-working, but here we wish to highlight the professionalism of small institutions that with small resources but concrete initiatives, create bonds, connections and cultural appreciation in their communities.

3.2.3 Conclusions

The results collected in this research show two issues: the lack of combined cultural promotion with use of new technologies and little in the way of specialised training where cultural animators can learn to use digital tools in their daily work with their groups.

GLAM sector workers do not have to be digital technical experts. In fact, the lack of training we are referring to is a matter of generation difference. Most of the workers are older than forty-five, thus they do not have and do not have strong contact with technologies, unless it is for their interest. However we observe a strong educational need which can be easily answered.

Another conclusion visible in almost all our interviews is that the online or digital offer, as we know it now, can never replace face-to-face interaction in the cultural sector. For example the artistic experience in situ, cannot yet be substituted by any virtual experience. Therefore, although it is necessary to connect culture and new technologies, it is important to be creative and innovative at first. This is why there is no urge to replicate in digital format what we can already enjoy in person.

3.3 GREECE

The use of online educational digital tools was not widespread in Greece before Covid-19. However, many museums felt the need to disseminate their work to the general public during the pandemic, so those that had already made the shift to the digital sphere and adjusted their activities.

We approached our part of the research by contacting museums from all around Greece that have some solid digital practices to share. After selecting top five practices, we interviewed a representative from each organisation. The whole process was done by interviewing three cultural sector professionals who used comparable procedures for professional or research purposes.

3.1.1 Desk research

We began searching for the Best Practices with the internet help by visiting museum websites about which we knew the specific digital tools were already in use. Museumfinder.gr with a database of nearly all the museums in Greece helped us a lot, and played a crucial role in our work. We filtered museums by area, and after reviewing each relevant result, we ended up with the thirty Best Practices for our country.

We were surprised that many institutions we discovered had an incomplete website. Some still need one, while others have an outdated flash player page.

Even when we hit on more present-day sites, many had not been recently updated with museum news, and in only thirty of them, we could identify a tool that met our research characteristics or being a decent competition to best practices abroad.

The activities we identified in our research were organised by nineteen museums, two municipalities, five foundations, one national theatre, one national library, and two private initiatives. The categories of museums contained a great diversity in terms of themes, while the use of digital tools was found mainly in the virtual tour and augmented reality applications such as digital storytelling, video, or interactive games were also present.

In the final stages of our study, we chose the top ten Best Practices based on their uniqueness, how modern they are thought to be, and the influence they have on the institution and society.

The final 5 Best Practices we explored further are:

1. *Virtual tour* of the Hellenic IT Museum;
2. *Virtual tour* at the Natural History Museum Of Municipality Of Amarousiou;
3. *The Podcast series* of the Historical Museum of Crete;
4. *The Virtual Arts Club / Digital Reading Club* of the Archaeological Museum of Thessaloniki;
5. *The virtual tour* of the Angelos Sikelianos Museum.

3.3.1.2 Best practices – presentation

Virtual Tour, Hellenic IT Museum

Date: 2018 - Today;

Description: The 3D virtual tour enables the user to navigate through the museum spaces, interact with the exhibits, and learn information about them;

Target Groups: visitors who, either for health reasons or due to geographical barriers, cannot access the museum;

Objectives: to make the museum accessible to all who are unable to visit it physically;

Tools: the matterport.com platform and special 3D recording equipment;

Why this activity was chosen: accessibility, interaction, educational, adaptability.

Virtual Tour, Natural History Museum Of Municipality Of Amarousiou

Date: 2019 - Today;

Description: virtual tour application where the user can navigate through the museum's premises and observe in 3D a large part of its exhibits;

Target Groups: educational staff, researchers, people working in the field and people who are not able to visit the museum physically;

Objectives: to modernise the online infrastructure has prompted a series of upgrades to the museum's existing website and virtual tour, as well as the creation of new educational digital tools;

Tools: special 3D recording equipment and staff training;

Why this activity was chosen: accessibility, interaction, and educational elements.



Podcast series, **Historical Museum of Crete**

Date: 28/04/2021 - Today;

Description: podcast series of various themes through which the museum experience is augmented, with episodes for thinking, learning, research, and moments of creative relaxation;

Target Groups: greek audiences from all over the country. It also concerns geographically distant visitors or people who visited the H.M.C.;

Objectives: the museum's activities should be all-inclusive;

Tools: the process required a radio-type microphone, the museum's auditorium as a recording booth, audio editing software, and a subscription to an audio file hosting platform;

Why this activity was chosen: accessibility, universality, educational, curation.

Virtual Arts Club / Digital Reading Club, **Archaeological Museum of Thessaloniki**

Date: March 2020 - Today;

Description: Employees can start creating online activities on their own initiative. Some of them were photography competitions of old and new objects, the creation of calligraphy, online book presentations, and book readings;

Target Groups: this practice is aimed at both the museum's current audience and newcomers. The events are aimed at adults and children;

Objectives: to keep adults creatively engaged during a pandemic, as well as to maintain the museum's contact with its audience;

Tools: social media, email, PowerPoint, and some open-source video and image editing tools;

Why this activity was chosen: interaction, educational, publicity.

Virtual Tour, **Angelos Sikelianos Museum**

Date: July 2019 - Today;

Description: the 3D virtual tour enables the user to navigate through the museum spaces;

Target Groups: this practice is for anyone who wants to visit the museum in the future or wants to learn more about the museum;

Objectives: to promote the museum and the work of the poet Angelos Sikelianos;

Tools used: professional camera equipment, Lightroom, PhotoShop, and pd GUI;

Why this activity was chosen: accessibility, interaction, educational, visibility.



Figure 11: Virtual tour of the Hellenic IT Museum

"We proposed to other museums to be extroverted, with projects like with the creation of virtual tours, with developing or participating in a mobile application and with an active role on social media."

Georgios Tsekouras, Founder of The Hellenic IT Museum

In the case of the Natural History Museum Of Municipality Of Amarousiou, the use of virtual tours was introduced in 2008 in video format. In 2019, they decided to modernise all their digital tools and create a brand new website. The creation process was outsourced to a specialised company and the museum staff had to be trained to manage the new tools. During the filming process, there were difficulties regarding the nature of the exhibits, due to conditions in which animals were kept.

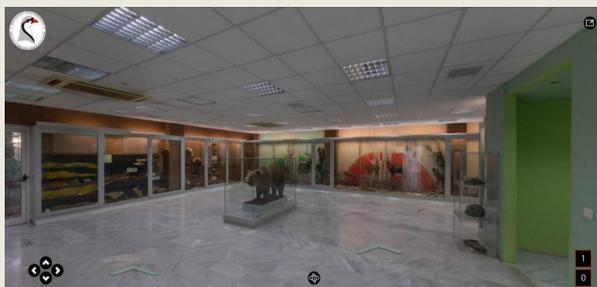


Figure 12: Virtual tour at the Natural History Museum Of Municipality Of Amarousiou

Nevertheless, the result was very refined. Museum managed to increase the traffic both physically, with visits from the most remote areas of the country, and digitally - during the pandemic. The action was funded from the budget of the Municipality of Maroussi and it is considered to be a low-cost project. The museum staff believes that the implementation of such practices can only be beneficial for the museums as they become more accessible, approachable, and interesting for the general public.

During the time of lockdown, the Historical Museum of Crete, as part of its digital educational activities, produced audio Podcast interactions to keep in touch with its audience. The idea came from the institution's president, who is a fan of such broadcasts. The Museum staff needed to promote their activities, so the idea met their aspirations too. Because the museum's concept and objective are to be all-inclusive in terms of its audience, the pandemic increased engagement significantly. The podcast series is an in-house production and was implemented without difficulties as the museum staff was well-equipped and technologically skilled.

The main challenge faced was time management, as many other digital activities were going simultaneously according to the circumstances. This method is sustainable and low-cost, and other institutions might adopt it with ease.

"The period of lockdown activated to a superlative degree the digital communication of museums with the world."

Angeliki Mpaltatzi - Curator of Ethnographic Collections, Historical Museum of Crete

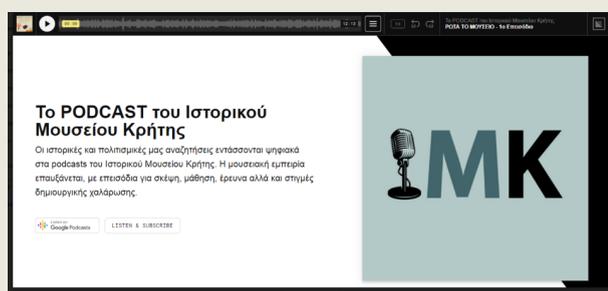


Figure 13: The Podcast series of the Historical Museum of Crete

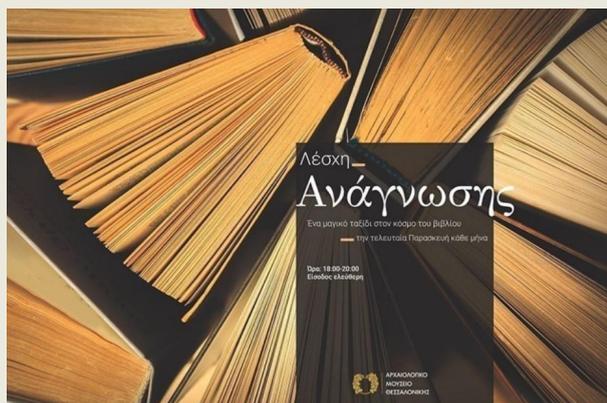


Figure 14: The Virtual Arts Club / Digital Reading Club of the Archaeological Museum of Thessaloniki

The Archaeological Museum of Thessaloniki started hosting online events after the beginning of the Covid-19 pandemic. This practice was aimed at existing visitors of the museum but also at new audiences. They wanted to reach both adults and children. The museum's social media followers were actively involved in the activities' development. The main goal was to keep adults and children creatively engaged during a pandemic, as well as to maintain the museum's contact with its audience. The idea reached nationwide success.

When the pandemic started, a request emerged for all public services, especially cultural institutions, to create some digital actions in order to maintain contact with the public. Every employee could start creating online activities on their own initiative. Some of them were photography competitions of old and new objects, the creation of calligraphy, online presentations, and book readings. Basic tools such as email, PowerPoint, open-source video, and image editing programs were used. The museum employees taught themselves how to use them while creating the activities.

The museum not only managed to keep relationships with its existing audience but also created new ones. Participants used to be sending tons of emails to museums as an enthusiastic response to the activity.

The events attracted a greater group than assumed. They could draw a broader spectrum of participants than the museum's "typical" visitors. After the pandemic, online activities are still ongoing. Aside from the staff costs, the project had no additional costs. Such an approach is sustainable because it includes online activities only. It has no financial contribution and is easily transferable by other museums.



Figure 15: The virtual tour of the Angelos Sikelianos Museum

The Angelos Sikelianos Museum's website features a *360-degree Virtual Tour*. This Best Practice is intended for anybody who plans to visit the museum in the future or wants to learn more about it. So far, users have yet to be involved in the development process. It was not designed for a specific audience to better market the museum so that as many people as possible may learn about it. The geographical scope is the whole country. This virtual tour of the museum was created by a local museum lover to improve its image and market it more effectively. This approach was totally founded on the pro bono rules of this individual who wished to promote the local history of his community. Users may enjoy a virtual tour of the museum in 360 degrees. Due to the limited material accessible at the time, the future edition will include a complete explanation of all the artefacts in the museum on the virtual tour. Because it was supplied for free, this initiative was financially sustainable.

3.3.2 Trends, tips & tricks

To complete our research and better understand the situation in Greece regarding the use of digital tools in the cultural sector, we invited three experts from different fields to share their views with us.

- [Nikos Kavvadas](#) - web designer. Nikos Kavvadas has created the most comprehensive list of Greek museums, [museumfinder.gr](#), and provides his services on a voluntary basis to cultural institutions that want to develop their presence on the internet. We chose Mr. Kavvadas because of his extensive experience in the field of culture and digital technologies, as well as for his dynamic character and his passion for promoting the culture of Greece, both in third countries and nationally.
- [Yannis Nikolopoulos](#) - he is co-founder and information systems manager at [Clio Muse Tours](#). We selected him because of his experience, as well as his company's overall expertise in digital tours and data analysis regarding the trends and habits of visitors to museums and cultural sites.
- [Vasileios Spanos](#) - PhD in Archaeological Tourism at the [Hellenic Mediterranean University](#) with a particular interest in alternative tourism. More specifically, he specialises in mythology. He has offered his services as a volunteer guide at the *Diachronic Museum of Larissa*. He has participated in writing papers on the digital

depictions of cultural heritage monuments using UAV. He has extensive experience and collaboration with various institutions in the private and public sectors, as well as his ongoing involvement in the promotion of local cultural heritage through the use of alternative media.

Following our conversation with Nikos we realised that there is no central entity in Greece which can respond to the demands of museums, particularly those in the private sector. Kavvadas encountered several challenges while establishing a common platform that would serve all museums in Greece. They were caused by a lack of funding as well as the unwillingness of many cultural organisations to work on relationships with the potential audience. Nonetheless, the traffic stats of museumfinder.gr show that the public is rather interested in such a platform and that the potential of this initiative is very strong.

"I also see it as a visitor... Before I go to the museum, I go to the website and see if they have a virtual tour. That makes me definitely want to go. It makes me want to see it in person."

Nikos Kavvadas - Web Designer

From our interview with the Clio Muse Tours, we noticed that a company active in the field of digital tours can be very successful if it bases its products and services on the data that comes from taking research. Clio Tours used both private and public (European) resources to track the trends and needs of people visiting museums or cultural sites. We saw that not all visitors have the same needs while visiting cultural landmarks and that operators should take into account the distinction of each individual visitor and aim to provide personalised tour experiences as much as possible. Another important finding is that creating digital tours does not hold back potential tourists from visiting museums, but rather encourages them to do so.

Finally, Spanos showed us the necessity of modernization and digital transformation of cultural institutions as we live, as he said, in the era of the image. The use of 3D and augmented reality technologies will contribute significantly to the further development of the sector, with results both in the cultural sector and in the local community. The use of such tools ensures the sustainability of information but also saves time and money by providing easy access to data as it can be carried out remotely. He suggested the Archaeological Museum of Tegea as an example of Best Practice for its special distinction in 2016 in European competition, and the Clio Muse Tours as a unique application of its kind.



"The digital depiction of objects of cultural value comes to give us solutions to those challenges that arise from the traditional simple storage of all these stocks. It goes without saying that, unlike the analogue site, these data will not only not deteriorate over time but also provide the possibility of enriching and renovating them in the future, thus ensuring their sustainability."

Dr Vasileios Spanos, PhD - Archaeological Tourism

3.3.2.2 Success factors

The conclusions after the interviews are that there is a significant lack of use of technological tools by cultural institutions.

This is due to the lack of a proportionate training effort in the use of digital technologies for those working in the field, as well as the concept of establishing contact between museums and the public, which is not yet prevalent, particularly among younger age groups. At the same time, our country's current socioeconomic position has led to a shift in values and a concentration on individualism and materialism.

"What we call cultural heritage, in ancient times at the level of ancient mythology & history, highlight & promote a value code that is completely different from ours nowadays. For instance, bear in mind the greatest epic poem that has been written - Iliad - that promotes idealism to a great extent, even in the early stages"

Dr Vasileios Spanos, PhD - Archaeological Tourism

Individual efforts are being made by persons who want to emphasise cultural institutions and local cultural heritage. These are known as the "crucial masses."

Nonetheless, our selection of Best Practises affirms what we suspected, since experts highlighted them several times in our interviews, demonstrating that these approaches are already popular in the field and serve as models for others.



3.3.3 Conclusions

Through our research, we observed that the Covid-19 pandemic played a crucial role in the development of digital tools in the cultural sector. Many museums and cultural institutions, in order to keep in touch with their audiences during lockdowns, used digital tools such as social media, in many cases for the first time. The tools used were not particularly advanced, but in many cases, they succeeded in achieving their purpose. For the first time, workers were forced to take their work into the digital world, and for many, this was a highly illuminating experience. It is significant to stress that digital interaction with cultural audiences does not necessarily depend on how modern the tools used are but on the willingness of museums to use whatever tools they have at their disposal correctly and efficiently.

At the same time, they were able to reach new audiences and regain/maintain contact with their existing audience by adopting digital technologies. This was demonstrated by an increase in both the physical and online number of visits when conditions permitted. Furthermore, the tools they created were often used as teaching and research resources.

To sum up, museums that had already begun the digital shift found themselves better equipped to cope with the pandemic, and for many, it provided a way to start working with concepts that had not previously been a priority, such as online cultural activities. We recognize that most institutions focused on emphasising and digitising their archive content so decided on a relatively "light" approach with little risk, while a handful pursued more inventive solutions.

Certainly, the cultural sector was the most affected by the limitations because it was among the last to reopen to the public, and this has positively shaken most institutions to adapt and develop to the new data.

The big challenge now is to maintain their interest in this direction, but still to evolve as well.

3.4 ITALY

Online cultural activities in Italy, were available before the pandemic, but not as widespread as it became thanks to the push of the forced lockdown. Many institutions already offered some online activities for adults such as, virtual tours, or created on-site activities with technological tools that enriched the experience of the activity. But it is with the pandemic that more institutions upgraded their online presence, developing new online strategies, when not started creating activities from zero.

In Italy, the research has been led by contacting the institutions that presented the best and most innovative examples of technology used in the cultural field, through different tools and channels. The research is completed with interviews with experts in applying technology to the culture-related field.

3.4.1 Desk research

The first step was desk research on the Italian scenario, which included examining both local and large Italian institutions and collecting thirty examples of innovative use of technology in the cultural sphere. Following this first collection, we proceeded to select only ten cases; the selection was based on the originality of the initiatives, as well as the innovative use of technology in the art sector. This Best Practice group was also shortlisted because of its effectiveness with the target demographic, the response received, the feedback collected and made public, and its popularity.

We had not used any specific tool to create our desk research, but we were browsing on Google, starting with keywords related to the scope of the project, and some examples from our own knowledge of the activities of various cultural institutions.

The activities collected from our desk research were organised by: twenty-two museums, one ministry, one NGO per city from Rome, Milan, Florence, Naples, Bologna, Venice, Turin, Treviso, Bergamo, Merano, and also the Vatican City.

With the last step of our desk research, we identified the last five cases that would become the subject of the collection of Best Practice for the Italian case. We proceeded in choosing these examples based on the originality of their proposal, the innovation, and the geographical impact they had (in Italy and abroad).

Therefore, the desk research has brought us to choose: the *Multilingual Virtual Tour* proposed by the Egyptian Museum in Turin, the project *The Peggy Guggenheim Collection Comes to You* by the Peggy Guggenheim Collection in Venice, the *Multi-sensory Video Guide in Italian Sign Language* proposed by museum Opera di Santa Maria del Fiore in Florence, the project “@uffizigalleries” on TikTok by the Uffizi Galleries, and the videogame *Father and Son* by the Museo Archeologico Nazionale of Naples (MANN).

3.4.1.2. Best Practices – presentation

The Peggy Guggenheim Collection Comes to You, **The Peggy Guggenheim Collection**

Date: April 2020 – Today (for some activities);

Description: The Collection has organised, during the lockdown, a weekly program on its social media channels to keep sharing its own content and the knowledge of its staff with the public;

Target Groups: the general public; at the beginning, it was specifically directed to Italians, as they were the first that went into lockdown in Europe;

Objectives: keep sharing the content and history of the collection while the museum was closed;

Tools: smartphones;

Why this activity was chosen: connection, adaptation, social.

Multilingual Virtual Tour, **Egyptian Museum in Turin**

Date: March 2021 – Today;

Description: the Virtual Tour is an immersive experience where it is possible to visit the two most important exhibition rooms of the collection and also browse several elements, such as videos and individual exhibits, from any device;

Target Groups: every one that couldn't visit the museum due to geographic obstacles, and citizens of Turin during the lockdown;

Objectives: give a chance to see some of the masterpieces of the museum even to people that aren't physically in Turin;

Tools: professional cameras, specific 3D software;

Why this activity was chosen: realistic, immersive, multilingual.

@uffizigalleries, **Uffizi Galleries in Florence**

Date: 2020 – Today;

Description: the account @uffizigalleries on the social media TikTok creates content online attractive for young people, using the language and code properly of this medium;

Target Groups: TikTok users (specifically, people under 25 years old);

Objectives: show young people that it is possible to have fun with art;

Tools: smartphone, InShot;

Why this activity was chosen: irony, youthful, engaging.

Multi-sensory video guide in Italian Sign Language, **Opera di Santa Maria del Fiore**

Date: 2017 – Today;

Description: a path accessible to deaf people for the museum through a video guide created with the support of LIS (Italian Sign Language), images, and interactive animations and subtitles created by trained storytellers;

Target Groups: deaf people;

Objectives: to create a path of the whole monumental complex of the cathedral and of the museum accessible to deaf people

Tools: video/audio software;

Why this activity was chosen: accessibility, collaboration.

Father and Son, **National Archaeological Museum of Naples (MANN)**

Date: 2017 – Today;

Description: a videogame available for free online where the main character is a child who passes through different historical ages in Naples; the choices he makes determine also the development of the story in the game;

Target Groups: young people on an international level;

Objectives: to promote the museum and present its content not in a didactic way, to show that archaeology can be fun and interesting also for young people;

Tools: professional software used by a collective of professional developers;

Why this activity was chosen: interactive, international, local-focused.

The institutions recognized as our interviewees are located around the whole of Italy. As a result of the geographical distance, as well as the Covid-19 outbreak, and the enforced lockdown conditions, all of our interviews were conducted online, via various ways (e.g., Zoom, Skype).



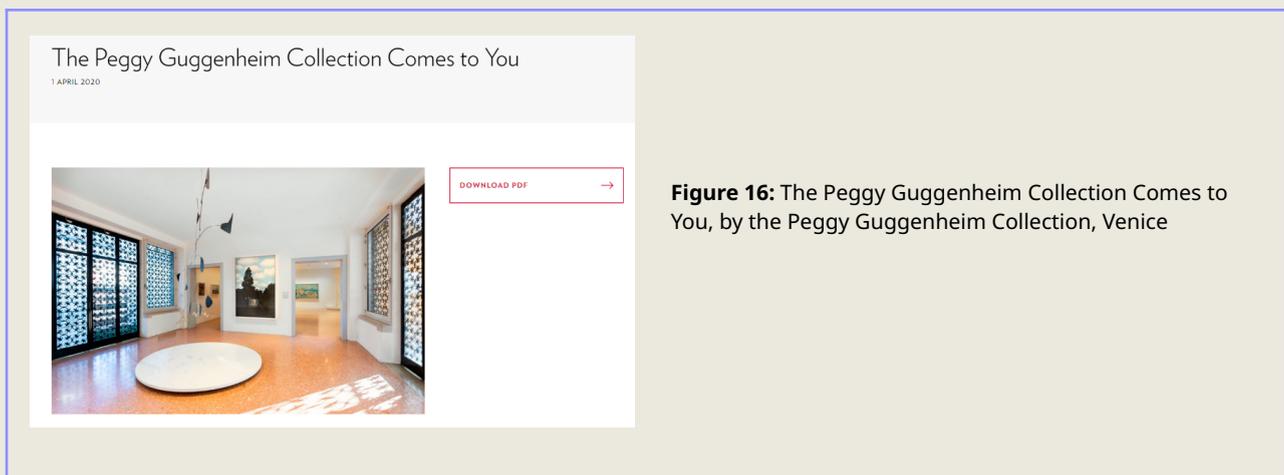


Figure 16: The Peggy Guggenheim Collection Comes to You, by the Peggy Guggenheim Collection, Venice

Our first interview was carried out with a representative of the press office of the Peggy Guggenheim Collection, who also manages the social media profiles of the institution. The project *The Peggy Guggenheim Collection Comes to You* was developed in response to the first pandemic outbreak in 2020, to share the collection's content and knowledge about art even in a period when the museum couldn't be physically visited. Therefore, the project was addressed to the general public, in particular children and families that had more free time to spend on social media. Finally, the focus has shifted to the Italian public, considering that Italy has been the first European country to be hit by the pandemic.

The *Collection* organised a weekly schedule of online social media activities, exporting on its own channels the content of the museum and some of the typical activities of its regular offer, such as the *Art Talks* - short speeches recorded by the interns that became short online videos. The next example is *Kids Day*, the Sunday activity for children that became an online tutorial. These activities were carried out with the help of easy technological tools (the participants used their own smartphones to record themselves while they were lockdown), and other tools to professionally record the videos of the experts from the museum.

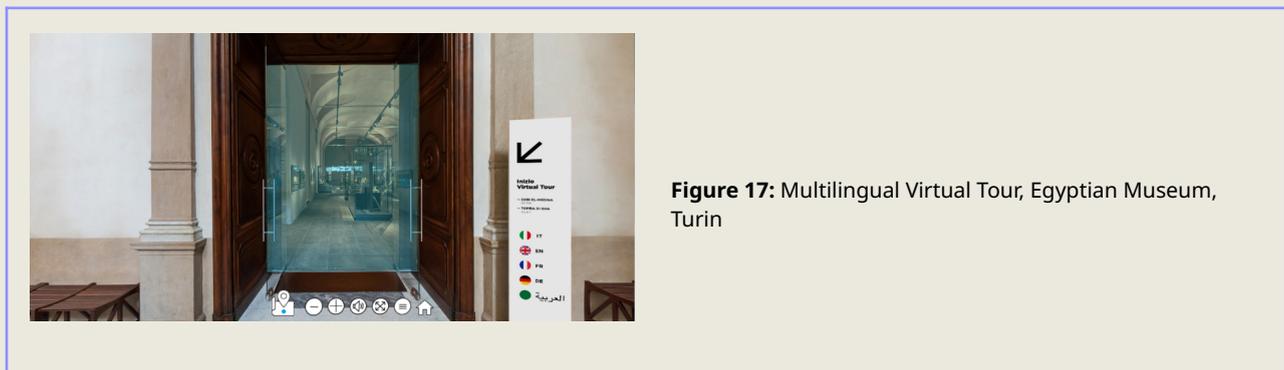
"The key of the success has been the authenticity of the material shared on social media. People at home could see our employees and our interns in the same situations they were, in a lockdown, and still producing quality content for them."

Maria Rita Cerilli, Communications Manager, Guggenheim Museum

This is a Best Practice that doesn't need significant financial resources, skills or advanced tools to be reproduced so that it can be easily adapted with different content to different cultural contexts. Though, as it is based on social media, in order to achieve success it would

be easier to have a solid online attendance first, as it would mean to have a set public impact.

Our interview with the Egyptian Museum of Turin led us to the project manager who has taken care of the museums' creation of the Virtual Tour. This Best Practice was born due to the pandemic outbreak in 2020 as well, in order, at first, to give the possibility to visit some of the masterpieces of the collection even to people that couldn't be in Turin due to movement restrictions. With the progressive growth of restrictions, the target has extended also to inhabitants of Turin, who couldn't visit the museum anymore. This project is still online and running.



Thanks to the Virtual Tour, guests of the museum can explore the exhibition rooms and the artefacts collected but also browse all the different multimedia on any device. The museum has also uploaded old content produced for other projects that could give a broader context and information about the material of the Virtual Tour.

This project made extensive use of technology tools: the virtual tour was built thanks to the presence of photographers at the museum, along with their abilities and competence in using 3D software, in collaboration with museum curators. Therefore, its replication and sustainability strongly depend on the involvement of other institutions working with people who are able or willing to learn how to use specific innovative tools.

The interview with the person in charge of accessibility facilitating in the Museum of Opera di Santa Maria del Fiore in Florence mainly focused on the topic of accessibility and the use of technology to sustain it. This Best Practice, which started already in 2017, has the goal of creating a path accessible for deaf people within the monumental complex of the Cathedral.

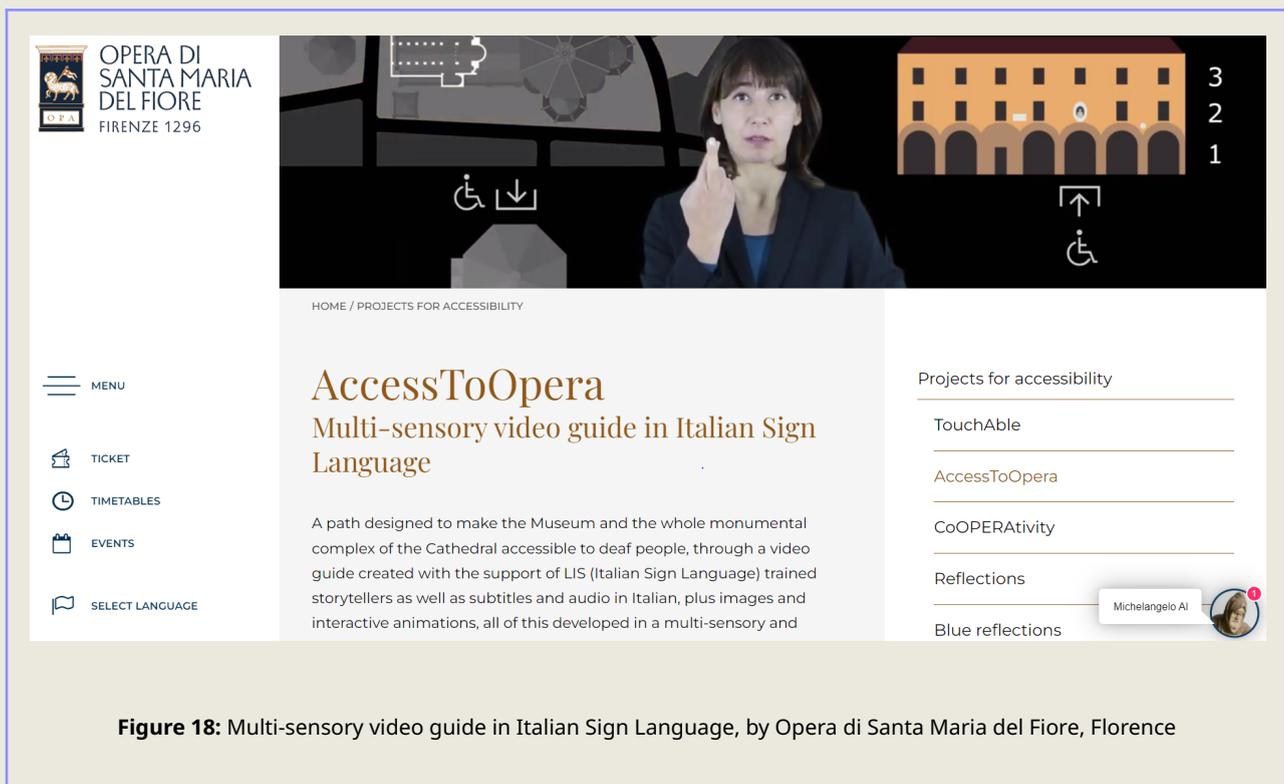


Figure 18: Multi-sensory video guide in Italian Sign Language, by Opera di Santa Maria del Fiore, Florence

This project has been realised in strong cooperation with an association that focuses primarily on sensorial disabilities. The goal was to develop material for people with deaf people who would also review content created by the Museum staff members.

“It is important to work with the final users of the output, in order to produce something that will actually be used by them. Cooperating during the production of the content with deaf people helped us reaching this success.”

Barbara Fedeli, Curator and mediation in accessibility projects, Museum of Opera di Santa Maria del Fiore

Given the low budget used to implement this Best Practice and the fact that the technology used can be different and less expensive, the initiative can be easily replicated. Working with the target group and experts in the field of accessibility is essential in order to create a product that will be useful and used by the target group.

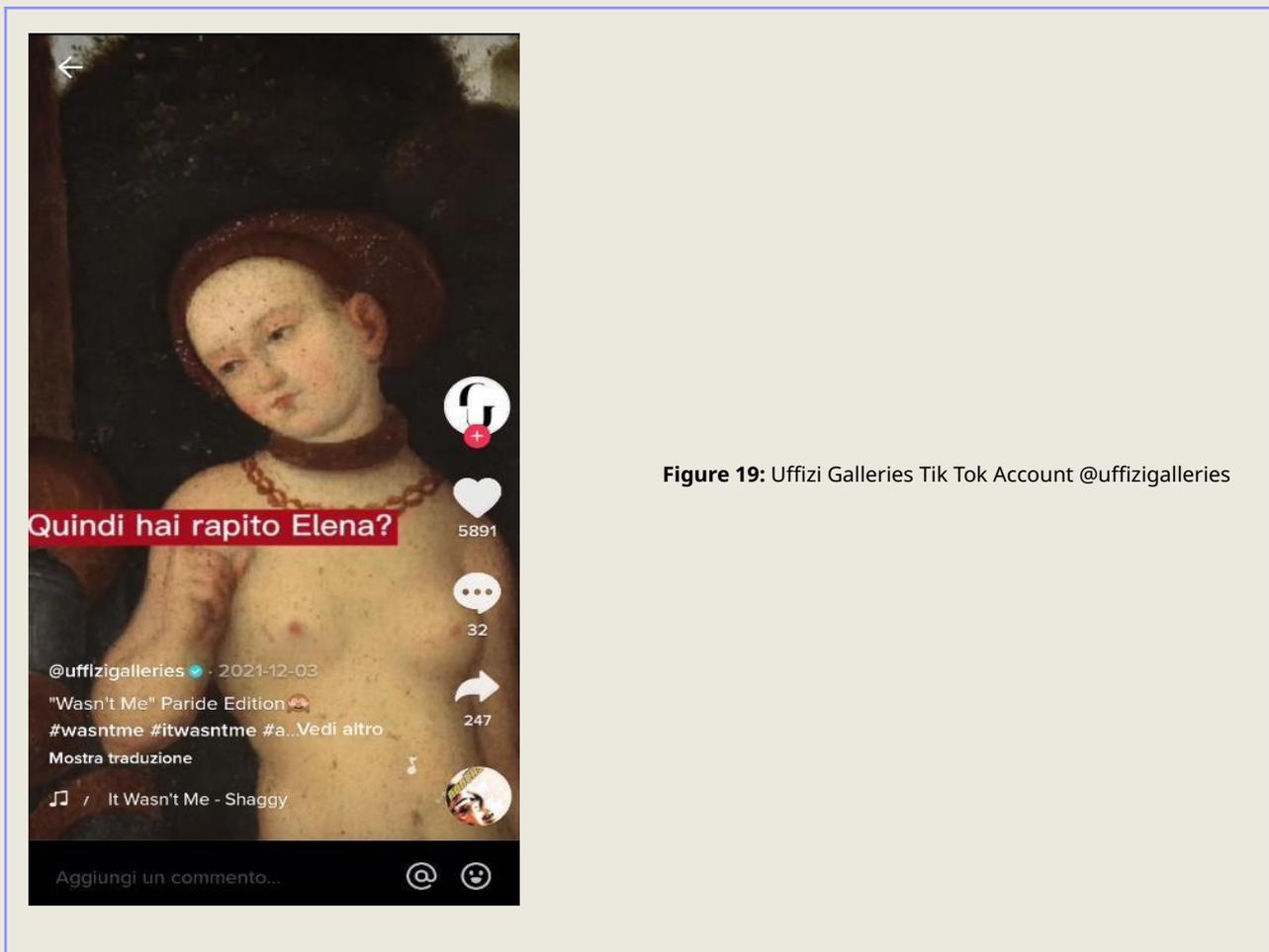


Figure 19: Uffizi Galleries Tik Tok Account @uffizigalleries

Since the start of the global pandemic 2020 Uffizi Galleries have applied a strong social media campaign. In our interview, we focused on the account “@uffizigalleries” and the specific aspects of the strategy on TikTok. The type of social media already specifies the target audience for this Best Practice, which is made up of young people under twenty-five. The Museum wants to demonstrate to them that art is more than just a subject to be learned in school, but can also be enjoyable. The content is not intended to be educational but has the aim of attracting young people, therefore the used language and channel of communication (TikTok) are suited to the target group.

“Using the same language of the target we showed that art can be fun. It doesn't have to necessarily be an elaborated work – TikTok is a medium that privileges more direct, “homemade” content, what is important is addressing the target in the right way.”

Ilda Forgione, social media officer, Uffizi Galleries

To be sure about the success of the activity, the internal team from the museum took responsibility for the creation of the content. They started getting more interested in learning communication skills and gaining competencies relevant to the project.

Taking into account the minimal budget and relatively general skills required for this project, it is highly likely that it will be replicated at other institutions.

MANN's Best Practice demonstrates that art can be fun and that museums can be enjoyable places to visit. The video game, *Father and Sons* lets the player both learn about the city of Neapolis (by taking the role of the museum's employee son) and also about all the museum's content. Our interviewee says since the beginning, the goal was to reach young people on the international scene, thus this video game has always been available in its English version.

The museum has collaborated with an international collective of artists and professionals that worked alongside the internal IT experts. Together they built a fascinating narration by blending the technological skills of the IT team and the knowledge about the city and museum of the artists experts' group.



Figure 20: Father and Son, by Museo Archeologico Nazionale di Napoli (MANN)

This is a project that brings particular expertise to be reproduced; it is necessary to collaborate with a developer to both build the video game and maintain it updated to avoid tool obsolescence.

3.4.2 Trends, tips & tricks

We invited three professionals from diverse backgrounds to discuss with us the use of technology in art and the development of online cultural activities. Their various jobs in different organisations let us discover new findings of our investigation.

- [Fabio Viola](#) - founder of [Associazione TuoMuseo](#), who developed the videogame *Father and son*. We decided to talk with him after our discussion with MANN, to gain an insight on how the effective creation of a videogame for a cultural institution works. He specifically works on the designing and the narration of such projects.
- [Chiara Damiani](#) - coordinator of [Amir Project](#), a project that uses art as a tool for integration of migrants. Her perspective on inclusivity and the use of art and technology to expand it and change museums' role.
- [Giovanna Paladino](#) - expert in economy and director of the [Museum of Savings](#) in Turin. Her insight on the work of a non-traditional museum for its content but highly technological and that targets all the sectors of the population.

The three online interviews put our attention to the diversity of online cultural activities for adults. Their personal experience exemplifies how rich the offer is, ranging from video games and proceeding through cultural mediation experiences, as well as creative learning methods.

Following our discussion with MANN, we interviewed the founder of the TuoMuseo, the association they co-create the video game *Father and Son* with. Besides the TuoMuseo association, Fabio Viola worked also with other institutions, realising video games for other cultural institutions. In particular, he worked on the designing of the video game and on the narration of the projects. The international audience is typically included as a target of such projects, therefore all of the video games he has created or worked on are available in English. The primary audience, anyway, is always the local one, who can physically visit the museum.

All of these projects' concepts are unique, and they came from the museums that shared the topics, aims, and target audience. Fabio and its collective worked alongside the involved museums to realise the concepts together. To develop these ideas, it is important to build together a team composed of both experts that can revise the content, and programmers, designers, and animation experts to create it. It is also necessary to organise all of these statistics through project management activity.

"All our projects are original ideas. They all are written specifically for the institution that contacted us, and the cooperation with them is fundamental to develop something innovative - they give us the context, the themes, the target group, and then we start working."

Fabio Viola, Founder of Associazione TuoMuseo

Sophisticated technical tools were used on his projects, requiring the involvement of specific professional figures.

The original ideas behind these projects are the factor that set them as a benchmark for other projects that got inspired by these video games.

As our interviews with institutions focus was on technology used for inclusion, we talked with the coordinator of *Amir Project*, which proposes cultural mediation activities in museums, coordinating a group of guides made of foreign citizens. Some of these guides worked on creating a series of videos to talk about some of the best art pieces of the collections.

While at the start these activities were thought for a public of foreigners living in Italy, with time this has shifted to Italian adults from Florence and all Italy.

This project recalls a similar project that has been created in Germany to train Syrian refugees to become museum guides, and it is an idea that is spreading in many institutions, both in Italy and in Europe. To replicate it, it has been fundamental to work with museum educators, who created a didactic course for the first group of future guides. The technology then used to create some of the outputs of this project, such as the collection of videos, isn't particularly refined, and doesn't need specific skills to be used and so to replicate the activity, but the results produced are still of great impact on the public. What is essential is the work at the start of the museum educators, who implemented a course to explain art and history in an intercultural sense, and to create a new vision of the cultural heritage.

Considering the final goal of the project, we spoke with the creator of the Museum of Savings in Turin. This museum, which is not the conventional museum on classic cultural topics, is highly technological, and it focuses on the broad public despite the fact that it is about a generally unknown topic. Its content has been designed to appeal to a diverse audience in terms of age, education, and languages spoken.

To replicate this kind of idea it is important not only to have a team of professionals with skills in technological tools, also an intellectual figure capable of creating and then coordinating the content in the proper manner, adapting it to different ages and selecting the appropriate content for each visitor. The expenditures of the project, in this case, make replication more difficult because it is made of expensive technical equipment that must be purchased from the outset.

3.4.2.2 Success factors

The findings confirm the assumptions stated during the desk research, in which we selected the Best Practices based on the impact they had on the public, and the innovation offered by both the project's concepts and the use of technology. The focus on a general use of technology in art, without restrictions about the tools or the specific scope, brings a limitation on the results. The collection of Best Practice is made of very different examples, and it can be difficult to find a specific result, considering the different approaches of the use

of technology. At the same time, the breadth of the data collected provides light on the numerous applications of technology in the cultural sphere.

The research on the Italian landscape of cultural activities has focused on broad national institutions, especially on museums, creating a limit to the research itself, as it doesn't give a perspective about what is done in other types of institutions (e.g., cultural associations).

3.4.3 Conclusions

The interviews often highlighted the likelihood of replicability of many of these Best Practices. The most serious barrier in replicability was represented by the technological tools that need specific skills to be used, and therefore require either the presence of someone in the institution that can use it, or is willing to learn. Otherwise one has to rely on external institutions or experts. While often the institutions we interviewed could finance the project with their own budget, the experts talked to us about several funding options (EU and national grants, banks, and other private institutions), so the economic obstacle can be overcome, at least in part.

An important factor for the replicability of these Best Practices is the technology used to implement them, and the skills needed to use them. While some of these examples used basic technological tools and focused more on the content and its originality than on the quality of the tool used, others required a certain amount of knowledge. In some cases, there was a need for some help from an external expert or association. It is also interesting to note that all experts we discussed specifically about the use of technology in art-linked projects underlined the importance of cooperation with the institution for the content, in order to create an output that would be used, liked and appreciated by the public.

The use of technology in cultural activities often had an impact on accessibility, in various forms: while it has been used in some case for years already to offer the chance to enjoy art also for people with some impairments, it is with the pandemic especially that technology really started to be tool to break the barriers of space and give the chance to engage in art and culture when not physically present.

Many of these projects are still running, sometimes in different forms, or the outputs produced are still stored and available online. The institutions, especially the ones whose Best Practice were born because of the pandemic, seem to have capitalised on the experience made and have integrated the results, or part of them, in their normal museum activities.

About transferability, all the experts underlined different aspects to take into consideration. Specifically, they all mentioned the importance of the team and certain level of skills to create the output. The presence of good project management and of a person (or more) with theoretical knowledge of the cultural topic of the output has been stressed. The work of

the team behind the output was underlined as more important than the technological tool used.

The replicability of the above examples heavily depends on the available budget - the use of advanced technology requires an investment that not every organisation can afford.

In conclusion, it is possible to say that in Italy, the use of technology in cultural animation and education has some illustrious representatives, which vary among themselves for the type of technology used, the goal and the target of their projects. The successful results obtained and the continuation of these technological tools (or their adaptation to other projects) show the flexibility of their use in art and culture, with various adaptations of types of tools and methods of use.

4. CONCLUSIONS

Our study, which was carried out in the four partner countries, gathered a range of insights, case studies, and best practices on integrating art, culture, and modern technology in non-formal adult education, especially in online activities for adults. Here, we contrast and compare the data from all four reports, highlighting both their uniqueness and their similarities in terms of how cultural online activities for adults are created, carried out, and promoted. We also summarise and examine the most crucial success criteria, as well as the transferability and sustainability of all the Best Practices.

Objectives of innovative cultural activities

The innovative cultural online activities for adults often start with similar **final objectives**, if not the exact same goals. A great input to the development of presented best practices was the need to stay in contact with the audience during the Covid-19 pandemic outbreak. Social media started to be used more excessively not only to promote the institutions themselves and their offer online but also as a platform to conduct synchronous and asynchronous cultural activities. Using new technological tools lets institutions get in touch with new audiences. In some cases, technology was used to present and promote local culture to distant potential visitors and attract them to visit the institution and the city, as is the case with MANN. This is a crucial point of contact because it enables institutions to link their content with local citizens, create interaction, and engage with them before reaching more geographically distant adults, who might be interested in the offer.

Target group

The institutions frequently began the process of designing the activities by identifying **target audiences**. In most cases, the starting target group for designing activities was the audience that the institution had had before. Mostly there were local residents who were unable to enter the buildings because of the pandemic's restrictions (*Art in the Dark*). But soon institutions realised they can also reach new audiences groups who were geographically removed from the institutions (the Historical Museum of Crete, the National Museum of Warsaw, or the Archaeological Museum of Thessaloniki). The impact of technology in reaching the audience with disabilities was also strongly emphasised, not only when the activity was established with this goal in mind (Opera di Santa Maria del Fiore, *Art in the Dark*, *Working Scene*), but also as a result of other efforts (Egyptian Museum in Turin).



Success factors

Significance of identifying a precise target audience and integrating users in the design of the activities was identified as one of success factors of online cultural activities presented in this publication.. Before the activity was actually created, research were done to better identify the target groups, as well as the needs and the scope, in order to correctly define them. Their hybrid aspect, which includes their presence on both online and offline levels, the integration of real visits to the institution into online activities, or the availability of both synchronous and asynchronous modes of cultural activities, was also defined as their success factor. Additionally, a successful project requires a team effort between the institution's mindset, which must be open to hosting novel and unusual activities, and the presence of passionate individuals working toward the end result. Institutions are also accountable for hiring the right experts to help them in designing and producing online cultural activities. As demonstrated by MANN and the National Spanish Ballet, whose effective storytelling captivated the audience and Archaeological Museum of Thessaloniki, where any employee could start developing online activities on their own initiative, activities were shown to be more effective when connected to local society and real people. The key to success in these cases was the use of the most popular social networks and current trends to establish a connection and quickly engage the audience in a language they already understand. Take the Uffizi Galleries and National Museum in Warsaw's usage of TikTok as an example.

Promotional strategies

The majority of the Best Practices included here had their **promotion techniques** affected by the use of social media. Based on the target audience that each institution wants to appeal to, the institutions specifically built online strategies for Instagram, Facebook, LinkedIn, and TikTok, producing unique material and employing particular terminology for each platform. With the assistance of regional artists, the culture fostered by the new usage of technology was utilised as a promotional tactic (*Vigo: City of colours*).

Digital tools

A variety of **digital tools** were used to design and conduct presented online cultural activities, to engage the participants and boost their creativity: communication platforms such as Zoom, whiteboards, Jamboards or Padlet boards for collective creation, Google Documents, Canva, or even Figma and Studio Eco for prototyping (KARTA Filmhack). Occasionally more sophisticated technological skills and equipment was engaged, especially for asynchronous online activities. This was true for the development of 3D cameras and tools and the use of virtual reality tools (Egyptian Museum in Turin, Rotary Club Białystok, Hellenic IT Museum), as well as the production of video games and mobile Apps (MANN, National Ballet of Spain), which both required proficiency with the use of video and graphic editing software.

In other instances, the technology was more straightforward and user-friendly, particularly in the case of widespread social media use (Facebook, Instagram, and TikTok, as previously

mentioned), but also for podcast recording (the Historical Museum of Crete), or for the creation of basic graphic elements and quizzes, like Genially used by the Libraries of La Coruña to create an escape room.

Funding

In the majority of the presented cases, **the funding came** from institutional internal sources. When this wasn't possible, the institutions were able to obtain the funding from other sources, including national, regional, and EU support. Rarely, the private sector supported the institutions (e.g. the Hellenic IT Museum founded their virtual tour through a sponsorship by a private company). Volunteer effort was a huge benefit, particularly in some instances (such as the Angelos Sikelianos Museum, *Dancing Worlds*).

Challenges

The institutions faced various **challenges** in designing, conducting and developing online cultural activities. The most frequent and widespread issues were related to funding, including both securing the sum required to keep the activities going and prevent the obsolescence of the digital tools and persuading the funding institution of the quality and future success of the project. Occasionally the problem was solved by setting up a subscription to keep using the product beyond a trial period. In some cases, a shortage of funds was accompanied by a lack of appropriate technology and tools and expertise with digital tools, necessitating investment in those areas and the staff's training. The pandemic has proven to be difficult from an investment standpoint;. In contrast, it has increased opportunities for online cultural activities, its effects on the economy have limited access to finance for culture in many ways.

Additionally, the lack of investment is accompanied by a lack of enthusiasm on the part of the institutions themselves and challenges brought on by bureaucracy, particularly for public organisations. It has also been difficult to decide which staff members to include in the project. In some cases, the lack of resources has forced staff members to work too hard and make sacrifices to complete tasks, adding to the strain on their health. In other cases, institution management had to persuade staff members to make the necessary adjustments to develop new projects, such as getting the training they need to design and conduct online cultural activities.

Sustainability

Sustainability has also been a challenge, starting with the budget, especially for the online activities financed with limited and non-renewable external temporary funding. Internal funding has also been a problem, as it is difficult to predict the exact costs of keeping technology current or future technological advancements. Additionally, various practical difficulties could stand in the way, e.g., bureaucratisation of public institutions.

Transferability

We identified common **transferability factors** significant in transferring our best practices to smaller and local institutions. First, the potential to adjust the activities using more economical methods and tactics. Second, the use of technology that is simple to learn and does not require any professional skills or basic training of existing staff is possible. Third, an open mindset - institutions who wish to implement one of the activities presented in this publication have to be willing to experiment and try new tools, techniques and methods.. Also, to get a better result, institutions should adapt the idea to their context, perhaps with the help and feedback of the audience. Being inspired by other institutions shouldn't mean that the same idea must be replicated.

Success Factors

Based on our research within Mobile Culture project we identified following success factors for innovative cultural activities for adults:

- the openness of individuals and institutions to experimentation,
- the passion and commitment of those creating and implementing the activity,
- gaining experience as a participant before embarking on creating and implementing the activity,
- deep knowledge of the target group and their practices related to the use of new technologies, the circumstances in which they use them,
- participatory approach - inviting audience in concept creation and implementation of the activity,
- creating inclusive experiences, accessible to people with wide range of abilities and disabilities (Universal Design),
- understanding the differences between online and offline activities, taking advantage of the opportunities offered by the web while trying to engage all the senses at the same time,
- interdisciplinary mindset and approach,
- the attractive, engaging form that stands out from other online cultural activities,
- close cooperation between different institution departments in the implementation of a given activity or project,
- skillful selection of collaborators and project partners from whom the institution can learn.

Final summary

Our research gave us the chance to not only learn about and analyse the most innovative and interesting examples of online cultural activities for adults and gather examples of practical, user-friendly digital tools, approaches, and tactics for organising and promoting them.

Before the Covid-19 pandemic, there were primarily two paths to distinguish when discussing contact experiences with the GLAM sector: on the one hand, onsite visits (sometimes supported by digital tools); on the other hand, the use of online tools to attract and prepare the audience for the onsite visit, or ex-post to continue the relationship with the visited institution, particularly through social media. Before the pandemic digital was a supplement to the visiting experience (in all of its dimensions). In the post-pandemic landscape, digital has shown to be a vital instrument for offering cultural content and engaging the audience.

This has inevitably resulted in different usage of the online channel, primarily social media, but also websites, which evolved from means of communication and preparation for the visit to digital tools of engagement, participation and collective creation. This sector's progress is strongly connected to a training commitment for the personnel engaged.

Non-formal training actions are becoming highly significant for GLAM sector organisations to undertake for their internal employees.

WHAT IS NEXT?

In light of our report, we see an urgent need to provide GLAM professionals with opportunities to develop their skills and knowledge to create better, more innovative, and engaging cultural activities for adults. Therefore, within the Mobile Culture project, we created a free online course covering topics such as the use of digital tools, methodology and promotion of cultural activities for adults.

You can find all the materials and further information on [our project website](https://mobileculture.eu) (mobileculture.eu).

You are enthusiastically invited to engage in the activities described in this guide, as well as to join our online course and explore all of the resources created in conjunction with it!

We hope that they will inspire and assist you in developing unique and engaging cultural offerings for adults, especially from underrepresented groups: seniors, LGBTQ+, the unemployed, people with disabilities (e.g. blind and partially sighted), migrants, refugees, or low-skilled people, in regions and communities at risk of digital exclusion to support them in developing their creativity and confidence in a tech-dominated world.

Mobile Culture Team



5. CREDITS

Project name: Mobile Culture

Reference number of the project: 2020-1-PL01-KA227-ADU-096377

Partners:

FUNDACJA
CULTUREshock

POLAND

Fundacja Culture Shock

Contact: info@cultureshock.pl



SPAIN

Clictic

Contact: info@clictic.es



GREECE

Roes Cooperativa

Contact: mobileculture@roes.coop



ITALY

Escape4Change SIaVS srl

Contact: info@escape4change.com

Publication date: 30.11.2022

The European Commission's support for the production of this publication does not constitute an endorsement of the contents, which reflect the views only of the authors, and the Commission cannot be held responsible for any use which may be made of the information contained therein.

