



# Urban Culture in Pandemic Era: Opportunities for Using Virtual Marketing Tools in Local Tourism

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Received: October 29, 2021  
Revised: February 26, 2022  
Accepted: March 10, 2022

## Keywords:

Marketing;  
Virtual Tools;  
Urban Landscape;  
Culture;  
Case Study



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**Abstract:** *Today, cities and communities face the challenge of how to maintain urban culture and develop the social and cultural capital of individuals, despite the ongoing COVID-19 pandemic. The answer lies in the intersection between Industry 4.0 and marketing tools that can effectively mediate a cultural experience or cultural service in a virtual space. The chapter aims to point out the use of modern marketing tools in local tourism during the COVID-19 pandemic. The main method of the paper is a case study, carried out on selected examples of cultural institutions in Ostrava, Czech Republic. The obtained results show that even after the COVID-19 pandemic, new marketing tools will gain a permanent place in the provision of cultural services and thus also in tourism. This will make urban culture more accessible, open and transparent. At the same time, we assume that thanks to the application of virtual tools, the age limit for the target group of consumers of cultural services will be shifted from the older productive class to young people up to 30 years of age.*

## 1. INTRODUCTION

The development of cities, urban culture and social life have been affected in the last two years by the persistent case of COVID-19. Volatility, non-stationary, a sharp change in social and economic conditions or strict adherence to the boundaries of the changes have influenced strategic planning both in the life of the individual and in the life of business entities. Featherstone (2020) takes a borderline approach, marking the COVID-19 pandemic as the end of globalization. Nevertheless, in the paper we consider the current global development to be revolutionary. As a result, the role of science and research or the importance of the fourth industrial revolution (Industry 4.0), which focused on the development of information and communication technologies, has strengthened (Vladimirovich, et al., 2021). As a result, the world has slowed during the pandemic but has not stopped. The greatest volatility of the individual waves of the virus spread affected the health, social and cultural sectors of the economy. From a global perspective, however, we see the benefits of Industry 4.0, especially in health care (Javaid, et al., 2020), where it helped to connect the production network of services and to prevent the spread of disease by monitoring society, speeding up the diagnosis of related symptoms or creating virtual clinics that provide expert advice from a doctor through telemedicine consultations. In the economic sector, Industry 4.0 also contributed to the transfer of the necessary factors of production in the industrial sector in order to ensure the production of protective equipment.

The economic situation marked by the recession significantly shapes urban culture (Hristova, Aiello and Quercia, 2018). In this context, we present the idea of the French sociologist Bourdieu (1986) that everyone is a bearer of social and cultural capital, which needs to be developed in society. Bourdieu also names the effect of hysteresis, which in application to the urban

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environment expresses that the city is constantly changing and taking on new positions over time, while the success of changes in the city depends on social and cultural capital. However, the consequences of lockdowns have significantly affected urban life, economic and cultural capital and caused unexpected changes. As part of several repeatedly adopted anti-pandemic measures, the operation of urban and cultural life was suspended. This suspension also had a secondary effect on support activities that were directly or indirectly linked to cultural life and cultural services. Due to its severity and size, the COVID-19 pandemic did not only affect the development strategies of municipalities and cities, gastronomic and hospitality services, support staff activities, publishing houses, regional tourism and development organizations, distribution companies, technical services, but the tourism industry as a whole.

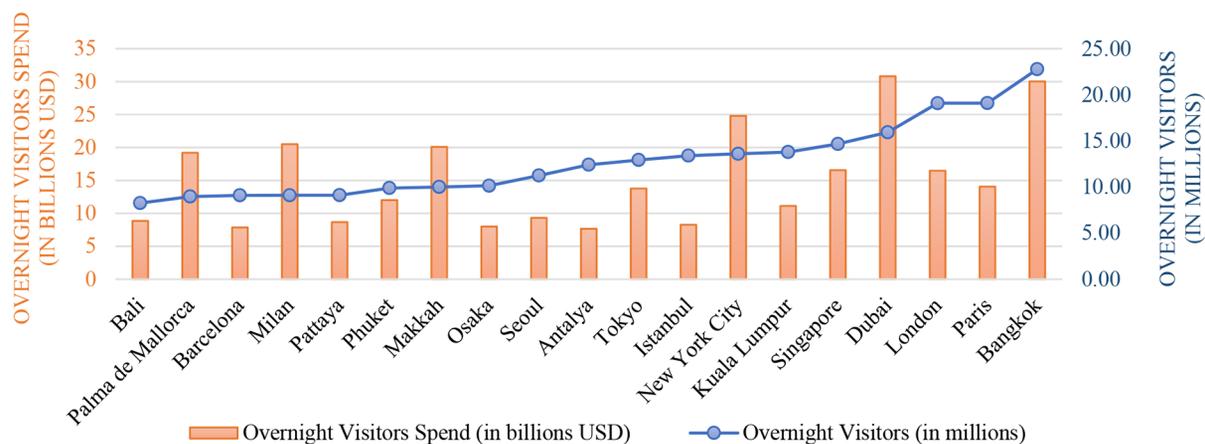
Baculáková (2020) states that the field of culture during the pandemic period faces pressure from the public when the public demands that artists or other people active in culture compensate for the lack or loss of work by engaging in industries or trade. On the other hand, the COVID-19 pandemic pointed to systemically unresolved shortcomings and lack of interest in the field of culture on the part of the government, long-term financial undersizing or a weak structure of multi-source financing. Despite these adverse effects, cultural institutions responded to the change in society by applying new marketing tools that conveyed a cultural experience to their consumers at a distance. In this context, the aim of the chapter is to point out the use of modern marketing tools in local tourism during the COVID-19 pandemic.

## **2. THEORETICAL FRAMEWORK OF CULTURE AND TOURISM**

Perception of culture is a partial part of tourism. Despite the frequent synergistic use of these terms, tourism, in contrast to a historically unlimited culture, is conditioned by the achievement of certain socio-economic development. From a historical perspective (Walton, 2009), we have identified tourism as a separate economic sector since the second half of the 20th century. Over time, tourism has become the fastest growing area, accounting for an average of 60 % of the GDP of advanced economies. However, tourism as an economic sector has a cross-cutting character (Gůčik, 2011). It can be defined as a set of activities aimed at satisfying needs, while it is not organizationally unified and the resulting product is heterogeneous. The provision of services forms a substantial part of tourism. However, these services are locally and time-bound. For this reason, every user of tourism services has a unique and unrepeatable benefit from the consumption of the service (Ferreira, Sousa, 2020).

From the definitions of culture (Jahoda, 2012; Spencer - Oatey, 2012) we choose that these are purposeful, deliberate and institutionalized activities created by individuals or communities. The basic element of any culture is the activity of the members of the community and their purposeful activity. Thus, culture cannot exist without the personal participation of man, and the diverse activities of the community that prepares, teach and help individuals to participate in culture. Culture is also a system constantly enriched with new elements. Among these enriching elements, we include discoveries and innovations, the result of which is the emergence of new cultural components. The cultural component can be production technologies, inventions in science, ideological systems or new ways of artistic representation (Baigozhina, et al., 2020). As a result, cultural development has a socio-economic-political, spatial and regional dimension (Papazoglou, 2019). It is therefore not just a matter of the passive consumption of cultural services, but of active participation in the creation of culture and the purposeful awareness of the cultural elements that are the work of the community. Such awareness can be considered a

cultural turning point in society. At the same time, achieving the cultural turnover of society should be the goal of all countries (Steinmetz, 2018). In general, culture includes various forms of life, value systems and beliefs. Metaphorically, we can perceive culture as “alive” as long as the human community improves and cultivates it.



**Figure 1.** Comparison of Spend and Visits in Global Top 19 Destination Cities

**Source:** own processing according to Global Destination Cities Index (2019)

The study by Hristova, Aiello and Quercia (2018) talks about the cultural and economic dynamics in cities. It expresses the view that culturally interesting cities tend to attract the creative class of society - to become cultural centers, as a result of which local tourism increases and their economy improves. However, the opposite correlation was not shown in the study, i.e. the economic capital of the city does not explain the development of culture in cities. Thus, cities referred to as centers of commerce that are economically strong may suffer from low cultural development. Figure 1 shows the 19 most visited cities in the world and the economic cost of their visitors. Using the GaWC (2020) categorization, the cities of London and Paris were placed in the category of Alfa ++ and Alfa + cities, which, in addition to their strong economic position, also have historical value. The most important elements of these cities are the reference to Europe’s cultural heritage. However, the authors Hernández-Garcia, Calle-Vaquero and Yubero (2017) point to the discourse that is taking place in these cities regarding sustainable local tourism. The cities of Singapore and New York were also included in the comparison. However, there is no representation of trade centers such as Beijing, Shanghai or Hong Kong. On the contrary, cities with a weaker economic position, such as Bangkok or Kuala Lumpur, received more than 15 million visitors in 2019. Pratt (2011) states that the intersection between a culturally and economically developed city reflects the creative city’s paradigm. The creative city provides a direct link between cultural facilities, high quality of life and economic development. Achieving synergies, however, requires a conceptual approach to the city as a developing territorial unit, protection of values and character of the city, complexity and continuity in the provision of services, or participation in the creation of a creative city by its inhabitants.

## 2.1. Position of urban culture in local tourism

Using a subsidiary view of the development of culture, we can state that the basis of an individual’s cultural life is formed at the level of the family and the immediate environment, then at the local level of the city and local community and then at the country level. The regulation of culture at the country level is influenced by state cultural policy (Bell and Oakley, 2014). At the same time, there

is a vertical relationship, where the state cultural policy adjusts the goals of cultural development formally, strategically and planned. However, in relation to the citizen, the state cultural policy is the most remote. Eijck (1997) confirms this in research results where he states that the main determinant of an individual's cultural consumption is the family background and cultural resources of the parents. The precondition for the development of an individual's cultural awareness is thus created in the basic cell of society - the family. However, this development cannot be achieved without a network of cultural institutions at the local level in cities and communities.

Cultural institutions can be characterized as organizations that have an artistic, cultural or cultural-educational character. Their formal and content age is processed well and at a sufficient level. A cultural institution is considered to be a purpose-built institution whose goal is to mediate cultural services (cultural house, educational center) or a specialized cultural facility such as a library, museum, gallery, cinema, theater, concert hall, house of music, etc. (Pravdová, 2015; Chomová, 2015). However, a cultural institution cannot be understood in isolation; this term is also used in relation to activities, it is characterized by typification, functionality and ability to develop. It also includes not only facilities and resources, but also secondary services, supportive human resources, and other ongoing activities (Banks, 2020). Both the public and private sectors have the founding power of cultural institutions. In the case of the public sector, the funding comes from the state budget (in the case of the Czech Republic redistributed by the Ministry of Culture) or from the budget of the self-governing region or municipality in whose competence the cultural institution is established.

Constructively designed local tourism can play an important role in the development of the local community (Giampiccoli and Hayeard, 2012). Current trends in modern local tourism complement traditional forms of tourism with visits to tangible and intangible cultural heritage. Industrial areas and monuments are also gaining popularity in local tourism, as suggested by several studies (Timothy, 2011; Bujok et al., 2015). Several localities marked by a high degree of industrialization in the past transform the industrial areas of cities into adventure parks, where cultural events take place and refer to local culture. Local culture thus becomes a basic determinant of functional local tourism.

Local culture can be divided into regional and local cultures (Chomová, 2015). Regional culture has a supra-local character and its feature is the interconnectedness of regions in order to convey the same values. The manifestation of regional culture is common traditions, dialects, specific linguistic landscapes (Saduov, 2021), or similarities in folk culture. Local (urban) culture indicates the territorially smallest component of culture. Its elements are cultural and social phenomena occurring in the relevant municipality or city. Local/urban culture aims to focus on cultural and educational activities (establishment of educational, hobby, artistic and cultural and social institutions). Urban culture is also influenced by a dynamic social environment. Krase (2012) argues that currently, at the level of urban culture, racial and ethnic diversity caused by migration is concentrated and the socially peripheral areas of cities are being gentrified.

## **2.2. Possibilities of applying modern marketing tools in cultural institutions: Literature review**

Kesner (2005) describes the marketing of culture as a tool for fulfilling the basic goals of a cultural institution towards the public. He considers cultural services to be socially relevant and desirable. For this reason, in culture, the concept of marketing distinguishes between cultural

marketing (aimed at mediating cultural experience, and services) and commercial marketing (based on business practices). Wroblewski (2017) states that cultural marketing should preserve the autonomy of artistic creation, which aims to pay attention to the quality of cultural service. Also, to maintain the hierarchical position of the overarching artistic goal over marketing. At the same time, it is appropriate to use marketing to streamline communication practices and emphasize consumer knowledge and consumer behavior, i.e. to use target groups to create an adequate marketing strategy.

During the COVID-19 pandemic, marketing strategies and cultural opportunities focused on the digital online space. Rautela and Agrawal (2020) conducted an extensive study naming various modern marketing tools used during the COVID-19 pandemic. Among the tools of modern virtual marketing are social networks that allow a more comprehensive view of consumer behavior, but also, biometric tools and conversational user interfaces that offer added value for both the organization and the consumer. The study states that digital transformations have taken place during this period due to the increased use of artificial intelligence (AI) in the provision of diverse services. And cognitive technology and AI are the way to capture the imagination of the public. AI has also become part of marketing strategies and is creating a new way of distributing value to the consumer.

The importance of social networks as a new marketing tool is also confirmed by Corona (2021). In her research, she states that social networks (Facebook, Instagram, YouTube, TikTok, etc.) have become an everyday part of people's lives across age categories. De Gottardo, et al. (2014) defines social networks as an online tool that creates virtual communities of people who share the same interests. Corona (2021) further states that Italian museums use this tool to communicate with the great masses. From the point of view of museums, public sector administration is an inexpensive solution for communication with the target group, the base of which is growing over time with the number of follow-up on social networks. Especially for small museums, social networks represent a real breakthrough in spreading awareness of their cultural services. Research shows that the public appreciates the use of modern technologies in cultural institutions.

Villaespesa and Navarrete (2019) emphasize the importance of the World Wide Web as a technological tool that enables institutions to communicate worldwide across industries. The presence of cultural institutions on the Internet has evolved and has become an integral part of marketing strategy. In this context, Cho, Wang and Fesenmaier (2008) point to virtual tours as an effective tool for promotion. The virtual tour forms the basis of experiential marketing, the aim of which is to evoke a confident emotional reaction in a potential consumer. As a tourist, the consumer also has the opportunity to look into the institution and learn about the uniqueness of the place or culture through remote access, often from the comfort of home. The introduction of virtual tours is becoming a key aspect of sustainable tourism.

A critical view of the use of virtual reality in cultural institutions is expressed by Mills, et al. (2020). He states that virtual reality provides a highly mediated, filtered and one-sidedly designed image. Virtual reality conveys the cultural experience to the user only flatly and in accordance with the current marketing strategy of the cultural institution. In this context, Kern (2014) adds that digital-mediated intercultural contact may not lead to cultural understanding. The special experience created by the atmosphere of the place, the feeling of a work of art or performance is thus truncated, without the possibility of immersing yourself in various cultural contexts.

Despite this criticism, Begicevic, et al. (2019) confirms that self-service, mobile and web technologies fulfill their potential in cultural institutions, either in the form of audio translation into a foreign language during the show or in the form of interactive visualizations of the exhibits. Stetic, et al. (2020) in her work confirms this and state that mobile applications are becoming an important marketing tool in tourism. Research conducted in 3 metropolises have shown that tourists use mobile applications mediating the service of a digital mobile guide. The research reiterates that during the COVID-19 pandemic, a virtual reality tool is also being applied to provide an integrated cultural experience. The possibilities of using virtual reality in tourism were discussed by the authors Guerra, Pinto and Beato (2015), Chiao, Chen and Huang, (2018), Nata, Mega and Putu (2021). The virtual reality mediates a 360 ° view resp. a tour of the destination areas or destinations. This evokes a higher degree of incorporation of mental imaginations and increases presence, which turns it into a “real” experience.

### **3. METHODOLOGY OF RESEARCH**

Examining the theoretical basis of the issue leads us to the goal of the research in the presented chapter. The aim is to point out the use of modern marketing tools in cultural institutions of local tourism during the COVID-19 pandemic. The subject of research is modern marketing tools, which we identify in more depth in the literature review. The object of the research are municipal cultural institutions in the city of Ostrava (Czech Republic). The main method of the paper is a case study, carried out at the city’s cultural institutions, which are represented by a selected theater, gallery but also in the industrial area. The case study has a descriptive character and helps us to explore a given subject in a specific cultural context. The preparation and execution of the case study were performed in accordance with the implementation procedure proposed by Rashid, et al. (2019). To prepare a case study, we select three cultural institutions that are the most visited in the city and have a wide cultural reach. We determine the basic research question as follows:

*RQ: How was the virtual marketing tool applied to provide an integrated cultural experience in selected cultural institutions in the city of Ostrava during the COVID-19 pandemic?*

We draw sources and data from the available websites of selected institutions and data collected from the statistical collection. We address the research results primarily to other cultural institutions as inspiration for the possibility of using modern marketing tools in practice. Of course, we point out the limitedness of research. In the future, we plan to expand the research to include cultural institutions in other cities in the Czech and Slovak Republics, or to create a comparison in a broader international context.

### **4. MODERN MARKETING TOOLS IN URBAN CULTURE INSTITUTIONS: CASE STUDY**

The city of Ostrava is the third-largest city in the Czech Republic (city area of 214.2 km<sup>2</sup>; a population of 290,000 inhabitants). In terms of territorial division, it is part of the Moravian-Silesian Region. The field of culture is organized by the City of Ostrava (2021), which prepares proposals for the city’s cultural policy in all areas of cultural and social life. The municipality participates in advisory and consulting activities, collects data and cooperates with the Ministry of Culture of the Czech Republic, national minorities, non-profit organizations, private institutions and citizens. According to the SWOT analysis prepared for the needs of the city (*Results of the SWOT Analysis*, 2008), among the most important external cultural opportunities in the city we

can include a strong legacy of industrial heritage, a suitable geographical location on the border with 2 neighboring countries (Slovakia, Poland), a high proportion of artistic personalities from the region with a direct connection to the city of Ostrava, a high proportion of universities and the existence of regional media mutations that convey information about social events. To prepare a case study, we analyze the following institutions in the city of Ostrava: The Gallery of Fine Arts in Ostrava (GVUO), the National Theater of Moravia-Silesia (NDMS) and the Dolní Vítkovice Industrial Park (DOV).

#### 4.1. Gallery of Fine Arts in Ostrava (GVUO)

Due to its organizational establishment, GVUO is a contributory organization established by the Moravian-Silesian Region, which is the largest collection-creating gallery in this region. This cultural institution focuses on providing cultural services in the form of exhibitions and events, which are visited annually by approximately 100,000 visitors. GVUO is a dynamically developing organization whose collections are constantly expanding. According to data from 2021 (GVUO, 2021), there are currently more than 23,000 art objects in the collections. The quality level of GVUO's cultural potential is rated high, as a result of which GVUO has been ranked as the 5th most important collection gallery in the Czech Republic.



**Figure 2.** Preview of the Virtual Tour of Jurečka gallery in 1926: Room No. 1

Source: Gallery of Fine Arts in Ostrava (2021)

GVUO embarked on the path of using new marketing tools as early as June 2018, when it provided its visitors with the first virtual tour of GVUO's *Spectrum / Creation of a New Visual Language* on its website. As part of the virtual tour function, visitors to the website can view, for example, Jureček's Picture Gallery (Figure 2) without restriction, where they can compare changes to the original appearance of the Picture Gallery's rooms from 1926 to 2020. In addition to virtual tours, visitors can visit the online openings that took place here via the GVUO website, the social network Facebook or the organization's YouTube channel. In 2020, during

the spreading of the COVID-19 pandemic, the GVUO was closed to the public. In response, the gallery moved its exhibition activities to virtual space and provided visitors with 7 virtual tours in 2020 and 11 virtual tours in 2021. A virtual tour of *Metakódy*, which is part of the *Ostrava Sobě* exhibition series, is being commented on from current events in the gallery.

#### **4.2. National Moravian-Silesian Theater (NDMS)**

The Moravian-Silesian National Theater is the largest and oldest professional theater in the Moravian-Silesian Region. NDMS is the largest cultural institution established by the city of Ostrava. NDMS is the embodiment of the cultural, spiritual, intellectual and social life of the citizens of Ostrava and the wider area. It is the only theater in the Moravia region that has four artistic ensembles. These files consist of opera, drama, ballet and musical. Cultural service is provided to citizens on three permanent stages, which are the Antonín Dvořák Theater, the Jiří Myron Theater and the “12” Theater. All of these scenes will present an average of 17 premieres a year and will play an average of 500 performances a year.

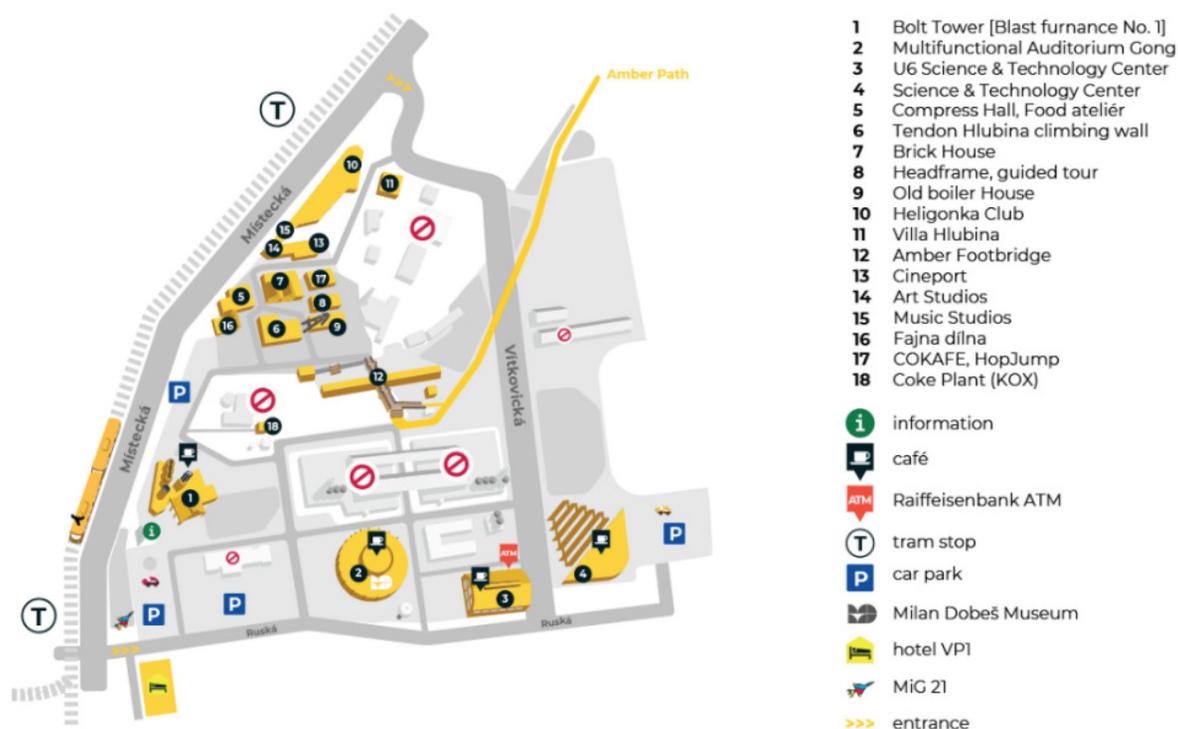
NDMS, as a cultural institution providing cultural services to the general public and during the COVID-19 pandemic, created a “theater under the mask” due to the closure of cultural centers. The “theater under the mask” project started on March 31, 2020. The “theater under the mask” project used social networking tools to communicate with the public. Using the YouTube channel, the theater offered the possibility of online performances from the recording, which viewers could watch from the comfort of their homes. The performances were regularly broadcast on Thursdays and Saturdays from 6.30 pm. Thanks to this possibility, spectators and fans of theatrical art could watch their favorite performances without restrictions, i.e. without the need to purchase a ticket. To enrich the offer of cultural services, the theater has prepared for spectators and visitors virtual tours of the backstage of the Antonín Dvořák Theater. As part of these virtual tours (Swiderová, 2020), viewers were able to look at spaces that are not commonly available to artists.

Communication channels with the public have also been expanded with podcasts NDMS and Internet Magazine. The NDMS podcasts began to be offered to the public in June 2021, with individual episodes featuring not only actors engaged in NDMS, but also conductors, producers, screenwriters and other important artistic personalities connected with NDMS, the city of Ostrava or the Moravian-Silesian region. By October 2021, the theater had published 13 podcasts with the aim of continuing to create podcasts even after the end of the pandemic. As another form of marketing tool, an online magazine has a long history. The operation of this instrument was not significantly affected by the COVID-19 pandemic. The content of the magazine is linked to current news in the theater, premieres and important anniversaries.

#### **4.3. Industrial Park Dolní Vítkovice (DOV)**

The Dolní Vítkovice complex is a reference to the industrial period from 1828 to 1998 when it was used for coal mining and pig iron production. At present, it is a world-unique industrial park, which serves as a unique educational, cultural and social center with an international dimension. In addition to the ubiquitous industrial character, DOV also has a historical and artistic overlap. In the area of DOV there is a section of the Amber Road (Figure 3), the historical significance of which dates from prehistory to the Middle Ages. We will also find a link to the artist Jaromír Nohavica (No. 10 in Figure 3) in honor of which they set up a club called Heligonka (a

musical instrument characteristic of this singer). From the point of view of local tourism, DOV provides hotel, gastronomic and tourist services, which it complements with a site of adventure activities. On average, more than 1.5 million visitors visit this site each year. The complex of cultural, educational, social and scientific services offered in DOV is really extensive. However, the target group is not strictly defined and the services are targeted at visitor of all ages. DOV responded flexibly to changes in consumer behavior as a result of COVID-19, as evidenced by the active use of online space and the establishment of an interactive website.



**Figure 3.** Map of Industrial Park Dolní Vítkovice

Source: Dolní Vítkovice (2021)

During the pandemic, DOV tried to educate its visitors through the online school *Svět a Technika* (*World and Technology*). Within this school, viewers could watch various experiments on the social network YouTube or gather knowledge and insights. The *World and Technology Online School* focused on a wide range of knowledge and also tried to make videos for kindergartens, where they posted videos with various products such as how to make a robot, formulas, etc. It can be said that they tried to make educational videos for the general public across all generations. In addition to this online school, they have created an online presentation of study opportunities within the *Living Library*, which can be viewed on their YouTube channel. The *Living Library* (more about project on DOV, 2021) is intended to help students choose their future careers. In this video, nine representatives from various fields are recorded (practical nurse, orthotic-prosthetic technician, paramedic, firefighter, laboratory assistant, storage operator, logistics, IT technician and electrician).

Even in the case of DOV, we encounter the application of the marketing tool of the virtual tour. Visitors can see the indoor and outdoor areas of the DOV, while the virtual tour offers, in addition to general views, the opportunity to view various parts of the rooms. Among other things, DOV during the COVID-19 pandemic and the closure of all cultural centers organized an outdoor traveling exhibition "*Beskydy is more than the Lysá hora phenomenon*". It is a cultural

service of the gallery, which consists of winning quality images, which were collected during one month from the ranks of tourists, photographers and families from their trips around the Beskydy Mountains. The aim of the exhibition is to convey the natural wealth of the Beskydy Mountains from a professional and lay point of view.

## 5. CONCLUSION

The COVID-19 pandemic has become a challenge for the functioning of local tourism and local culture. From an economic point of view, tourism as a sector has stalled, which has had a negative impact on the economies of the countries and secondary support services. From a cultural point of view, however, as a result of socio-economic changes, cultural institutions reacted operatively to a reduction in attendance and moved their activities to the online space. The provision of an integrated cultural service was thus possible with the acceptance of a change in the communication and marketing tools of these institutions. For this reason, the aim of the chapter was to point out the use of modern marketing tools in cultural institutions of local tourism during the COVID-19 pandemic. In the chapter, we used the method of a case study carried out in selected cultural institutions of the city of Ostrava. Based on the analysis of the urban environment in the city of Ostrava, we verified the established research question: How was the virtual marketing tool applied to provide an integrated cultural experience in selected cultural institutions in the city of Ostrava during the COVID-19 pandemic?

The results confirm Rautel and Agrawal's (2020) claim that artificial intelligence and virtual tools are becoming an integral part of the marketing strategies of cultural institutions. At the same time, thanks to these tools, the integrated cultural experience is distributed to the consumer without losing its value. At the same time, we take into account that the generation of young people is often reaching for new virtual and smart tools. It is therefore not the fault of classical cultural institutions to respond to this demand and modernize their marketing strategy. Therefore, we evaluate the mediation of an integrated cultural experience in a modern way positively. In this context, we agree with Corona's (2021) assertion that, thanks to virtual tools, cultural institutions are expanding their target group. In the case study in the analysis of the industrial park DOV, we observe that the marketing strategy is focused on the target group under 30 years, specifically on primary school students in the implementation of the online school *World and Technology* or *Living Library*. Also, typical cultural institutions such as a theater or gallery have shown that by including virtual tours or podcasts in their marketing strategy, they respond to changes in demand for cultural experiences as well as changes in consumer behavior. Therefore, we cannot state that the COVID-19 pandemic has completely stopped local cultural life. We perceive the changes that have taken place revolutionarily. In the next period, we plan to continue the implementation of research in the framework of international scientific projects, with the aim of making a robust analysis of cultural institutions from an economic, social and cultural point of view. The conclusions presented in this chapter are addressed primarily to local cultural institutions that are interested in applying new modern virtual tools to their marketing strategy in order to expand the target group while maintaining a relatively low cost.

## ACKNOWLEDGMENT

This research was supported by the project Vega No. 1/0538/21 *Cultural memory of European cities*; and by the project Jean Monnet Module: *Cultural Transfer in the United Europe: differences, challenges and perspectives* (CULTUrE); 611357-EPP-1-2019-1-SK-EPPJMO-MODULE.

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