

*Una manera de hacer Europa*

# BUENAS PRÁCTICAS

## Actuaciones Cofinanciadas

Virtual Museum: heritage, ethnological elements, tourist routes and App application linked to QR codes. Various tourist routes, digitised (tourist itineraries)

Quart de Poblet City Council

**Programa Operativo  
Plurirregional de España**

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**Fondo Europeo de Desarrollo Regional**



**Good practice. Virtual Museum: heritage, ethnological elements, tourist routes and App application linked to QR codes. Various tourist routes, digitised (tourist itineraries)**

The good practice consists of compiling, restoring, cataloguing and digitalising the objects and images (mainly from the 19th and 20th centuries) that form part of the Fondo de Patrimonio Local de Quart de Poblet (Quart de Poblet Local Heritage Holdings) to make them available to all the public for free on a web platform <https://museuquartdepoblet.org/>. This online portal also serves as a working tool through which the City Council and the multidisciplinary team that has carried out the project can control and manage the pieces and photographs of the municipal ethnological collection.

To carry out this action, co-financed by the European Regional Development Fund (ERDF), a total of more than 2,000 pieces and more than 4,000 old photographs have been compiled and digitised in a project lasting four years from initial compilation of the elements to activating the page for the public, both for private use and for study and research.

In this way, the project makes it possible to have the entire collection of the town’s heritage unified in an online environment and accessible to users, who can learn about local history through the explanatory cards that accompany each of the pieces and catalogued images. The portal is designed as an interactive, living space that is easy and intuitive to use. Furthermore, the website developed allows visitors to select and filter fields and search for objects and complete themes, in a kind of “exhibition à la carte”. Thereby, visitors can put together their own exhibition based on their interests, while researchers can access the bibliography and files.

All in all, this recovered heritage represents, preserves and disseminates the everyday objects, culture and way of life of other eras, helping to build the municipality’s collective memory, gaining in-depth knowledge of local history and making the most of it for tourism. The intervention had a budget of 350,000 euros, of which ERDF aid amounted to 50%, or 175,000 euros.



*VIRTUAL MUSEUM WEBSITE SCRENGRAB*



*VIRTUAL MUSEUM WEBSITE SCRENGRABS*

The criteria for identifying this intervention as a good practice are the following:

# 1. THE ERDF'S ROLE IN THE INTERVENTION WAS APPROPRIATELY CIRCULATED AMONGST POTENTIAL BENEFICIARIES AND THE GENERAL PUBLIC.

The ERDF's role in the intervention was publicised widely, from the planning phase, through its development, until the space was opened to the public. In terms of Regulatory Communication, a roll-up poster was produced which has been placed in the project work area and at various public events about the museum, such as exhibitions. An A3-size information poster was placed in the Casa de la Cultura and it was also mentioned on the single portal.



ROLL-UP, A3 POSTER AND UNIQUE PORTAL

Regarding advertising and notices published in the printed press, we can highlight some from both the local and autonomous territory press, as well as social networks (Facebook and Twitter). All of them publicise the operation, the co-financing and the ERDF's role in it. Images are attached as an example:



As for social networks, the Virtual Museum has its own profiles on Facebook and Instagram, which are updated daily.



To publicise the project among the public, an inaugural public event open to the public was organised to present the project, with participation by the team who developed it and the authorities, which preceded the technical sessions held the following day. To announce both initiatives, a large banner was hung on the façade of the El Casino Cultural Centre and an information leaflet was distributed, which was also disseminated through social networks,



PHOTOS OF THE PUBLIC EVENT/ANNOUNCEMENT BANNER AND CONFERENCE BROCHURE

Another important dissemination action is the production of promotional merchandising products, such as cloth bags, pens, notepads and pencils. In view of the health situation, hygiene masks with logos were produced.



MUSEUM MERCHANDISING

Finally, an informative video was produced about the project and how it was carried out. It provides information on the ERDF's contribution and the public's involvement in making the project a reality. The testimonies of neighbours who have participated in the intervention have been gathered and highlight how, thanks to the ERDF, they were able to enhance the value of local heritage. Two montages have been made: a shorter one, used for presentations, and a longer one, giving more detail on the intervention. Both have been widely disseminated on social media and YouTube.

VIDEO LINK:

<https://www.youtube.com/watch?v=LAXXAWvLbwU>



SCRENGRABS OF THE VIDEO, SHOWING ERDF LOGOS

## 2. THE INTERVENTION INCORPORATES INNOVATIVE ELEMENTS.

The museum's implementation was a challenge in terms of design and approach. An innovative conception was opted for in the use of technology and public participation in managing and disseminating cultural heritage. For this purpose, Daedalus technology was used. This is a specialised tool designed for institutions to manage heritage so they can share their cultural archives and heritage. It promotes accessibility for any user and allows ongoing work by the people who developed the project. In this way, it has been possible to bring together the entire local museum collection in a single virtual environment, open to everyone at the click of a button anywhere in the world. Very few museums on the planet offer this option. The technological standard makes it possible to share information between institutions. That means that one museum can work with another's collection as if they were its own pieces. For this reason, it has been decided that its website can be accessed with no restrictions of any kind and the public can even use its images free of charge as long as their origin and authorship are named.

Meanwhile, an innovative element worth highlighting is the broad public participation. Around 100 families from the town and local associations have donated antique pieces of their property, as well as old photographs. Furthermore, an appeal was made to the public on social networks, using the hashtag #RecordaQdP, so that anyone could help to identify, situate in time and provide testimonies concerning the objects and images already collected, as well as expanding the information included in the files, as can be seen in the following example from Facebook.



To show the contribution of the public in making the project a reality, part of the testimonies of those donors who have selflessly participated in the project were included in the promotional video. The following link contains short videos of the testimonies collected and disseminated through networks.

<https://www.facebook.com/watch/105286471323931/287802272897676>

Finally, taking into account situations such as the COVID19 pandemic, which limited visits to physical spaces, this project facilitates access to culture online, without the need to travel. This anticipates similar possible threats, while bringing culture and tourism closer to everyone, anywhere on the planet.

### **3. MATCHING RESULTS OBTAINED TO THE ESTABLISHED OBJECTIVES.**

The intervention was adapted to the established objectives, such as offering full open access to the municipal local heritage collections, and creating a space for dissemination, debate and knowledge of history. Thus, it likewise contributes to enhancing the testimonies of life and local memory through objects, photographs and the town's spaces and heritage assets. It furthermore offers a dynamic, open virtual platform for disseminating and educating on heritage and memory.

Likewise, the other objectives which guided the project were fulfilled, such as documenting, managing, restoring, digitalising and preserving the historical pieces; and strengthening collaboration networks between citizens, entities and organisations to promote the recovery, study and enhancement of local heritage.



*IMAGES OF THE TEAM WORKING ON RECOVERY AND DIGITISATION*

### **4. CONTRIBUTION TO RESOLVING A PROBLEM OR WEAKNESS DETECTED IN THE TERRITORIAL SCOPE OF WORKS.**

The Quart de Poblet Virtual Museum was born from the need to compile, recover and enhance the value of the extensive local heritage collection and, furthermore, disseminate it, making it available to the public. The need likewise existed, due to the ethnological collection's size and ongoing contribution of new pieces by the public, to create a technological infrastructure with an online platform accessible to everyone, as it is not possible to bring the collection together in a physical space. Otherwise, the objective of making the local heritage accessible to the public and researchers could not be achieved. This tool was also necessary in order to be able to manage the heritage at the municipal level and properly classify it.

Meanwhile, there was a need to restore a number of pieces that had deteriorated over the years, but are of great historical and documentary value. The project was essential so as not to lose these objects, which have contributed decisively to building local memory and discovering new, unknown data. These help to fill in "gaps" and lacunae in the town's history. Furthermore, they are a source of anecdotes and curious facts.

Lastly, the Virtual Museum is an educational space on local history, aimed not just at the general public but at educational centres. As a new initiative, it creates resources to undertake various types of educational and informative activities.

### **5. DEGREE OF COVERAGE OF THE POPULATION TOWARDS WHOM IT IS DIRECTED.**

The intervention's degree of coverage is high at the municipal level, as it covers a large section of the town's population, approximately 24,500 residents. This degree of coverage is also high because the museum collection can be accessed from any corner of the planet, making it an action that goes beyond the town's

limits. Furthermore, the website is also aimed at experts and researchers who can make use of the extensive documentary material on display.

## **6. CONSIDERING THE HORIZONTAL CRITERIA OF EQUAL OPPORTUNITIES AND NON-DISCRIMINATION, ALONG WITH SOCIAL RESPONSIBILITY AND ENVIRONMENTAL SUSTAINABILITY.**

The intervention takes into consideration the horizontal criterion of equal opportunities and non-discrimination, as it is based on universal access, free of charge, to a collection of pieces and photographs with detailed explanatory sheets. In this way, it fulfils the transversal objective of improving the use of and access to Information and Communication Technologies, as it makes an entire ethnological collection available to the public through an intuitive website that is very easy to use for users and adapted to different devices. This is in line with the objective of e-inclusion and reinforcing and improving technological applications so as to strengthen e-culture amongst the population and reduce the digital divide.

Continuing with the criterion of Equality, it should be noted that the museum dedicates part of its collection to making visible the role of women and the roles they practised in past eras, such as nursing in the *Servicio Social Femenino* (Women's Social Service) under Franco's dictatorship; home carer through a multitude of everyday objects; or seamstress. It thus highlights their social contribution and how inequalities have been lessened over time, vindicating their roles above and beyond the traditional ones.

Lastly, by not being located in a physical space, the museum is accessible from a distance, without the need to travel. This also makes this museum a completely sustainable project, as it is developed in a completely virtual mode, ensuring its maintenance is also fully sustainable.

## **7. SYNERGIES WITH OTHER POLICIES OR INSTRUMENTS FOR PUBLIC INTERVENTION.**

This intervention offers synergies with other municipal policies, such as disseminating and promoting the town's heritage, as it is a fundamental tool for such management, conservation and dissemination. The museum is the culmination of two municipal campaigns by the Department of Culture and Heritage to collect old photographs (the latest in 2016) to help build local memory and clarify "gaps" in local history. Furthermore, this department organises physical exhibitions displaying the most emblematic, representative objects and photographs that reveal local history, catalogued in the Virtual Museum.



*EXHIBITION DEDICATED TO THE VIRTUAL MUSEUM*

The project is also linked to social actions aimed at the elderly to promote their social integration, for example, through workshops for exchanging knowledge between the elderly and children using objects from the Virtual Museum, such as antique toys. Along the same lines, activities are carried out periodically at the Day and Residential Centre, such as Reminiscence Workshops for recovering memory. These pieces and photographs help users recover their memories.

Lastly, the Virtual Museum is the basis for creating new tourism products using technology to offer innovative services and resources. These aim to enhance the value of local heritage, strengthening its potential for tourism



and fomenting knowledge. So, interactive environments and virtual realities are therefore being created in which visitors will be transported into a different historical, social and cultural context, through the customs, clothing, lifestyles, work routines, leisure, family life and cuisine of yesteryear. Developing digital tools applied to tourism makes it possible to promote the value of heritage through dynamic, simple, intuitive and accessible applications.

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