



CRinMA 2.0 – CROSSBORDER GOOD PRACTICES REVIEW

- I. Background**
- II. CRinMA 2.0**
- III. CRinMA 2.0 online meeting**
- IV. Review of good practices**
- V. Conclusions**

Evaluation of examples of good practices from the CRinMA project – PL-SK border

I. Background

Following the outbreak of the COVID-19 pandemic in the EU, as of February 2020 EU Member States introduced various anti-pandemic measures, including social distancing, which resulted in a slowdown or even stopping of many economic activities. The coronavirus crisis brought confusion and problems to many areas. Culture, however, is one of the areas that suffered the most. Measures that restrict movement put enormous pressure on the cultural and creative sector, which is founded on services and contact between people. EU Member States were affected by the COVID-19 pandemic at different times and in varying degrees, and their national and regional authorities took different forms of action, which also significantly affected the cultural sector. The structure of employment in cultural industries varies, and each EU Member State chose its own strategy to support the cultural sector. In general, however, we observed that every branch of culture suffered – artists who exhibit their works in galleries and museums lost the opportunity to exhibit, present and sell their work; theatres began cancelling performances en masse; and concerts, art performances and cultural fairs were also cancelled. Musicians, cultural educational institutions and freelance artists every day had to face a very uncertain fate and future. Museums, open-air museums, castles and various cultural and natural heritage sites, an important part of the economic and commercial development of individual countries, had to deal with a hard new reality.

Cultural activity has both a strong economic and social dimension. Just as health care systems helped to handle the pandemic on a physical level during the coronavirus crisis, culture and art not only help us on a spiritual level every day; they play an important role in society and can be a factor of social cohesion when people from varying backgrounds, cultures or countries are involved in it as a common art project. This dimension is a strong feature of cultural participation throughout the EU, where citizens, despite limitations on movement and measures, spontaneously “met” thanks to different cultural initiatives in the online space. The fact is, however, that at the start of the pandemic, tens of thousands of people working in the cultural sector across the EU found themselves without an income. Culture makes up an important economic part of a country’s economy, on which the survival of many workers in the given sector depends.

The natural and cultural heritage sector is directly linked to the tourism sector, which is key particularly in those parts of the EU where the economy is directly tied to the use of a cultural sector focused on tourists and visitors. The crisis, restrictions and negative effects on the cultural sector automatically impacted those parts of the tourism industry that benefit primarily from the presentation of cultural and natural heritage.

II. CRinMA 2.0

The CRinMA 2.0 project as a priority deals with the impact of the pandemic on the cultural and natural heritage of mountain border areas. The implementation of the CRinMA action plans for the relevant policy instruments of cross-Border cooperation programmes has already shown the importance of the economy based on the use of cultural and natural resources for regional policies. The significant connection between culture, nature and numerous social relationships, including opportunities and threats related to tourism development, have already been seen. The influence and impact of the pandemic on culture and tourism has also affected other sectors, which directly affect people’s quality of life. Among the regions most afflicted by the negative effects of the temporary economic downturn are border regions, mountainous and rural areas rich in cultural and

natural resources. Measures and restrictions against the spread of COVID-19 closed down cultural institutions on which the economic survival of artists and cultural workers depends, but they likewise made impossible the long-term functioning of many institutions and services whose operation affects quality of life, regional development or the satisfaction of tourists and visitors.

III. CRinMA 2.0 online meeting 18/11/2021

On 18 November 2021, an online meeting was held among Polish-Slovak border stakeholders to present observations, solutions, experiences and proposals relating to the impact of the pandemic on the activities and development of the cultural and tourism sector on the Polish-Slovak border. The central topic of the CRinMA 2.0 project is the impact of the pandemic on the resources of cultural and natural heritage of Poland and Slovakia, which is why this online meeting gave priority to the following individual topics:

- Digital culture
- The need for a “live” culture
- The problem of excessive tourism
- Financial aspects (financial crisis, state aid for the cultural sector, etc.)
- Social aspects (how to implement social distance and hygiene in the culture and tourism sector)

The meeting took place in the form of a workshop, which was divided into two thematic panels. The first panel looked at the challenges and issues brought by the pandemic, and the second panel examined views related to problem-solving, including those worth pursuing in the future. The online meeting was attended by 28 participants from a wide range of cultural, tourism and regional institutions of the Polish-Slovak border (Lesser Poland Voivodeship, Sub-Carpathian Region and the Prešov Self-Governing Region).

Panel 1 – phenomena identified during the COVID-19 pandemic

Phenomena related directly with the functioning of the cultural and tourism sector:

- The need to quickly introduce new procedures and their related consequences for cultural institutions – retraining employees, organisational changes, adapting infrastructure.
- Limiting contact with artifacts and reducing the attractiveness of what’s on offer, mainly in the case of traditional exhibitions and narrative museums (approx. 15–20% of institutions).
- Limiting the number of visitors; reopening did not restore the level of traffic in many cases.
- Breakdown of a plan for the substantive activities of the institutions.
- The need to postpone cultural events, which in turn resulted in their being concentrated in the implementation calendar.
- Large and unfavourable attendance changes in the active participation in culture among recipients.
- Uncertainty about the design of action plans.
- Fear and uncertainty of management staff related to maintaining financial liquidity and keeping the employed staff.
- Problems with ensuring health and safety of employees and recipients.
- Decline in foreign tourism.
- High level of misunderstanding among recipients/customers in connection with attempts to enforce restrictions and a sanitary regime (including the need to wear masks).

- Decline in income due to the lack of participation of school groups during remote classes in educational institutions.
- Scientists are cut off from field work, no possibility of conducting social interviews.
- Considerable difficulties in coping with the phenomenon of periodically occurring turnout boom after the expiry of restrictions.
- Occurrence of the phenomenon of “spontaneous lockdown”, i.e., the resignation of participants from participating in events despite the lack of restrictions.
- Loss of work by persons cooperating with institutions (e.g., guides, persons employed under civil law contracts).
- Inability to achieve the indicators and products imposed in the implemented projects on time.

Wider socio-cultural phenomena:

- The necessity to transfer events to the Internet and the digitalisation of the offer did not fully replace the reception of real works.
- Change in behaviour in the perception of culture caused by a strong emotional and spiritual need during home isolation, including increased reflectiveness of the audience.
- Shaking of the model of a community created around an institution, which was based on a culture of meeting and being together.
- Online digital culture is not always a culture of wide access – it should be remembered that older people, residents of smaller towns and rural areas, as well as people who, due to the economic situation, do not have the equipment or do not have access to the Internet do not have sufficient competences in dealing with digital culture.

Panel 2 – solutions, recommendations and proposals for the future:

- The pandemic brought about permanent and much needed changes in the offers related to digital amenities for recipients – QR codes, applications, audio guides, virtual walks – the recipient can choose the most convenient reception methods.
- A dual approach to dealing with the effects of the pandemic on cultural organisation was observed: either the wait strategy or the transformation strategy. The latter involves taking a balanced set of actions that are a real response to problems. It becomes necessary for the organisation to introduce changes in management.
- The dualism of the message (online and offline) will probably become a permanent part of the business, because it has a real impact on increasing the reach. Of course, an open question is how to develop an appropriate balance between these levels of culture reception.
- The balance of the online and offline proportions changes depending on the age of the recipient; it looks different to those of a young age and to mature and elderly people.
- The transfer of meetings to the Internet, which was necessary during the restrictions, brought many benefits. The reach of industry conferences increased; the dialogue and the flow of information between institutions was facilitated. These arguments will surely help maintain this model after the pandemic.
- Remote work in cultural institutions turned out to be a good solution – employees are more effective in the hybrid work model. There is no reason not to recommend it in the future.

- Culture was able to respond to the emerging crisis and give people hope and offer recipients what they needed in this difficult time.
- The quantitative limitations related to the pandemic in the case of some cultural institutions will probably become a standard – narrowing down one-time groups, e.g., museum visitors, increases the reception comfort and the comfort of the guides' work.
- Establishing international contacts will increase the quality of services.
- The need to introduce forward-looking legislative solutions that will enable cultural institutions to operate under more predictable conditions during a pandemic. The clarity of solutions functioning in other countries can serve as an example, and their codification in Poland will relieve managers from the need to make independent and sometimes very risky decisions.
- The need to develop a transparent, long-term support system (subsidies?) for institutions by the state during a pandemic, as they are very vulnerable to large problems with financial liquidity and maintaining continuity of employment in crisis situations. Long-term strategies (anti-crisis shields) are needed in the face of the next waves of the pandemic.
- The need to provide financial security (even at a minimum wage level) for cultural creators and artists in the digital space who work under civil law contracts.
- The need for a new approach to audience acquisition, especially of the young generation (generation X and Z, born in the era of Google and Amazon), through the effective use of online tools (including the presence of institutions on social media, programs and applications dedicated to young people, etc.), as well as combining the institution's offer with cultural education at all levels of education.

Changes the pandemic brought in the activities of cultural institutions:

- Changing the recipient's profile – after returning to normal work, active recipients appeared who became interested in the digital offer prepared in the pandemic. New viewers appeared.
- Increasing digital competencies of both recipients and organisers.
- Tourists began to choose destinations that were less popular before the pandemic.
- An increase in popularity in the case of facilities operating in open spaces, such as open-air museums. In some cases, this was an increase in popularity that was difficult to handle. The facilities began to be used for other purposes and out of the desire to spend time together.
- The pandemic was a stimulus for development in some areas of activity, e.g. digitalisation of the offer, creation of audio guides, which increased the attractiveness of the offer for people with disabilities.
- A noticeable increase in the sensitivity of recipients regarding the reception of details and nuances.
- Increased demand for workshops by schools after returning to full-time teaching.
- Cultural institutions proved their competences and organisational possibilities in a difficult social situation. This happened regardless of the fact that the work in the pandemic took place in an unstable and legally inconsistent situation – a lack of directives, regulations and solutions (or their imprecision) on the part of organisers.
- The need to support the development of small institutions in order to continue their pandemic development in terms of accessibility and digital competencies.
- The need to support authors, for example, by introducing a reprographic fee.
- The need to introduce clear guidelines regarding a sanitary regime, taking into account the time needed for institutions to prepare for logistical changes.

- The Internet can be treated as a tool for content distribution (digital culture), but also as a tool for creating new relationships with participants in culture, including those who, for various reasons, have not physically used the institution's offer so far.

IV. Review of good practices

GOOD PRACTICES REVIEW ON THE POLAND-SLOVAK CROSSBORDER REGION
The Regional Development Agency of Prešov self-governing region, together with an external expert, prepared a Document – a review of good practices based on findings and recommendations, which was presented at an online meeting in November 2021. Based on the input of partners, the following good practices were identified
List of defined practices (titles):
<ol style="list-style-type: none"> 1. Smaller Groups at Stara Ľubovňa Castle 2. PodCastle online space 3. Online Observations 4. Online 1st stage of the Ada Sari Vocal Artistry Competition 5. Tv SOKÓŁ 6. Film route 7. Culture in quarantine group

Examples of good practice associated with the COVID-19 pandemic – Prešov Self-Governing Region

TITLE OF PRACTICE (SOLUTION, FINDING) NO 1 Smaller Groups at Stara Ľubovňa Castle		
A. PRACTICE IDENTITY		
LOCATION	Country:	Slovak Republic
	Region:	Prešov Region
	City/Town: <i>(if applicable)</i>	Stará Ľubovňa
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	2020 – 2021
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions	

	<input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify)
Please briefly describe the practice	<p>The COVID-19 pandemic markedly limited the number of visitors in group tours of the castle. Given the regulations of the Government of the Slovak Republic and the pandemic situation, the castle proceeded to limit and regulate the number of visitors. As soon as the pandemic situation permitted, visitors were able to take part in group tours in smaller 10–15 member groups, which was a significant limitation compared to normal operations (80 visitors in one group). Visitors thus ended up in smaller groups, which made it possible to obtain a more authentic and realistic experience of the castle tour, as the guides had more space and time to deal with individual questions and questions of visitors.</p> <p>In the case of this good practice, it troubled some visitors that they had to complete the tour without an interpretation, since the castle had a limited number of guides at that time. Some were also inconvenienced by longer waiting times for the tour, since groups had to remain at 15-minute intervals apart to comply with safety regulations. But in general, we received very positive feedback from visitors, and in years 2020–2021, we noticed a significantly increased interest, especially from domestic visitors, in visiting the castle.</p>
Image (if available)	N/A
C. BARRIERS AND SUCCESS FACTORS WITH RESULTS	
What are the main difficulties encountered during the deployment / operation of the practice?	<p>The biggest issue in our view was related to human resources and time. It was necessary to ensure more guides, as several smaller groups of visitors moved around the castle. With the increased movement around the castle, there were occasional collisions in the tour route; however, we tried to respond promptly to the new situation and ensure sufficient staff so as to cover the demand from visitors, which was not always in our power.</p> <p>The increased interest of visitors also made us think about the issue of protection of cultural heritage and limiting of its damage and wear and tear due to the increased interest of visitors. It was these smaller groups of visitors that enabled us to regulate it.</p>
What were the main benefits created by the deployment/operation of the practice?	Smaller groups of visitors allowed for better interaction between the guide and the visitors and, above all, made the visitors feel that the guide was there especially for them, so to speak. Smaller groups also made it possible to ask more and to learn more. From the viewpoint of our guides, this new interaction with visitors improved their communication skills and also strengthened social relations among colleagues.

What are the most significant features of the practice make it transferable?	<input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks <input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
Main lessons learned (optionally)	<ul style="list-style-type: none"> - we improved our human resources management - the communication skills of the castle staff were improved - we learned to schedule better - we better identified visitor requirements - we strengthened the importance of presenting the cultural heritage in the so-called attendance form
Further information (URL, sources)	

TITLE OF PRACTICE (SOLUTION, FINDING) NO 2		
PodCastle online space		
A. PRACTICE IDENTITY		
LOCATION	Country:	Slovak Republic
	Region:	Prešov Region
	City/Town: <i>(if applicable)</i>	Stará Ľubovňa
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	2020 – 2021
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify)	

<p>Please briefly describe the practice</p>	<p>Webinars, seminars, podcasts, the creation of new online formats and the transfer of traditional events to the online space. The COVID-19 pandemic introduced us into the online space, where we were very active.</p> <p>Several webinars and online lectures for schools and the general public were organised in the museum. The webinars related to publishing and scientific activities. Several lecturers took part who were coordinated by a moderator. The online lectures were presented mainly for schools on topics of regional history. The students had the opportunity to lead a discussion with the experts of the Ľubovňa Museum, which was very enriching for both parties.</p> <p>The museum brought several events into the online space which were not treated traditionally, however. One of such events was the Night in the Museum and Gallery. The museum organised a Castle TV activity, where those interested could watch reports and videos connected with the Ľubovňa Museum.</p>
<p>Image (if available)</p>	<p>N/A</p>

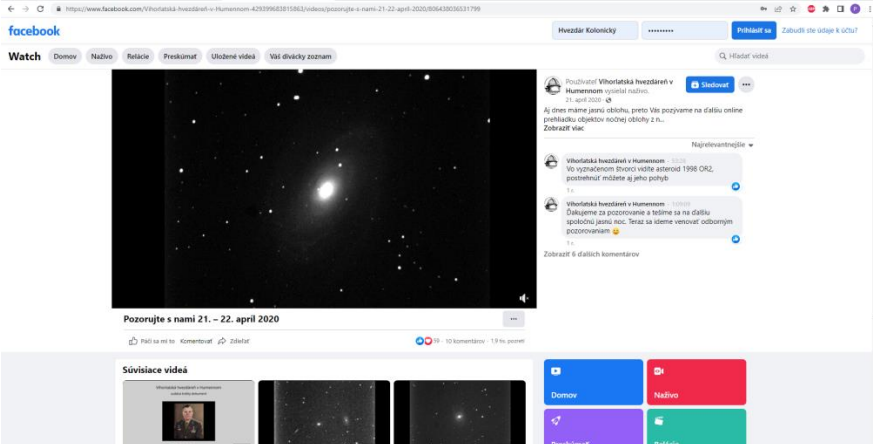
C. BARRIERS AND SUCCESS FACTORS WITH RESULTS

<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<p>The biggest problem noted in the online activities was the weak Internet signal in some of the castle's exhibition spaces.</p>
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<p>We consider the biggest advantage of online events to be their availability, not only in Slovakia, but practically anywhere in the world. We have genuine data on the connections of people from abroad, e.g. at the grand opening of the Castle, which we broadcast online.</p>
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks <input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
<p>Main lessons learned (optionally)</p>	<ul style="list-style-type: none"> - we improved our human resources management - the skills of staff with the new programs were improved - the communication skills of the workers in the online space were improved

	- the creation of quality and attractive online content
Further information (URL, sources)	

TITLE OF PRACTICE (SOLUTION, FINDING) NO 3 ONLINE OBSERVATIONS		
A. PRACTICE IDENTITY		
LOCATION	Country:	Slovak Republic
	Region:	Prešov Region, Snina
	City/Town: <i>(if applicable)</i>	Kolonica/Ladomírov
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other: Astrotourism
DURATION	Time of implementation	2020 – 2021
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify): Only staff of organisation	

<p>Please briefly describe the practice</p>	<p>Online telescopic observations from Astronomical observatory at Kolonica Saddle (an extended workplace of the Vihorlat Observatory in Humenne) streamed a live video broadcast to facebook.</p> <p>The astronomical observatory at Kolonica Saddle is situated in an area of low light pollution at north-east edge of Slovakia, near Poloniny National Park. We offered the opportunity to observe objects of the night sky directly in the living rooms in illuminated cities. We noticed almost 4,000 views.</p>
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<p>Image (if available)</p>	
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C. BARRIERS AND SUCCESS FACTORS WITH RESULTS

<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<p>We recorded increased demand for technological equipment, which was a problem mainly in the initial stages.</p>
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<p>The new type of observation has allowed us to reach out to a much wider audience/online visitors whom we would not have been able to accommodate in our observatory otherwise. This online observation has brought us many potential visitors and fans.</p>
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks

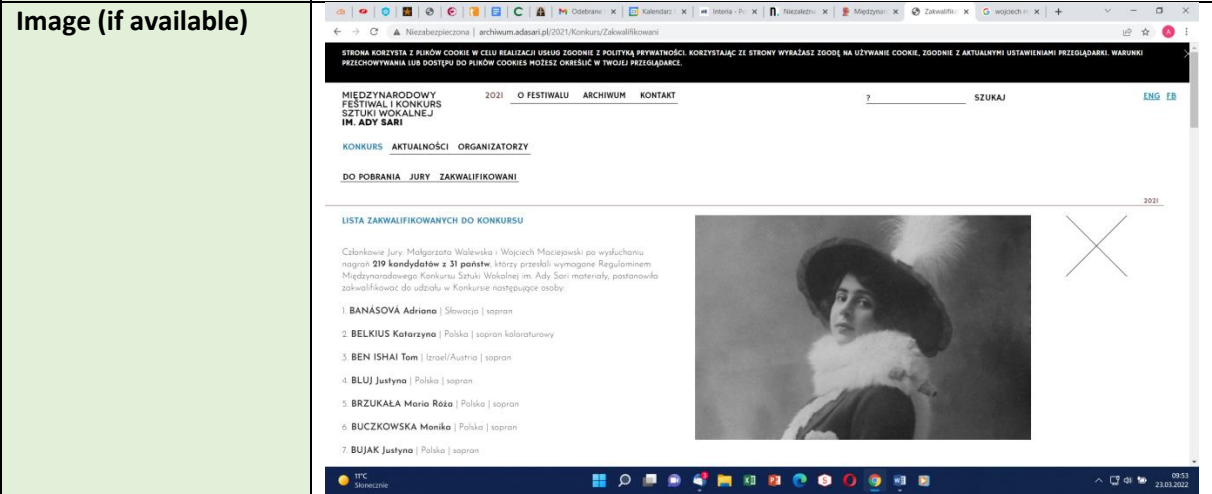
	<input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
Main lessons learned (optionally)	<ul style="list-style-type: none"> - we improved our human resource management - the skills of staff with the new programs were improved - the communication skills of the workers in the online space were improved - the creation of quality and attractive online content
Further information (URL, sources)	https://www.facebook.com/Vihorlatsk%C3%A1-hvezd%C3%A1re%C5%88-v-Humennom-429399683815863/videos

Examples of good practice associated with the COVID-19 pandemic – Małopolska (Lesser Poland) Voivodeship

TITLE OF PRACTICE (SOLUTION, FINDING) NO 4 Online 1st stage of the Ada Sari Vocal Artistry Competition		
A. PRACTICE IDENTITY		
LOCATION	Country:	Poland
	Region:	Małopolska
	City/Town: <i>(if applicable)</i>	Nowy Sącz
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	Currently
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify): Only staff of organisation	

Please briefly describe the practice

Due to pandemic restrictions, the preliminary stage of the competition for the 2021 edition was introduced. In earlier editions, the order of applications was decisive for the singers' qualifications. In the 2021 edition, a stage was introduced to send applications in the form of recordings made by young artists at their place of residence. The preliminary stage was carried out at the turn of 2020 and 2021. Recordings were received from 219 candidates from 31 countries around the world. The artists were qualified for the competition by members of the jury (Małgorzata Walewska – artistic director of the competition, opera singer – and Wojciech Maciejowski – dean of the Vocal Department of the Academy of Music in Poznań). In this way, the jury selected 80 participants who were invited to participate in the next stages of the competition. Such a solution was dictated by pandemic restrictions, but it will remain in the competition for subsequent editions, eliminating the previous practice of the order of applications, which did not guarantee a high level of the event.



C. BARRIERS AND SUCCESS FACTORS WITH RESULTS

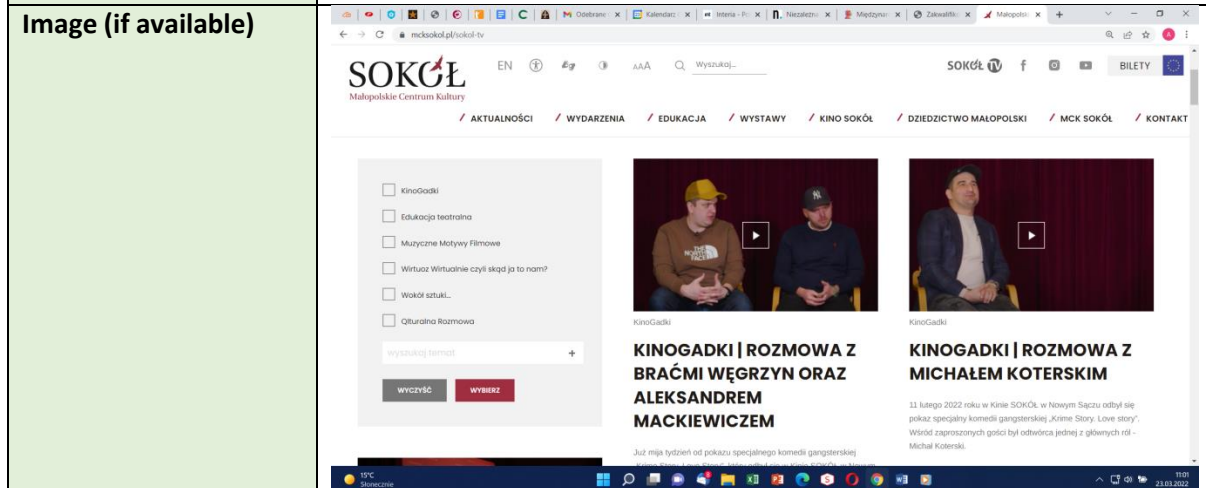
<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<ul style="list-style-type: none"> • Lack of personal contact between jurors and competitors • Possible poor technical quality of the recordings, making it difficult to select the best performers • Change in traditional way of thinking about competition • Digital aspect of artistic recording
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<ul style="list-style-type: none"> • Expanding the scope of the event – better promotion and foreign audience (candidates’) reach • Enabling artists from distant countries to participate • Better conditions for selecting participants • Raising the level of the competition
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks

	<input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
Main lessons learned (optionally)	
Further information (URL, sources)	https://adasari.pl/en/

TITLE OF PRACTICE (SOLUTION, FINDING) NO 5 TV SOKÓŁ		
A. PRACTICE IDENTITY		
LOCATION	Country:	Poland
	Region:	Małopolska (Lesser Poland)
	City/Town: <i>(if applicable)</i>	Nowy Sącz
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	Currently
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify): Only staff of organisation	

Please briefly describe the practice

The launch of TV SOKÓŁ (sokół / English “falcon” – the name of group of gymnastics organisations and then a movement found in Slavic regions in 19th century, hence Sokół as the name of the Małopolska Culture Centre in Nowy Sącz) was forced by pandemic restrictions and the necessity to organise events without the direct participation of viewers. As part of the Internet television, periodic interviews are prepared with artists coming to Nowy Sącz and operating on the local and regional market (the series “Qlturalna talk” – interviews of about 15 minutes), filmmakers (the series “Kinogadki” / English: “cinema talks”), visual artists, philosophers, ethics (the series “Boiling water”) and educational activities in the field of intangible heritage of Małopolska. Currently, TV SOKÓŁ also presents reports from events with the participation of the audience. The programs are presented on the website of MCK SOKÓŁ and social networks (FB, YouTube, etc.).



C. BARRIERS AND SUCCESS FACTORS WITH RESULTS

<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<ul style="list-style-type: none"> • Requires greater involvement of technical support staff • Requires additional hardware and software purchases <p>In the case of using works protected by law, fees for ZAiKS (Society of Authors and Stage Composers – Polish copyright collective) are significantly increased</p>
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<ul style="list-style-type: none"> • It definitely increases the reach and broadens the target group of activities • Programmes available around the clock around the world <p>Additional possibilities of creating programme cycles addressed to specific groups of recipients (e.g. appropriate age categories)</p>
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks

	<input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
Main lessons learned (optionally)	
Further information (URL, sources)	https://mcksokol.pl/sokol-tv

Examples of good practice associated with the COVID-19 pandemic – Podkarpackie (Sub-Carpathian) Region

TITLE OF PRACTICE (SOLUTION, FINDING) NO 6 FILM ROUTE		
A. PRACTICE IDENTITY		
LOCATION	Country:	Poland
	Region:	Podkarpackie Region
	City/Town: <i>(if applicable)</i>	Jaśliska and surroundings, Przemyśl and surroundings, Bieszczady Mountains
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	2020 - ongoing
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify)	

<p>Please briefly describe the practice</p>	<p>Podkarpackie has long inspired cinema and television. Filmmakers in search of pristine nature or historic architecture have for decades been using the region's unique and varied landscapes, both urban and natural. To illustrate just how attractive the region is to filmmakers, consider that since the 1950s, over sixty films and TV series have been shot here. Some of them were even nominated for the Oscars.</p> <p>Film buffs have been following in the footsteps of filmmakers in droves, with a considerable impact on the region's tourism. To meet this demand, the Podkarpackie Film Commission unveiled in 2020 the Film Route, designed to show visitors the places they know from cinema and television and to tell them about the films and locations.</p> <p>It was also important from the point of view of the Film Route organiser to establish alternative cultural tourism routes in order to reduce tourist traffic on the most popular trails. Besides, the activities on the Film Route, i.e. in the open air, enabled active recreation and cultural education during the pandemic.</p>
<p>Image (if available)</p>	<p>N/A</p>

C. BARRIERS AND SUCCESS FACTORS WITH RESULTS

<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<p>Among the problems associated with the creation of the Film Route is the resistance or reluctance of residents of towns or villages along the trail. Their concerns are generally related to increased tourist traffic.</p>
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<p>As part of the implementation of the Film Route, maps were prepared, as well as information boards in the towns located on the trail. In addition, during the inaugural events of the Film Route, film screenings and meetings with directors and actors were held. The Film Route also has a website and social media pages. Thus, the organiser managed to expand the cultural tourism offer with new activities and, most importantly, to create new routes for tourists. As a result, the tourist traffic on popular routes decreased. The Film Route allows for educational activities to take place regardless of possible pandemic restrictions.</p>
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks <input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements

	<input type="checkbox"/> Other (please specify)
Main lessons learned (optionally)	
Further information (URL, sources)	https://filmowepodkarpacie.pl

TITLE OF PRACTICE (SOLUTION, FINDING) NO 7 CULTURE IN QUARANTINE GROUP		
A. PRACTICE IDENTITY		
LOCATION	Country:	Poland
	Region:	
	City/Town: <i>(if applicable)</i>	
ACTIVITIES / MAIN FOCUS	Geographical level of implementation	<input type="checkbox"/> National <input type="checkbox"/> Regional <input type="checkbox"/> Local
	Sector of action	<input type="checkbox"/> Tourism <input type="checkbox"/> Culture <input type="checkbox"/> Creative sector <input type="checkbox"/> Natural environment <input type="checkbox"/> Health <input type="checkbox"/> Other (please specify)
DURATION	Time of implementation	2020 – ongoing
B. PRACTICE DESCRIPTION		
Type of actors involved	<input type="checkbox"/> National authorities <input type="checkbox"/> Regional authorities <input type="checkbox"/> Local authorities <input type="checkbox"/> Public Agencies <input type="checkbox"/> Culture institutions <input type="checkbox"/> Tourism organisations <input type="checkbox"/> Small and medium-sized enterprises <input type="checkbox"/> Other (please specify): NGO	

<p>Please briefly describe the practice</p>	<p>The idea of starting a Facebook group called Culture in Quarantine came about after the lockdown was announced. The group grew quickly. It now has more than 100,000 members.</p> <p>The group used all available tools offered by Facebook. Shortly after the launch, Facebook introduced new tools – dedicated to the functioning of groups during the pandemic. The group received another set of tools once it crossed the 100,000 members.</p> <p>Activities undertaken within the group include communication of events concerning culture, presentation of artists, presentation of valuable content concerning culture, monetisation of artists’ work, organisation of paid online events and events in a traditional form.</p>
<p>Image (if available)</p>	<p>N/A</p>
<p>C. BARRIERS AND SUCCESS FACTORS WITH RESULTS</p>	
<p>What are the main difficulties encountered during the deployment / operation of the practice?</p>	<p>The group is permanently supported by 10 administrators, and 20 administrators work on an ad hoc basis. A serious problem for the organisers of the group is the lack of financial support for its operation. In general, donors do not take such activities seriously and do not support them. Another problem associated with the specificity of the tool – Facebook – is the various spam messages in the group or the activity of Internet bots.</p>
<p>What were the main benefits created by the deployment/operation of the practice?</p>	<p>Thanks to a very large number of profiled group members, the organic reach of posts is very high. This makes it easy to run informational, educational and popularisation campaigns, as well as to react to current, popular topics. The group also makes it possible to maintain valuable contacts, network activities, inspire one another and struggle against communication exclusion.</p>
<p>What are the most significant features of the practice make it transferable?</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Use of standardised solutions and processes <input type="checkbox"/> Needs addressed are common among organisations and different regions/countries. <input type="checkbox"/> Demonstrated achieved benefits outweigh investment costs by far <input type="checkbox"/> Low implementation risks <input type="checkbox"/> Small change in daily operations, low risk of organisational resistance <input type="checkbox"/> Legal requirements <input type="checkbox"/> Other (please specify)
<p>Main lessons learned (optionally)</p>	

**Further information
(URL, sources)**

<https://www.facebook.com/groups/kulturawkwarantannie>

V. Conclusions

Alexandra Bidovská, Regional development agency of Prešov Self-Governing Region

Culture and art will always fulfil several functions at the same time. The reach of culture and art into the fields of education, social affairs, health care and tourism is undoubted. Despite the fact that the cultural sector was one of the sectors most affected by the COVID-19 pandemic, we can also say that it was one of the sectors that innovated very quickly, especially through accelerated digitalisation. The massive digitalisation associated with new technologies, such as augmented and virtual reality, created new forms of cultural experience with huge market potential. Thanks to the lockdowns, many private and public actors in the cultural industry shifted their activities to the online space in order to hold the attention of their audiences and to meet the sharply increased demand for cultural content.

Were we able to adapt to the new situation?

There is no doubt that the pandemic was a new stimulus for the development of digitalisation in the field of culture, and in this context we can also speak about the so-called “positive” impact on the cultural sector. The new offer of digital culture, online museum tours, online interactive workshops and the creation of various audio guides for people with special needs has significantly expanded the portfolio of so-called end users, visitors, cultural enthusiasts or ordinary people looking to socialise. Digital competencies naturally increased on both sides, and many providers of cultural service saw increased interest, which they would not be able to satisfy in their normal “attendance” activities. On the other hand, however, it needs to be mentioned that the online space lacks a feeling of humanity, of direct interaction, of live contact and immediate transmission of emotions as a positive effect of culture. One way or another, we can say that cultural providers were able to react to the situation as it arose and give recipients hope and an offer of cultural during the pandemic in forms that were possible in such a situation, because only with the arrival of the COVID-19 pandemic and the disappearance of culture from our lives did we realise how much we miss it...

Grzegorz First, Małopolské vojvodstvo

Threads based on reports on the impact of the COVID-19 pandemic on the cultural sector.

In the area of the culture/heritage, we are currently balancing between regeneration and transformation activities. The activities are stretched between an attempt to recreate the modus operandi of cultural entities, the cultural ecosystem, old networks of connections, relations and models of operation, and the redefinition of the existing order, principles of operation and a revolution in thinking about the role of culture. On the one hand, we again want what we were lacking, i.e. direct meetings, face-to-face relations, tourists in the Old Town, a rich market of events, undertakings, events; on the other hand, we want to respond to the increasing impacts of the climate crisis and the related crisis of the economy. What to do if the rhythm of continuous development and growth cannot be maintained? What to do with the crisis of civic democracy? In this situation, we are testing various solutions and talking about the revolution in culture we need in response to these crises. In the area of heritage, cultural tourism is similar. On the one hand, we are seeing a renaissance of local micro-tours, while on the other hand, we wonder how global processes helped make the local as unknown as distant lands, that there are no tools for maintaining local uniqueness. We want to “reclaim” heritage; but on the other hand, it is immediately something that is supposed to be working capital for development.

In the area of the culture/heritage, we balance between continuing activities (“business as usual”) and innovation, avant-garde and experimentation. Our activities are stretched between the will to continue the evolutionary changes set out within the existing order and rules shaping the area of culture, and the willingness to run forward, to depart from the regulated, deliberative, meritocratic model of operation towards an experiment, breaking established rules and being inspired by radical theories and tools, etc. On the one hand, we want to sort out the chaos of events and renew the familiar modus operandi; on the other hand, we see that it is anachronistic, ineffective and unhelpful in dealing with the deepening crisis. In the area of the heritage and cultural tourism, we see it in the form of an increase in the importance of authenticity, in the uniqueness resulting from the preservation of the concept of tradition; on the other hand, we want to make a digital revolution of heritage, so we mediate it and commercialise it.

The key result of such an approach to the processes launched in the area of culture/heritage in connection with the COVID-19 pandemic is a stronger focus on the local (it is also a greater chance for its survival and greater threat to its existence) and, on the other hand, a greater willingness to use locality in the globalised turnover of cultural content (medialisation, digitalisation, commercialisation – on the one hand, it is a threat to authenticity; and on the other hand, it is a chance for transformation enabling it to survive in a changing world).

A pandemic is therefore like any critical change; it is both an opportunity and a threat. Who will gain and who will lose depends not only on the ability to respond to the challenge, but also on whether the proposed changes turned out to be correct in a changing, random environment.



Małopolské vojvodstvo

Podkarpatské vojvodstvo

Regional Development Agency of the Prešov Self-Governing Region

<https://www.interregeurope.eu/crinma/>

