



# Online cultural activities for adults

**REPORT AND GUIDE  
ON BEST PRACTICES 2022**



## Online cultural activities for adults. REPORT AND GUIDE ON BEST PRACTICES

2022

### Concept, methodology & report coordination:

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), Sylwia Żółkiewska, 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

<b>1. INTRODUCTION</b>	<b>3</b>
<b>2. RESEARCH AND METHODOLOGY</b>	<b>5</b>
<b>3. COUNTRIES REPORTS</b>	<b>8</b>
<b>3.1 POLISH REPORT</b>	<b>9</b>
3.1.1 Desk research	9
3.1.1.2 Best Practices presentation	11
3.1.2. Trends and expert's recommendations	17
3.1.3. Success factors	21
3.1.4 Conclusions	23
<b>3.2 SPANISH REPORT</b>	<b>24</b>
3.2.1 Desk research	25
3.2.1.2 Best Practices presentation	26
3.2.2 Trends and expert's recommendations	33
3.2.3 Success factors	35
3.2.4 Conclusions	36
<b>3.3 GREEK REPORT</b>	<b>36</b>
3.3.1 Desk research	36
3.3.1.2 Best practices presentation	37
3.3.2 Trends and expert's recommendations	43
3.3.3 Success factors	44
3.3.4 Conclusions	44
<b>3.4 ITALIAN REPORT</b>	<b>46</b>
3.4.1 Desk research	47
3.4.1.2. Best Practices – presentation	47
3.4.2 Trends and expert's recommendations	54
3.4.3 Success factors	56
3.4.4 Conclusions	56
<b>4. FINAL CONCLUSIONS</b>	<b>57</b>
<b>5. CREDITS</b>	<b>62</b>

# 1. INTRODUCTION

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 practical examples of digital tools and methods 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 from Poland, Spain, Greece, and Italy. Each partner led five interviews with cultural organisations (e.g., museums, art galleries, collections, NGOs) that have successfully created cultural activities merging art and culture with new technologies. 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, supplemented with expert opinions, makes this publication a comprehensive compilation of trending methods, tips & tricks regarding designing, creating and promoting cultural activities for adults. These activities, once modified, can be transferred to other cultural institutions, in result helping to offer more accessible and stimulating cultural experiences for adults.

In conclusion, **this publication presents the most recent examples and insights on online cultural activities for adults in the GLAM sector 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.



## **CONTEXT (ABOUT MOBILE CULTURE PROJECT)**

This publication is 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.

## **INTERNATIONAL PARTNERSHIP**

Four NGOs/organisations formed a partnership for a project, with Culture Shock Foundation in Poland leading the effort. The other members of the partnership include ClicTic in Spain, Roes Cooperativa in Greece, Euroform RFS in Italy until April 2022, and Escape4Change SIaVS srl in Italy from May 2022 onwards.

## **PROJECT GOALS**

Our project aims to help educators and animators from the GLAM sector by offering access to knowledge and innovative methods and digital tools to create better cultural offerings for adults.

During the Covid-19 pandemic crisis, digital fluency became a necessity for cultural animators and educators and the NGO's/GLAM audience. In the Mobile Culture 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 virtual reality, record podcasts, and more.

This publication is the first step towards our goals.

## **BENEFITS**

We believe that with other intellectual outputs from the Mobile Culture project (the [Training Platform](#), [Online Course](#) and set of ready to use scenarios) this publication presents a complete know-how resource for conducting engaging cultural activities online and offline.

## 2. RESEARCH AND METHODOLOGY

—— To map the examples of Best Practices combining art, culture, and new technologies in non-formal cultural education for adults, we used quantitative and qualitative approach, data, methods, and researchers triangulation. First, we conducted desk research in each national team. Then we carried out in-depth interviews with representatives of NGOs, GLAM institutions, and independent experts. Subsequently, 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 technologies in adult cultural education. Based on the results we draw conclusions and recommendations that are included in the “Final Conclusions” section at the end of this publication.

### COURSE OF THE RESEARCH

#### 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*. It is defined 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.”<sup>1</sup>

Starting from this assumption, we focused on examples of **online cultural activities for adults (synchronous and asynchronous)**, looking for these which are low-cost, original and easily transferable to 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

---

<sup>1</sup> 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>

from English-speaking countries: the UK, Australia, and the USA. In total, we gathered 150 examples of Best Practices.

To guarantee a diversity of examples for the next step (in-depth interviews), we considered the following criteria while choosing 5 Best Practices from each country:

- 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 twenty 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 addressed to cultural arts institutions we identified as Best Practices advocates;
- another one focused on experts — 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. To gain a more in-depth understanding of the data collected, we used inductive, textual and comparative analysis. As a result, we managed to identify key insights and trends and capture 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 are also external experts' perspectives included.

Finally, we interpreted the results by considering the context in which data was collected and by drawing connections between different pieces of information. This way, we created conclusions that are presented at the end of this publication.

### 3. COUNTRIES REPORTS

Following the methodology described above, in this section we present four project partners' reports for a results illustration and insights. Each partner explored five Best Practices of online cultural activities in their countries, and interviewed three experts on the use of technology in the GLAM sector. 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 conducted 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 POLISH REPORT

In Poland, the Covid-19 pandemic accelerated digital transformation both in smaller centres with no online offerings and in bigger cultural institutions whose offline offerings had been supported by online activities. The pandemic has made institutions discover new audiences that cannot be physically engaged in activities and be only reached online. Particularly popular were webinars, webinars as they were relatively easy to organise.

*"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 cultural animators on Facebook, which is quite popular for the Polish GLAM sector. We also used reports and publications of the [Centrum Cyfrowe](#) (Digital Centre) and the [National Centre for Culture](#) from 2020 and 2021.

Furthermore, we reviewed grant programme's results, such as [Culture on the Web, National Centres for Culture](#). Additionally, 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.

In the result, 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, our team took part in it. For example, in the Art in the Dark workshop of the [ZAMEK Culture Centre](#), which is an asynchronous activity and is still available online.

Our list includes a range of efforts to spread art and culture through various digital channels, including social media, 2D, 3D, and VR 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 or YouTube), using at least some technologies and multimedia such as Audio, video, VR exhibition).

The organisers of the activities selected were: 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 cultural heritage, 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 within our team of 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 criteria<sup>2</sup> set at the beginning and the voting, a list of the five most intriguing activities as well as a reserve list with two more activities were created. We convinced all institutions from the main list to participate in in-depth interviews.

#### **Five chosen practices are:**

- Historical Film Hackathon FilmHack online, organised by KARTA Centre Foundation;
- Instagram and TikTok of the National Museum in Warsaw;
- Art in the Dark sensory workshop, created by ZAMEK Culture Centre in Poznań;
- Saturn's Children online game/experience by Working Scene in Poznań;
- Dancing World exhibition by Rotary Club in Białystok.

#### **3.1.1.2 Best Practices presentation**

##### **Historical Film Hackathon FilmHack online, KARTA Centre Foundation, Warsaw**

**Date:** spring 2020 (one-time, 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 small town;

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

---

<sup>2</sup> See Research Assumptions and Methodology

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

**Tools:** Zoom, Google Docs and Figma;

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

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

**Date:** Instagram has been active since 2015, TikTok - from 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 offers;

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

**Why this activity was selected:** 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:** autumn 2020 - present

**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 individuals and all other adults interested in exploring art with senses apart from 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 selected:** inclusive, emphasising cognition with all senses, high quality.

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

**Date:** premiered online May 22, 2020 andt 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 selected:** the right combination of tools and subject; 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 selected:** 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 unusual ways, to expand the audience and start a dialogue (*Art in the Dark*, *FilmHack*, *Dancing Worlds*). The hackathon previously was planned as offline activity, but the pandemic forced a change to online formula. The National Museum in Warsaw's Instagram profile was already active, but the communication strategy was developed and empowered during the pandemic (including integration of a dedicated TikTok 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*)<sup>3</sup> 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, 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 complex and innovative 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. 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

<sup>3</sup> 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

audience—people from the creative industry, less known to the institution itself, but well available to the collaborators and project partners, who shared their contacts and knowledge. In the case of *Dancing Worlds*, the group organisers wanted to reach were artists, Rotary members, Girls in Tech members, and VR users. On the other hand, the National Museum reached audiences aged 24-35 via Instagram profile, and via TikTok - young adults aged 18-24. Similarly, 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 full or partially visually impaired people in mind. However sighted people who want to experience art with all their senses were also considered, in the spirit of universal design.

Regarding 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 during 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 Kudelka, 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*). Another challenge was to 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. The *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 being a stimulus to learn how to use technology. Also the hackathon (*FilmHack*) idea is transferable, and the materials created during this activity can be reused in other activities. However, it should be remembered that this formula assumes experimentation, the possibility of making mistakes and changing the programme concept during the event. Sensory workshops (*Art in the Dark*) are still available and asynchronous and everyone can participate at their convenience, which makes this activity both transferable and sustainable.

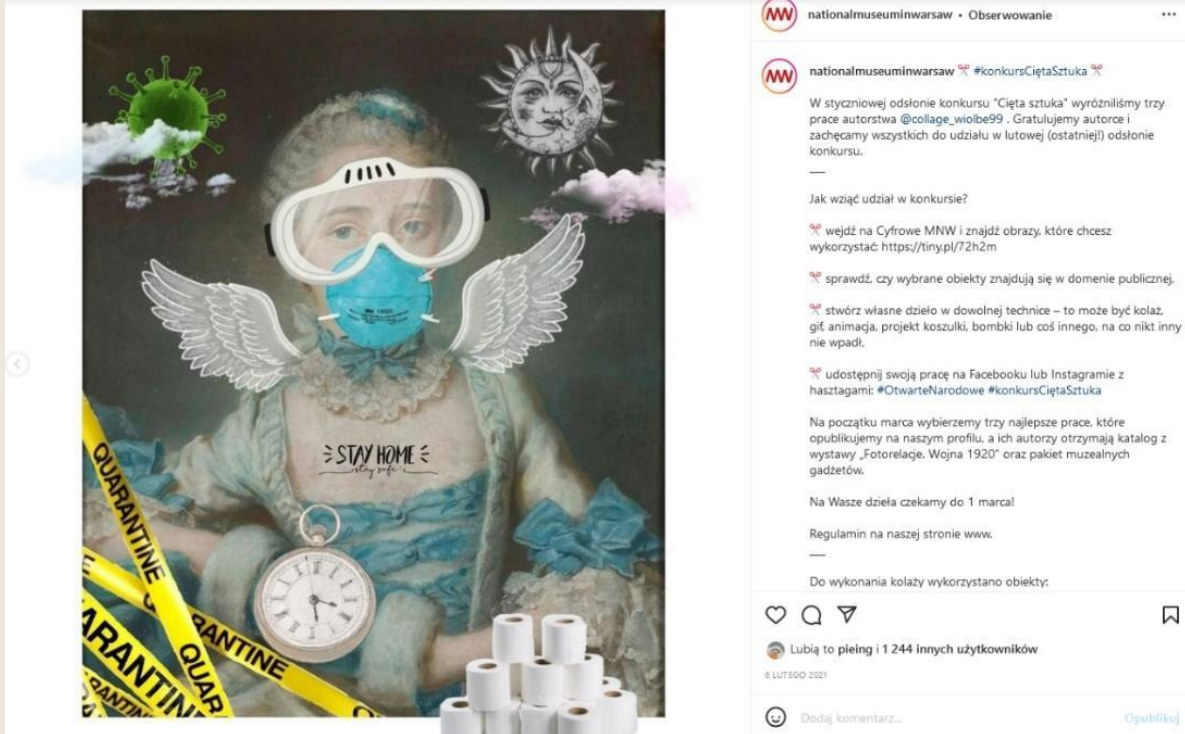


Figure 4: Instagram of the National Museum in Warsaw

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

*"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 Górka-Szkop, communication specialist, National Museum in Warsaw*

### 3.1.2. Trends and expert's recommendations

Our respondents 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 with new media, such as TikTok, our interviewees note that understanding well the medium specificity and language is crucial to create a compelling message as a content creator (National Museum in Warsaw example). Furthermore, the lightness of the message and a sense of humour is essential. In the case of organising the hackathon, it is good to participate in a similar activity to see what it is about.

### 3.2.1 Interviews with experts

To gain various in-depth perspectives, we invited three experts to address the landscape of online cultural activities in Poland.

They were:

- [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, e.g., 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 grant or 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 GLAM 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). They also emphasised 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, e.g., 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 from our experts:

1. Simplifying more advanced designs;
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).

*"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*

*"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)*

### 3.1.3. 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)*

- the audience is also co-creator of the activityCo-creation at the stage of conception, implementation, and promotion of activity is crucial for the success
- the key is to use 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 skilful use, e.g., different models of interactivity;
- interdisciplinary approach 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.

### 3.1.4 Conclusions

The pandemic set in motion essential processes: it accelerated the digital transformation and hybridisation 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 cultural institutions that lack the necessary expertise or resources to implement them. For example, a movie hackathon is a complex project that requires a suitable time and funds investment: a few months of preparation and about €40,000 investment including prizes for participants. The same applies to inclusive projects like sensory workshops. Virtual Reality exhibitions offer an unforgettable experience and may represent the future of cultural activities. However, high entry and reception costs (expensive equipment and platform operation), as well as technical difficulties, necessitate the involvement of experts at every stage of production.

The essential components for sustainability in cultural projects are community building (e.g., hackathons) and digital accessibility (e.g., workshops for the visually impaired) and the balance between the online and offline experiences.

*"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 SPANISH REPORT

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 intuitive digital tools, the cultural sectors felt the urgent need to update and start offering cultural online activities only under influence of the 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.

To carry out the research we searched and compiled interesting practices in the GLAM sector and among non-governmental organisations. For the purposes of this study, we were able to identify thirty examples of interesting online cultural activities, but there were so few that we had to also consider activities for other age groups that could serve as inspiration for adult-oriented activities, including activities designed for children and parents. 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 of the creative use of new technologies in online cultural activities for adults. We emphasised 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 and ten were

chosen. The selection was made considering especially factors such as innovation, accessibility, and originality of the proposals.

In the collection we brought together examples of use of online activities using e.g., augmented reality, virtual exhibitions, video editing and production, animations, 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, together 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 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, thanks to professionals from the Complutense University of Madrid;

**Why this activity was selected:** 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 selected:** plurality, openness, widely recognised.

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

**Date:** 2020 - present;

**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 audience, registered audience, 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, beacons, webpage;

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

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

**Date:** 2020 - present;

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

**Target groups:** general audience, registered visitors, 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, beacons, webpage;

**Why this activity was selected:** 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:** book club members;

**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 selected:** continuity, technology education.

Selected institutions for interviews are primarily from the Autonomous Community of Galicia and Madrid. Three institutions were located close enough to conduct in-person interviews, while the remaining two were conducted online due to distance.

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 intending to create 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



During the development of this project two entirely 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 of beautifying the city and promoting 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 audience, citizens of Vigo, and people walking through the city, like tourists or visitors. Lately, 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 help 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 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 the 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 on *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. The "online storytelling" was aimed at children and their families.



**Figure 8:** *MARCO ON*, by MARCO. Museo de Arte Contemporânea

The technological tools used to create their activities were budget tools of every day and simple use: YouTube, Vimeo, Zoom, Facebook, etc. The MARCO internal staff took care of all the processes and the museum invested its finances to support the activities.

MARCO has a crucial technological solution—electronic devices 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 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* cultural activity was initiated by Iván Serrano and arose during the pandemic out of the need to offer online activities to library users. The *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 the 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. The 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. The 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. The 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 to 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 transferring the programme from offline to online form. To raise awareness of this programme, 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. This initiative was funded from the municipal budget that the library is a regular grantee.

*"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*



### 3.2.2 Trends and expert's recommendations

To provide various in-depth perspectives,, we conducted three interviews with new technologies and non-formal education experts such as:

- [Borja Manero](#) - associate professor at the [Complutense University of Madrid, in the Faculty of Computer Science](#) within the Department of Software Engineering and Artificial Intelligence. He has an expertise in a blending 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 poor offer of cultural non-formal education online for adults in Spain,
- 2) innovative cultural projects are rarely, 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 organised by Spanish institutions 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 along with a goal of expanding to new audiences in the GLAM sector

We were intrigued by his answer to the question "What innovative technologies are typically used to carry out this type of activities?". In Borja's opinion virtual reality, mixed reality, augmented reality, big data, and video games are mostly used in art and culture in Spain.

Borja also observes that in Spain there is relatively little information about the use of digital tools and technologies for adult cultural education. He shared an experience from Germany regarding the exhibition, which uses virtual reality to immerse visitors in a digital world while also teaching them about an opera. According to Borja, video games, augmented reality, mixed reality, and motion capture are mostly used to reach new audiences.

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 adults who finished their education a long time ago. In result, we may include women, men, seniors, young adults who are "outside the system", e.g., NEETs<sup>4</sup>, immigrants, refugees, and those in danger of exclusion or marginalisation. The latter would be the priority group for this sort of training programme.

Our expert names two forms of responding to educational needs: a reactive form, which responds to a need when the demand is obvious (this form is most commonly used by administration). In the second—proactive form, the organisation identifies educational and cultural 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 educational activity accordingly.

The third expert, a technical specialist and artist, offered a unique and fascinating perspective on the activity offerings. In his opinion, educational activities should be held in an approachable, but above all, fun and dynamic way. Dynamics should break 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 Deeper engagement.

It is worth underlining that, contrary to popular opinion that one of the greatest 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, 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*

---

<sup>4</sup> NEETs stands for "Not in Education, Employment, or Training". It refers to individuals who are not currently engaged in any educational activities, employed in paid work, or undergoing any form of vocational training. The term is often used to describe young people who are not in employment, education or training and are at risk of becoming socially excluded.



By observing Spanish cases, we can see that the cultural education available for adults is very limited. Less and less of them are being attracted to cultural consumption as a result of lesser efforts put into cultural activities' promotion. This is why it is important and necessary to design, create and promote cultural education for adults 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.

### 3.2.3 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 help and can 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.

### 3.2.4 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.

The 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.

Another conclusion from 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 the original location, 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 GREEK REPORT

The use of digital tools was not widespread in the Greek GLAM sector and NGOs before Covid-19. However, many museums felt the need to disseminate their work to the general audience during the pandemic. So they 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 the top five practices, we interviewed a representative from each institution. The whole process was completed by interviewing three cultural sector experts and professionals who used comparable procedures for professional or research purposes.

### 3.3.1 Desk research

We began online searching for the Best Practices by visiting museum websites about which we knew the specific digital tools were already in use. [Museumfinder.gr](https://www.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. While researching present-day sites, only 30 had examples that met our research criteria or were competitive with Best Practices abroad. Many sites had not been recently updated with museum news..

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 or technology was represented mainly in the form of virtual tours, augmented reality applications, digital storytelling, video, or interactive games.

In the final stages of our study, we chose the top ten Best Practices based on their uniqueness, how up-to-date they are, 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 - present;

**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 selected:** accessibility, interaction, educational, adaptability.

#### Virtual Tour, **Natural History Museum Of Municipality Of Amarousiou**

**Date:** 2019 - present;

**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 can not 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 - present;

**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 lecture hall as a recording booth, audio editing software, and a subscription to an audio file hosting platform;

**Why this activity was selected:** accessibility, universality, educational, curation.

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

**Date:** March 2020 - present;

**Description:** Employees can start creating online activities on their 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 selected:** interaction, educational, publicity.

### Virtual Tour, **Angelos Sikelianos Museum**

**Date:** July 2019 - present;

**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 selected:** accessibility, interaction, educational, visibility.

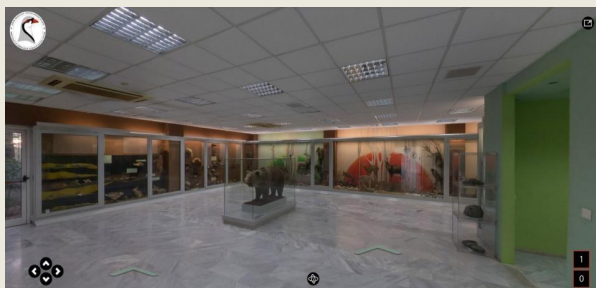


**Figure 11:** Virtual tour of the Hellenic IT Museum

*"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 the conditions in which animals were kept.



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

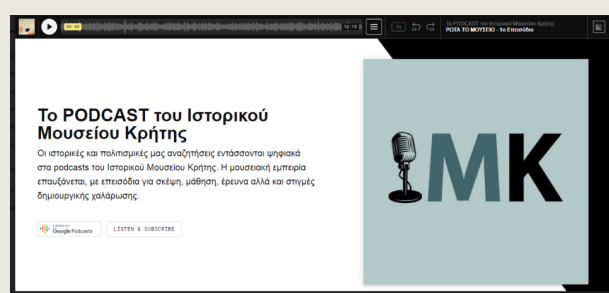
Nevertheless, the result was very refined. The museum managed to increase the traffic both physically, with visits from the most remote areas of the country, and digitally - during the pandemic. The action was funded from the budget of the Municipality of Maroussi and it is considered to be a low-cost 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 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 this form of 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.

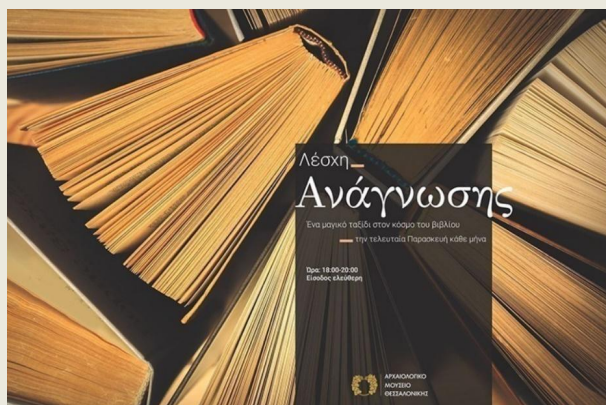
The main challenge faced was time management, as many other digital activities were going simultaneously according to the circumstances. This cultural activity is sustainable and low-cost, and other institutions might adopt it with ease.

*"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

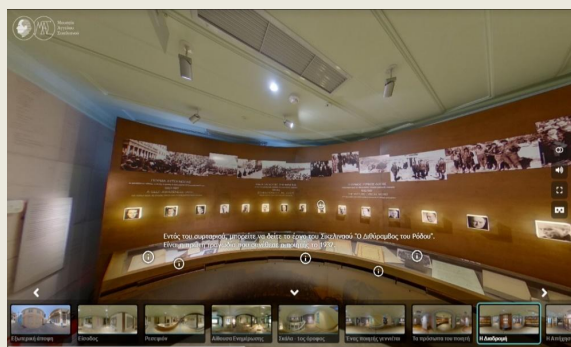
The Archaeological Museum of Thessaloniki started hosting online events after the beginning of the Covid-19 pandemic. This practice was aimed at existing visitors of the museum, but also at new audiences. They wanted to reach both adults and children. The museum's social media followers were actively 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 to maintain contact with the public. Every employee could start creating online activities on their 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 programmes 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 send 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 and expert's recommendations

To complete our research and better understand the situation in Greece regarding the use of digital tools in the cultural sector in general, 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](#)** - holds 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](https://www.museumfinder.gr) show that the public is rather interested in such a platform and that the potential of this initiative is forceful.

*"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 consider 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 EMYA 2016 organised by the European Museum Forum, 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*

### 3.3.3 Success factors

As factors contributing to the success of the presented cultural activities, we can mention: the engagement of employees and the management of institutions, grassroots initiatives or voluntary actions, as well as the professionalism of subcontractors of websites and virtual tours.

As seen in the examples above, the efforts are undertaken by individuals - those who are committed to emphasising the importance of cultural institutions and local cultural heritage. Our selection of Best Practices was supported by experts who, in conversations with us, pointed to these examples - as appealing to recipients and serving as a model for others.

*"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"*

*Vasileios Spanos, PhD - Archaeological Tourism*

### 3.3.4 Conclusions

The conclusions from the conducted interviews show that cultural institutions in Greece still make little use of technological tools. We also see a lack of training in this area for GLAM sector employees. New trends in museums establishing contact with online audiences are not yet widespread. Moreover, the socio-economic situation of our country causes the majority of people to not find room for participation in cultural events, focusing on the material aspect of their lives.

Through our research, we observed that the Covid-19 pandemic played a crucial role in the development of digital tools in the cultural sector in Greece. Many museums and cultural institutions, to keep in touch with their audiences during lockdowns, used digital tools such as social media, in numerous instances for the first time. The tools used were not particularly advanced, but often, 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 regularly used as teaching and research resources.

In summary, Greek museums that had started the digital shift were better prepared for the pandemic and used it as an opportunity to explore new concepts 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 circumstances. The big challenge now is to maintain their interest in this direction, but still to evolve as well.

### 3.4 ITALIAN REPORT

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 had 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. During the pandemic, more cultural institutions began to focus on their online presence, developing new strategies to reach their target audiences through the internet. Some institutions started building their online presence from scratch at that time.

In Italy, we focused our research on institutions that used technology in the field of culture in the most effective and innovative way, using a variety of tools. The research was complemented by interviews with experts who discussed the use of new technologies in promoting and increasing the accessibility of cultural activities in Italy.

#### 3.4.1 Desk research

The first step was desk research, which included examining both local and large Italian institutions and collecting thirty examples of innovative use of technology for cultural activities for adults. After the initial collection, we selected only 10 cases based on originality, innovative use of technology in the GLAM sector, effectiveness with the target demographic, feedback collected and made public, and popularity. These were considered the Best Practice group.

We conducted desk research using Google and keywords related to the project scope, as well as our knowledge of cultural institutions. No specific tool was used. 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 selected the five cases. 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, we decided following practices: 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 the 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 – present (for some activities);

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

**Target groups:** the general audience; 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 selected:** connection, adaptation, social.

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

**Date:** March 2021 – present;

**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 masterpieces of the museum even to people that aren't physically in Turin;

**Tools:** professional cameras, specific 3D software;

**Why this activity was selected:** realistic, immersive, multilingual.

#### @uffizigalleries, **Uffizi Galleries in Florence**

**Date:** 2020 – present;

**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 selected:** ironic, youthful, engaging.

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

**Date:** 2017 – present;

**Description:** a path accessible to deaf people for the museum through a video guide created thanks to 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 selected:** accessibility, collaboration.

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

**Date:** 2017 – present;

**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 as well for young people;

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

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

The institutions recognised 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 Zoom and Skype.



## The Peggy Guggenheim Collection Comes to You

1 APRIL 2020



**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 audience, in particular children and families that had more spare 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.

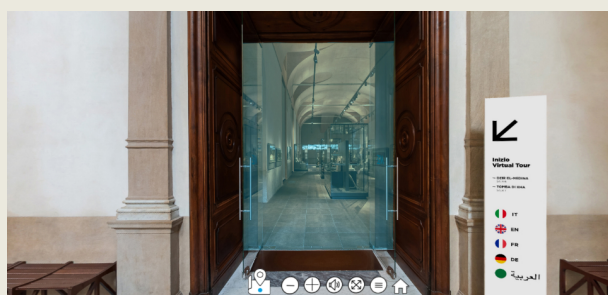
The Collection organised weekly online social media activities, sharing museum content and typical activities like *Art Talks* on their channels. These talks were recorded by interns and turned into short online videos. The next example is *Kids Day*, the Sunday activity for children that became an online tutorial. These activities were carried out thanks to easy and accessible technological tools. The participants used their smartphones to record themselves while they were lockdowned. Experts from the museum used other tools to professionally record their videos.

*"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 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, 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 online activity was created in response to the pandemic outbreak in 2020, allowing people who couldn't travel to Turin to visit the collection online. As restrictions grew, it expanded to include Turin residents who could no longer visit the museum. The project is still ongoing.



**Figure 17:** Multilingual Virtual Tour, Egyptian Museum, Turin

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 digital 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, together 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 practice, which started already in 2017, has the goal of creating an educational 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 activity and the fact that the technology used can be different and less expensive, the initiative can be easily replicated. However, to create a product that will be useful and used by the target group, is essential to work both with the audience and experts in the field of accessibility.



**Figure 19:** Uffizi Galleries TikTok 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 wanted 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.

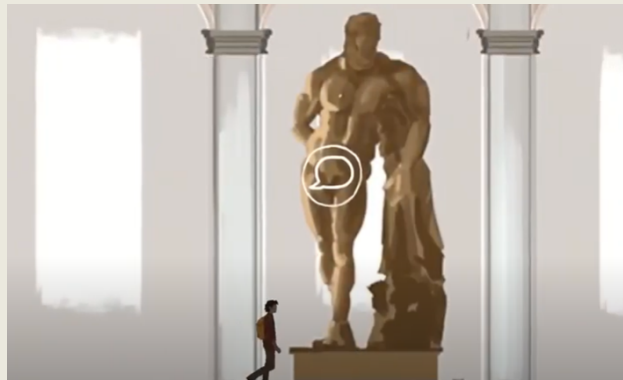
*“Using the same language of the target we showed that art can be fun. It doesn’t have to necessarily be an elaborated work – TikTok is a medium that privileges more direct, “homemade” content, what is important is addressing the target in the right way.”*

*Ilde Forgione, social media officer, Uffizi Galleries*

To be sure of 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. Considering the minimal budget and relatively general skills required for this project, it is easily replicable practice.

Also MANN's cultural activity example demonstrates that art can be fun and that museums can be enjoyable places to visit. The video game *Father and Sons* allows players to learn about the history and culture of Naples by taking on the role of the museum employee's son and exploring its content. According to our interviewee, the game was designed to reach a young international audience, and an English version has always been available.

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 and expert's recommendations

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 also worked with other institutions, realising video games for other cultural institutions. In particular, he worked on the designing of the video games and on the narration of the projects. The international audience is typically included as a target of such projects, therefore all 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*

Specialised professionals were involved in the projects, and they required sophisticated digital tools and know-how. The original ideas behind these projects set them as benchmarks for other projects inspired by these video games.



During our interviews focusing on technology for inclusion, we spoke with the coordinator of the *Amir Project*. The project proposes cultural mediation activities in museums and coordinates a group of guides consisting of foreign citizens. Some of these guides created a series of videos about the museum's art collections. Initially, these activities were intended for foreigners living in Italy, but over time, they shifted to include Italian adults from Florence and across Italy.

This project recalls a similar project that has been created in Germany to train Syrian refugees to become museum guides. This idea is spreading in various cultural institutions, both in Italy and in Europe. To replicate it, it is fundamental to work with museum educators, who need to create a didactic course for the first group of future guides. On the other hand, the technology used to create a collection of videos, isn't particularly refined, and does not require specific skills to be used and to replicate the activity. However, the results produced are still of great impact on the public. Essential to the process was the work of museum educators who created a course to explain art and history in an intercultural sense, and to develop a new vision of 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 even though 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 idea, it is crucial to have a team of professionals skilled in technological tools and an intellectual figure who can create and coordinate content appropriately, adapting it to different ages and selecting the right material for each visitor. However, the project's high cost, which includes expensive technical equipment that must be purchased from the outset, makes replication more difficult.

### 3.4.3 Success factors

Success factors in selected Best Practices include having a skilled team and know-how to create and coordinate content, adapting it to different ages, and innovating through technology. Connection with the target demographic, feedback, and popularity of the institution were also crucial. While our research focused on large national institutions like museums, we believe that success in applying technology to cultural activities is achievable by a wide range of institutions.



### 3.4.4 Conclusions

Presented cultural activities are, in general, likely to be replicable. However, the technological tools used in some examples presented a serious barrier due to the required specific skills, which could be overcome by either having someone in the institution who can use it or relying on external experts. While institutions often had the budget to finance the projects, experts noted various funding options such as EU and national grants, banks, and private institutions.

The Best Practices that were most replicable were those that employed basic technological tools and focused on the originality of the content. However, some required external help due to the level of knowledge needed. All experts stressed the importance of cooperation with the institution to create an output that would be appreciated by the public. Technology was found to be a tool to break barriers of space and increase accessibility.

Most of the presented cultural activities are still running, integrated into normal museum activities, or available online. For transferability, the experts emphasised the importance of having a skilled team with theoretical knowledge of the cultural topic, good project management, and a focus on the team's work rather than the technological tool used. The budget available heavily influenced the replicability of the examples.

In conclusion, the Best Practices showed that technological tools offer the flexibility of use in art and cultural animation online. Italy has illustrious representatives in the use of technology for cultural animation and education, with adaptations of different types of tools and methods.

## 4. FINAL 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 cultural activities for adults. Below, 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 presented cultural activities

Presented online cultural activities for adults often share common final objectives, as many of these Best Practices emerged from the need to stay connected with audiences during the Covid-19 pandemic. Social media became a crucial platform not only for promoting institutions and their online offerings, but also for conducting synchronous and asynchronous cultural activities. The use of new technological tools allowed institutions to reach new audiences. For example, the MANN used technology to showcase and promote local culture to potential visitors from afar, attracting them to visit the institution and the city of Naples. This point of contact was critical for institutions to connect with local citizens, create interaction, and engage with them before reaching geographically distant adults who may be interested in their offerings.

### 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 residents who were unable to enter the institution buildings because of the pandemic's restrictions (*Art in the Dark*). But soon institutions realised they can also reach new audiences groups who are geographically removed from the institutions (the Historical Museum of Crete, the National Museum of Warsaw, or the Archaeological Museum of Thessaloniki). Technology played an important role in reaching audiences with disabilities in many cultural institutions, such as Opera di Santa Maria del Fiore, ZAMEK Culture Centre, Working Scene, and the Egyptian Museum in Turin.

## Success factors

The success factors of online cultural activities presented in this publication include identifying a precise target audience and integrating users in the design of the activities. The research was done beforehand to better identify the target groups, needs, and scope. The hybrid aspect of these activities, which includes their presence both online and offline, was also identified as a success factor. A successful project requires a team effort between the institution's mindset and the presence of passionate individuals working towards the result. Institutions should also hire the right experts to help them with designing and producing online cultural activities. Activities that are connected to local society and real people tend to be more effective, as demonstrated by MANN, National Spanish Ballet, and Archaeological Museum of Thessaloniki. The key to success in these cases was using popular social networks and current trends to engage the audience quickly, as in the cases of Uffizi Gallery and National Museum in Warsaw's usage of TikTok.

## Promotional strategies

The majority of the Best Practices 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 were engaged, especially for asynchronous online activities. Technology played a crucial role in the development of various online cultural activities. Some projects, such as the Egyptian Museum in Turin, Rotary Club Białystok, and Hellenic IT Museum, used 3D cameras and virtual reality tools, while others, like MANN and the National Ballet of Spain, created video games and mobile apps that required video and graphic editing software expertise. In contrast, some activities relied on more user-friendly technology, such as social media platforms like Facebook, Instagram, and TikTok, or basic graphic elements and quizzes created using Genially, as was the case with the Libraries of La Coruña's escape room. The choice of technology depended on the project's needs and goals.

## 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 considerable 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. It includes 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 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 presented 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 1:1.

---

## Determinants of Success

Based on our research within the Mobile Culture project, we identified the following determinants of success 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,
- profound 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 a wide range of abilities and disabilities (Universal Design principles application),
- 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 format 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 analyse the most innovative and interesting examples of online cultural activities for adults. We were also able to gather examples of practical, user-friendly digital tools, methods, and tactics for organising and promoting cultural activities in four European countries

Before the Covid-19 pandemic, there were primarily two paths to distinguish when discussing contact experiences with the GLAM sector: on the one hand, on-site visits (sometimes supported by digital tools); on the other hand, the use of online tools to attract and prepare the audience for the on-site 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 GLAM 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 publication, as well as to join our [online course](#) and explore all the resources created 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:



#### POLAND

Fundacja Culture Shock

Contact: [info@cultureshock.pl](mailto:info@cultureshock.pl)



#### SPAIN

Clitic

Contact: [info@clitic.es](mailto:info@clitic.es)



#### GREECE

Roes Cooperativa

Contact: [mobileculture@roes.coop](mailto:mobileculture@roes.coop)



#### ITALY

Escape4Change SIaVS srl

Contact: [info@escape4change.com](mailto: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.*

