



Mapping  
the use of digital technologies in cultural and artistic practices

Country:	Sweden, Scotland, Greece, Poland
Partner:	Sweden: Intercult, Scotland: Fablevision, Greece: Hellenic Adult Education Association, Poland: City Culture Institute
Field of art/culture:	

## ABOUT YOUR PROJECT

### 1. What are the key direct and indirect target groups for your project?

#### SWEDEN

Primary target groups are professionals in the **performing art sector. Artis, actors, dancers, technicians** and so on. Secondary is teachers in the same sector.

#### SCOTLAND

Our target groups are **community learners** and we have chosen two case studies where communities have been struggling within heritage contexts.

The first is the community in the town of Dunure in Ayrshire who have lost their key industry this century (fishing) but have wonderful heritage resources both in the built environment (a ruined castle and the oldest surviving lighthouse in Scotland) and in the stories/memories of fishermen and their families.

An emerging community development trust is looking to develop a heritage interpretation centre as a tourist attraction.

Our digital skills input will be a contribution to the visioning and aspiration for that new heritage centre.

The second is a group in the town of Paisley in Renfrewshire who have been struggling to educate the wider community about the contribution of Christian Shaw to the town in 1697 when she was 'possessed by witches', had seven innocent citizens of Renfrewshire garotted, burned and buried under a horseshoe at Maxwellton Cross. The same girl went on to be the founder of Paisley's main industry, thread.

The group is trying to develop a heritage drop in, tourist trail and memorial garden in honour of those innocent victims as well as linking with the national Witches of Scotland campaign to have all those accused pardoned.

Our digital skills input will be a contribution to the tourist walks, visioning and aspiration for the memorial garden.

#### GREECE

Two executive members of CCS-related enterprises, provided important data on aspects of BRIDGING DIGITAL's research.

## **POLAND**

We want to work with people involved in taking care of collections in: libraries, museums, archives. We consider all those people **curators of heritage** in form of art works, documents, books in its material and digitalised shape. They're responsible for preserving and passing those artifacts to the future generations. This work has also educational dimension – thus our indirect target groups are people taking part in activities organised by our target group and those who access the collections mostly in digitalised version.

We want also work with people who re-use digital heritage and using DT in their art: **artist, designers, musicians.**

## **2. Define the overall size sector of your target groups**

### **SWEDEN**

We have estimated the performing art sector in Sweden to consist of about **150 free, independent theatres and 100 established theatre institutions.**

### **SCOTLAND**

Within the community context, the sector **is almost limitless.**

Since the 1960's and 70's, communities in Scotland have been experimenting with community empowerment through engagement with artists and celebration of their own resources in their history, heritage and built environment.

The pandemic hit this sector particularly severely as community interventions rely heavily on face to face human contact and live events.

Our contribution will be bringing a whole new world of possibilities in terms of the power of the work of this sector being enhanced by digital technology

### **GREECE**

The target audience of Filmicon is primarily film scholars, both Greek and international. The number of **users** per year is estimated at **10,000**: 49% from Greece, 15% from US, 6.5% from UK, 2.5 from Australia, and 2.3 from Germany. The top ten countries include Turkey, France, Cyprus, Canada and Brazil. In total there are readers from 158 countries. The size of the audience and its demographics remain approximately the same over the years.

Cinobo tries to shape a new audience which is part of its vision. Their audience are middle and upper class, higher level education, mostly Gen Millennials and Gen X, sensitive to socio-political issues, interested in the arts, willing to invest part of their income to quality entertainment. Current demographic data show subscribers among all age groups from 18 to 65+ with a quite even distribution, and a peak at 45-54 years old.

Cinobo aspires to inspire, strengthen and grow the community of cinema lovers in Greece. It has not followed a safe commercial practice and in fact it was seen as a big risk launching against huge global players and pay TV providers. In terms of creative risk, a streaming service largely is its catalogue and the titles choices are not based on mainstream audience content preferences, but on other selection criteria. Cinobo targets a niche audience and their content choices reflect the niche needs of that audience. They value highly the educative aspect of film distribution and it's their vision to play a role in shaping a healthy future for the film industry.

### **POLAND**

There are **10 361** people working in Polish libraries (498 in Pomorskie region) about the same size is the workforce in museums located in the region. National archives employ 1600 people.

We estimate the overall size in our region at around 1000 people we could target indirectly.

**3. How many people from target groups will take part in your case study?**

**SWEDEN**

5 teachers and 15 artists

**SCOTLAND**

In Dunure there will be around **30** community participants supported by **15** digital media students from University of the West of Scotland and 5 long term unemployed/people with long term conditions from StudioFV who will learn filming, editing and project management on the job.

In Paisley there will be around **30** community participants supported by **15** digital media students from University of the West of Scotland and 5 long term unemployed/people with long term conditions from StudioFV who will learn filming, editing and project management on the job.

**GREECE**

Not applicaple

**POLAND**

We plan to reach directly to **50** representants from the field of our interest.

**4. How many people from your target group you may reach on the dissemination phase?**

**SWEDEN**

**SCOTLAND**

We anticipate that our findings will be shared locally: case study 1 in the community of Dunure; case study 2 in the community of Paisley and wider Renfrewshire through networks. We further anticipate our findings will be shared nationally with other community learners grappling with similar aspirations, issues and barriers (for example in Govan, Govanhill, Dumfries and Edinburgh there are similar groups who will be interested in our findings).

**GREECE**

Not applicaple

**POLAND**

We estimate that we could reach around 300 people in the dissemination phase.

**5. What are the ways to disseminate results of your work to the sector – what indicators you could name that would provide you back info that the communication was successful?**

## SWEDEN

### SCOTLAND

We will disseminate our results **digitally**

Both of our case studies will have evaluative film footage that will be **shared via facebook, twitter, instagram etc.**

We will **use our networks**: local networks like Creative Renfrewshire, national networks like Creative Scotland, and international networks like River//Cities. We will also use **academic networks locally, nationally and internationally.**

Indicators that will demonstrate our communication was successful will be uptake of our work; views of the video, reach of social media etc.

There are also indicator locally: if the groups feel honoured, acknowledged and celebrated; if the communities manage to take their projects forward to next stages, if there is press/media interest, if the networks we reach publicise, share and garner likes.

### GREECE

Filmicon participates in **international conferences; reviewing books, film festivals and films; interviewing filmmakers and other film professionals.** Moreover, members of Filmicon's editorial board as well as many contributors are active in filmmaking and in organizing conferences and festivals. Filmicon, sponsored by John S. Latsis Public Benefit Foundation and Modern Greek Studies Association and in collaboration with Hellenic Open University, altcine, Greek Film Archive, "George Oprescu" Institute of Art History (Romania), Istanbul Şehir University, EYE Film Institute (Netherlands), Arhiva Nationala de Filme – Cinemateca Romana, organized and hosted in Athens the international conference "Early Cinema in the Balkans and the Near East: Beginnings to Interwar Period" ( 5-7 June 2015) including screenings at the Greek Film Archive (<https://filmiconjournal.com/conference/2015>).

Cinobo is an online platform, so the number of the subscribers is the answer for the success of their communication.

### POLAND

- **Online tutorials**
- **Formal and informal networks in the field**
- **Podcasts**
- **Conferences – organised by us and those already existing in the sector**

#### Indicators:

- Number of participants in mentioned events
- Number of tutorials individual viewers
- Number of people who recognise our programme
- Number of active users, readers

**1. How broad is the use of digital technologies in the field you will be working with?  
Please describe shortly:**

**How many organisations use DT – estimated (most-few)**

**SWEDEN**

**Most** producers of performing arts in Sweden **seem to use digital technology to some extent**. The **use of social media** such as Instagram and Facebook are **very widespread**. And many of the performance art stages in Sweden **use some kind of digital service for ticket sales**.

**SCOTLAND**

**Most organisations use digital technology to some extent** but there is digital exclusion amongst community groups where making the jump from their traditional ways of interacting within community settings into the world of digital is difficult. This has been particularly obvious during the pandemic.

Some of the smaller community based organisations in our mapping process were very interesting in what they were achieving with no additional resources (eg. Theatre Mechanics, Citizens Theatre, Ren Children's theatre company).

**GREECE**

HAEA is working mostly with **adult educators that are still doing a conservative use of DT**. From the art sector we have contacted several organizations but just two of them (Cinobo and Filmicon) replied to the adapted questionnaire.

**POLAND**

**Most of organisations use DT in their organisational and administrative activities**.

Digitalisation of the collections is the most common new direction of DT use.

There is **some use of DT in communication with audiences** mostly newsletters and social media (Facebook).

**Few organisations use DT in their cultural and educational programme**.

**What kind of organisations use DT more than others? (small-big; specialisation)**

**SWEDEN**

Only a **limited number** of groups or individuals in the performing arts sector used **digital platforms** prior to the pandemic, most of them are larger and public funded. They still dominate, but the number of smaller that are using digital platforms increased after the pandemic.

**Other type of digital technology, such as VR is used by a few smaller organisations**.

**SCOTLAND**

Our findings were quite surprising in that it was the **large**, building based theatres that **struggled most with lock down**.

The **smaller, unfunded, experimental** groups **were much freer to be innovative**.

**GREECE**

Filmicon is an online journal. Thus **digital technology is vital for its existence**. Financial viability, open accessibility and access to international readers would be impossible in a traditional publishing context.

Cinobo is an alternative venue for promoting under distributed local work. It currently holds the largest library of contemporary Greek cinema, a lot of which did not have a chance for a career in theatres. It aims to be an outlet for this content to find its audience. They have many examples of great Greek films that had a career through the platform, including 7 Minutes of Soul (dir Panos Vlachos) and Kissing (Yannis Korres).

#### **POLAND**

**Bigger** organisations are **more likely to implement DT** in all fields of their activities. **Museums** are the **most active** type of organisations to use DT in their work, implementing interactive “info kiosks” and parts of their exhibitions. Some libraries use new media in their cultural activities as a creative way of exploring their collections. Archives are mostly focused on taking care of material documents they preserve, rarely undertake public activities and communicate with the audience.

**Where? Are there any differences between big cities and smaller towns, rural areas in the area you plan to work in?**

#### **SWEDEN**

The **larger and public** funded institutions are **located in urban areas**, meaning they overall have more resources for investment in for example new equipment than smaller and/rural producers of performing art.

#### **SCOTLAND**

Our case studies are **both rural and urban**

Dunure is a rural ex-fishing community

Paisley is an urban ex-textile community.

The **urban centres are more advanced in terms of digital experimentation**

#### **GREECE**

Not data exist on this issue...

#### **POLAND**

**Bigger institutions are mostly placed in the metropolitan centres.** They usually have more access to funds and training. **Smaller local organisations are more dependent on their team** creativity and leadership that directs and supports the development of DT and new media.

## **2. What kind of digital technologies are being developed and implemented in the field?**

**In what kind of activities – production, communication, remote cooperation, artistic expression etc.**

#### **SWEDEN**

A majority of those who use digital technology in performance art do so in the form of **livestreaming or uploads of recorded performances**, to either their own service or to a larger third-party platform such as YouTube..

Apart from digitised performance, made available through the internet, most of performance art in Sweden seems to be focused on trying out ways to use VR and in some cases AR.

#### **SCOTLAND**

Interesting work was evidenced in some of the theatre companies we studied during the mapping phase of the project.

Citizens theatre **used film to create a version of MacBeth** that was claustrophobic and compelling

The children's theatre company took the viewer on a **sensory exploration of Paisleys** touch, taste, sounds and smells that taught us about the senses and introduced us to the exciting heritage of the town.

One of the most interesting pieces of research was around the work the witch hunt was doing **with filming performance** where they simply pointed a camera at the stage action. We anticipate a new approach to the work once the project unfolds and new digital skills are mastered.

#### **GREECE**

Filmicon uses DT for **exchanging of information, publication** of peer review studies and encouraging of dialogue on relevant issues of the sector. Filmicon aims to register itself in well-known citation indices and also improve search engine indexing.

Cinobo uses DT mainly for **distribution and gradually their moving also to the production phase.**

#### **POLAND**

The most common use of DT is communication via **social media.**

All organisations use **specific software to manage their collections.** In libraries there are most common systems such as MOL, PATRON, MATEUSZ, SOWA, some of them are first offered to them free of charge and after some time they need to pay for the service. That is very adverse to its efficiency. Implementing one system takes time and changing it would be very difficult – so many times they're stuck with what they have despite lack of updates and necessary bug fixes. National Book Institute offers a MACX system that is intuitive and user-friendly.

Museums use **MONA system to manage their collections. Special programmes are used in the process of digitalisation of collections.**

Digital technologies are also used to **prepare graphic and video/audio** projects necessary to promote the collections and activities offered by organisation. A lot of them can't afford to hire a professional so they develop basic skills by using programs like: Inshot, Canva, Photoshop, Adobe Audition, Spreker.

As good practice examples representants of our target group mentioned:

- **using multimedia in storytelling** in local museums, **virtual reconstruction** of historic places
- special **studios in libraries available to users for their own audio and video projects**
- **Media libraries**
- urban gams, LARPs, book games based on historical texts and resources from their collections
- **audio guides, qr codes guides** in museums
- **online exhibitions** on social media during lockdown

What are the reasons to use them?

**SWEDEN**

Many started using streaming platforms as a mean to **reach their audience** during the limitation on public gatherings, due to the pandemic. Livestreaming also make it possible to **reach an audience that would otherwise not be able to take part otherwise, due to geographical distant etc.**

**SCOTLAND**

Within our target group, the community participants are keen to use digital technology to enhance the community prospects in terms of their status, standing and potential progress on their ambitious projects for their respective communities.

**GREECE**

Both Filmicon and Cinobo are totally based on DT.

**POLAND**

Among reasons and motivations to develop DT cultural initiative most common in our target group are:

- **creating more modern image for the institutions, more “cool vibes”**
- **promoting new media as a field of cultural activity**
- **promoting local heritage, regional culture**
- **popularisation of niche literature**

In many cases the strongest motivation is internal. Cultural workers have their own interest in DT and new media as a **form of expression** and want to use the, experiment and implement their own ideas.

**3. How the last year changed the use of DT in your field of interest?**

**What new practices have emerged?**

**SWEDEN**

During the pandemic producing **content to be made available through the internet** became significantly more widespread, both among smaller and larger institutions.

**SCOTLAND**

For many groups, **online meetings have been the main new practice.**

**GREECE**

Filmicon seems not to be affected by the pandemic restrictions due to the electronic nature of operations.

In Cinobo, considering all streaming services bloomed during the pandemic, there seems to have influenced them too. Cinobo was launched the same day the lockdown was announced. So no data prior to the pandemic is available. However, she thinks that the pandemic allowed for the word to spread faster and it helps Cinobo to reach out their audience quicker. At the same time, due to the situation, all of a sudden a lot of art turned to be offered online, for free, and several festivals went online, increasing the competition in the digital offering.

**POLAND**

**Digital collections and content proved crucial** during lockdown periods. **Digital**

**communication had to replace everyday meetings in offices.** A lot of organisations and institutions were on hold mode.

**Where the innovation came from? For example: people, funds, training**

**SWEDEN**

The limitations on public gatherings resulted in a loss of income for many of the Swedish performing arts institutions, creating digital available content was for many of them an attempt to create an alternative source of income, despite many of them lacking previous experience in creating performances to be consumed on digital formats.

**SCOTLAND**

**The innovation has come from artists.**

Artists (often unfunded) experimenting with new approaches and practices.  
Artists working collaboratively with community groups: co-creating new work  
Artists and practitioners with specific digital skills working together has been powerful in developing new approaches and practices.

**GREECE**

All the above.

**POLAND**

Most of the innovations **come from exchange and inspiration between organisations and people during conferences, meetings** where there is direct **contact with experts and other practitioners**. The motivation to implement innovation are mostly coming **from the audience** – its needs and to sustain a vibrant communication.

**Who had difficulties? Who coped best? Why?**

**SWEDEN**

For the groups and artists who first and foremost create analogue and location-based performances, the creation of digital versions results in additional costs. As they need to dedicate resources for competent staff, technological equipment and other infrastructure, such as digital platforms, etc.

Only a limited number of groups or individuals in the performing arts sector used digital platforms prior to the pandemic, many of which were larger and publicly fund. Meaning that for many smaller stages and artists starting to create and upload digital content during the pandemic resulted in additional expenses.

Content available through the internet also results in an increased cost for copyrights. The increase of content available through digital platforms has also made it even more of a challenge, especially for smaller creators, to reach a possible audience.

**SCOTLAND**

The structured Arts Sector with buildings, infrastructure, staffing costs are the ones who have struggled the most because that's the way they have justified their costs in the past, based on physical spaces infrastructure, resources, people, offices, heating. It has therefore become defined that professional theatre equals 'expensive'. But that's all turned on its head now as the buildings have been redundant during the pandemic. There is now a new conversation: not about money. Rather, it's 'how does the work impact the climate?' So with this new

ecological frame, the question is so how does our work impact on or contribute to the global need.

#### **GREECE**

In Filmicon, the major challenge is the workload of the editorial board as all work is voluntary. There is a need for enrolling new members.

For Cinobo, the challenge appears to be the sourcing the content. Developing the apps to be accessible across devices, across manufacturers, especially a challenge with TV apps. Security. Logistics. They expect their audience to have moderate digital literacy tools. There are obstacles for Cinobo, such as the very collaborative industry setting, competition by local players, external collaborations with TV representatives/manufacturers very slow and inflexible.

Challenge for its future growth: Competition by huge players with decades of history in the telecommunications and streaming areas that have other sources of income too (broadband, phone contracts, pay TV etc).

#### **POLAND**

Smaller institutions had more difficulties in transition to digital and online activity. They lacked funds, software and hardware to cope. Small teams rely more on their own resources.

#### **4. What are the key areas where you hope to introduce DT in the discipline of art/culture? Why?**

#### **SWEDEN**

A recurring subject in the mapping is **how digital content causes both the audience and the performers** to miss out on what both parties claim is an important part of the experience - the **interaction between them**, when they are all on location in the same room. And therefore they wish for new ways to recreate that in a digital setting. There's **also an interest in learning** overall about streaming and in making productions with VR.

#### **SCOTLAND**

This is a new era completely and these kinds of experimental ingredients are so important.

So, the organisations that are thriving in the new paradigm are those smaller, more experimental, lighter on their feet who are able to adapt the new circumstances.

#### **GREECE**

In Filmicon to further research and **communication between scholar and non scholar audiences**

In Cinobo to expand accessibility of non commercial cinema thus forming and enlarging new audiences size and experiences

#### **POLAND**

Most of our actions will be focused on the **relations with audiences**. We would like to introduce and improve digital skills in communication with readers, viewers, users of catalogues etc. We will give our target group knowledge and practice in how to use the collections in its digital form to build strong connection with the public and make the core of their work - the collections itself - more visible and inspiring to create **new cultural programmes**. Among Dt we'd like to use there will be: podcasts, animations, 3D scanning and

printing. We will also stress the issue of inclusiveness of digital collections and user experience in building accessible and useful catalogues and collections.

##### 5. What are the difficulties in using DT in the field of your interest?

###### SWEDEN

There are **two big and overarching challenges** for the Swedish performing art sector when it comes to using digital technology:

**a lack of resources and lack of competence and experience.**

Resource as in not enough room in the budget to invest in necessary equipment and infrastructure. And an uncertainty on how to monetize it, how much they can charge etc. Most of the sector had little to no experience with creating any form of digital content prior to the pandemic and the limitation on public gatherings it caused, which forced many of them to rapidly move their focus to digital platforms, in order to be able to deliver any kind of content. Making content for digital platforms, for example livestreams, also comes with an added risk of a new kind of technical issues, that can occur both for the producers and for the audience watching. There's also a widespread uncertainty regarding how to monetize digital content.

###### SCOTLAND

The context of our case studies is community.

If we think that individuals learning how to use digital technology is the aim and that by the end of the project we will have x number of community learners 'upskilled' in the area of 'how to use digital technology' then we will have difficulties .

Rather, our focus in our field of interest will be communities learning the value of engaging with artists who are bringing their special magic, their way of looking, interpreting and celebrating as well as their openness and willingness to experiment with digital technology.

###### GREECE

For Filmicon, because of its smaller size, there are no major technologies used.

For Cinobo the main difficulty is digital competence and infrastructure of the average viewer. Keeping up with the rapidly changing of the landscape of streaming technologies

###### POLAND

**Lack of funds** and priorities directed to digital development put workers in a difficult situation where they have to use their private computers and funds to develop the content. In their own time they seek knowledge and skills and most often the lack of time is the largest issue in new developments.

In addition there are several problems in everyday usage of digital tools implemented to organise the collections:

- In many institutions there is **no special place of tools to digitalise the collections**
- **Poor quality of software developed to manage collections, poor UX design of tools**

Software based on solutions designed for public administration, not meeting the needs of cultural organisations

##### 6. What digital capacities does your target group need?

## **SWEDEN**

In order to develop their digital competence they need **more resources, specifically economic**, for example access to government issued grants designated for digital technology. They also need access to infrastructure, depending on what kind of content they want to produce, they might need a studio, equipment, skilled staff.

## **SCOTLAND**

What we can draw from the case studies we have chosen is inspiration from the artists and the digital professionals . The community learners therefore may not learn how to use the digital technology as individuals: rather they will learn what is to be gained from engaging powerfully with artists and digital professionals who are experimenting with this cutting edge toolkit.

Our case studies, therefore will not have a focus on the community art but we can evaluate the potential values from those and then address the gap in between... so what hasn't been materialised or explored by Witch Hunt, for example, then when we are presenting the ingredients, we say that these are the things that, for the future developments, can be considered as 'the ingredients that, haven't been tested out' or when we get into that collaboration with Witch Hunt quite deeply, we might suggest it to them some of those things that we've looked at in literature to test out.

## **GREECE**

Filmicon, very basic digital skill but a relatively updated hardware and internet connection. Cinobo, an operating system compatible with modern streaming technologies.

## **POLAND**

**Our target group seeks for:**

- Consultations with experts in digital technologies
- Accessible online toolkit
- Mentoring in new DT projects
- Workshops devoted to designing new solutions that could be implemented in their organisations
- Peer learning, exchange of experiences, learning by observing and doing
- Ready-made dt workshops scenarios

## **7. Where they can learn how to use DT in their work?**

### **SWEDEN**

The amount of learning opportunities on digital technology and performing art is somewhat limited. Most of them have been hosted by sector associations and consists of course in the category of low budget and D.I.Y type of activities, such as self-taping or how to run a social media account.

### **SCOTLAND**

Our approach is immersive, collaborative and cooperative.

It is also experiential: there will be no 'how to' workshops.

Rather, there will be a process of development where artists learn the history, the stories, the heritage that is being celebrated as well as the level of skill of the community groups who are working to celebrate that heritage in each contest.

Once respect, trust and understanding is built, artists will then intervene in the trajectory of community vision for a tourist heritage interpretation centre for Dunure and a walking tour for

the Witch hunt will bring a whole new outlook and will open up a whole new world of what is possible for those projects through engaging with artists and digital technology.

**GREECE**

There is no special training needed as in both groups the necessary skills are very basic.

**POLAND**

Most of our respondents look for the know-how on their own, seeking online courses, tutorials. They join forums (such as popular forum for librarians), Facebook groups where people share information about available training. They use newsletter services from training institutions.

They regularly check online portals representing their sector: for libraries (Labib) or Lustró bibliotek, NIMOZ (for museums), Sektor 3.0 for DT in non-profit and public organisations.

They share their knowledge during networking meetings.

Most commonly mentioned training courses are organised by:

Centre for National Culture (Warsaw)

Regional Public Library (Gdańsk).