



Upskilling in Immersive Literature and Film Tourism

**UPLIFT Project**

## Beyond the Page & Screen: European Case Studies in Immersive Literary and Film Tourism



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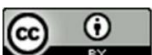
# TABLE OF CONTENTS



## Case Studies from Iceland, Ireland, Lithuania, Denmark and Slovenia

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- 01 Introduction: Our Mission and Aim with Uplift
- 02 About the Project: Immersive Technologies in Film and Literature Tourism
- 03 Case Studies on Immersive Technologies in Film and Literature Tourism
- 04 Future Opportunities
- 05 Meet the Partners



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# Our Case Studies



## Case Studies from Iceland, Ireland, Lithuania, Denmark and Slovenia

1. The Bram Stoker Festival (Ireland)
2. The Book of Kells Visitor Experience (Ireland)
3. The Bloomsday Festival (Ireland)
4. The Museum of Irish Literature (Ireland)
5. The VR Escape Room of the Philosopher Immanuel Kant's Library (Lithuania)
6. Grossmann fantastic film and wine festival (Lithuania)
7. Museum of Slovenian Film Actors (Slovenia)
8. M. K. Čiurlionis (Lithuania)
9. 1238: The Battle of Iceland (Iceland)
10. Búðaslóð (Booth trail) (Iceland)
11. H.C. Andersen Festivals (Denmark)
12. Aarhus Festuge (Denmark)
13. World Tour Showcase



## Introduction: Our Mission and Aim with Uplift

The UPLIFT EU project is here to support small tourism businesses—especially those in film and book tourism—by offering practical tools and training in exciting new technologies like augmented reality (AR), virtual reality (VR), and artificial intelligence (AI).

Our aim is simple: to help you grow your business in a smart and sustainable way. These technologies can help you offer visitors more interactive, memorable experiences that build a stronger connection to your local culture.

The result? Happier tourists, more repeat visits, and stable jobs in your community.

To support you, we'll provide easy-to-use training resources, real-life examples of what works, a dedicated website, hands-on workshops, helpful videos, and more.

Photo Credit: [iStockphoto](#)



## About the Project: Immersive Technologies in Film and Literature Tourism

Imagine standing where a famous film scene was shot—or walking through the hometown of a beloved author—and not just seeing it, but *experiencing* it. That's the power of immersive technology.

For film and literature tourism sites, tools like Augmented Reality (AR), Virtual Reality (VR), and Artificial Intelligence (AI) aren't just fancy add-ons. They're powerful ways to turn a good visitor experience into an unforgettable one.

Throughout this case study brochure we have example good practice case studies from Iceland, Ireland, Lithuania, Denmark and Slovenia for you to browse and learn from. You might find ideas which you can replicate at your destination.

2

Photo Credit: Image title

The background image shows a stone building with a steep, shingled roof on the left, and stone walls and ruins extending down a grassy slope towards the ocean on the right. The sky is bright with some clouds, and the sun is visible in the upper right corner, creating a lens flare effect. In the bottom left, there are two overlapping circles, one teal and one orange, containing the number 3. In the bottom right, there are two overlapping circles, one purple and one orange, containing a landscape image.

## Case Studies on Immersive Technologies in Film and Literature Tourism

3

Photo Credit: Image title

# The Bram Stoker Festival

# Case Study 1

## Location

Dublin

## Category

Literary festival

## Website

<https://bramstokerfestival.com>

## Social Media



Upskilling in Immersive Literature and Film Tourism

## The Bram Stoker Festival


### Fusing Gothic Heritage with Immersive Tech for a New Era of Cultural Tourism

The Bram Stoker Festival is an annual celebration in Dublin honouring the legacy of the famed Dubliner, Bram Stoker, best known for his gothic vampire novel "*Dracula*." Held over four days and nights during the October bank holiday weekend, the festival includes many events, literary discussions, theatrical performances, film screenings, and family-friendly activities, all inspired by Stoker's life and works. In 2025, the festival is scheduled from over the Halloween bank holiday weekend, promising an immersive experience into the gothic and supernatural themes that permeate Stoker's writing.

Bram Stoker was born in Clontarf, Dublin, in 1847 and spent much of his early life bedridden due to illness, an experience that likely influenced his fascination with dark themes.

He later attended Trinity College Dublin, excelling in academics and athletics while developing a passion for literature and theatre. After graduating, he worked as a civil servant at Dublin Castle and became a theatre critic, eventually leading to his move to London to manage actor Henry Irving's Lyceum Theatre.

Stoker wrote *Dracula* in 1897, drawing on European folklore, Irish legends, and his extensive research into vampire myths and Gothic horror. The novel, structured through diary entries and letters, introduced Count Dracula to the world and became a defining work of Gothic literature and vampire fiction. In 2012 a festival documenting his life and works was launched in Dublin, and despite a brief hiatus during Covid19 has become a popular and successful event in the capital.



# Unlocking the Dark Imagination: The Immersive Power of Gothic Festivals

Gothic festivals celebrate the dark, mysterious, and macabre aspects of art, literature, and culture, often drawing inspiration from Gothic fiction, architecture, and subcultures. These events typically feature immersive experiences such as theatrical performances, costume events, music, and visual arts that explore themes of horror, the supernatural, and romantic decay. Gothic festivals serve as a space for creative expression and community gathering around all things eerie and fantastical.

Ireland, known as the birthplace of Halloween offers many ghost, spiritual and Gothic festivals, where

ancient Celtic traditions, haunted folklore, and literary legacies—like Bram Stoker's *Dracula*—come alive through eerie celebrations and immersive storytelling.

Other notable international Gothic festivals include **Wave-Gotik-Treffen** in Leipzig, Germany, one of the world's largest events celebrating Gothic music, fashion, and culture, drawing thousands of international visitors each year. The **Whitby Goth Weekend** in the UK is another iconic event, held in the town where Bram Stoker found inspiration for *Dracula*, combining live music, Victorian markets, and elaborate Gothic costumes.

## Immersive Art and Gothic Experiences in Dublin

The Bram Stoker festival has a good history of integrating immersive technologies into its literary celebrations, enhancing the audience's engagement with Gothic themes and Stoker's legacy.

For instance, since 2022, the festival has featured "BOREALIS," an installation by Swiss artist Dan Acher (*pictured above courtesy of Paola Floris*) that recreates the aurora borealis using light and sound in Dublin Castle's Upper Courtyard, where Stoker once worked. This blend of technology and art transforms the night sky, offering attendees a mesmerising experience.

Additionally, the festival has hosted events like "SLICE: The Gothic Graphic Novel Live," which combined readings of Gothic horror comics with music, sound design, projected illustrations, and live performance, creating an immersive storytelling environment.

The 2018 presentation of "NYSferatu: Symphony of a Century" showcased a rotoscope recreation of the classic horror film "Nosferatu," accompanied by a newly commissioned live score, providing a modern, immersive interpretation of the vampire mythos.

“  
Listen to them—the  
children of the night.  
What music they make!

-Bram Stoker, *Dracula*



## The ‘Stokerland’ event at the Bram Stoker Festival

*Photograph courtesy Luisa Golz*

**“I want you to believe...to believe in things that  
you cannot.”**

***Professor Abraham Van Helsing in Dracula***

The above quote speaks directly to the heart of immersive Gothic technology. Just as Bram Stoker’s words encourage readers to open their minds to the impossible, immersive tools like VR, AR, and AI invite festivalgoers to step beyond reality and into the uncanny.

These technologies blur the line between fiction and experience—allowing audiences not just to read or watch Gothic tales, but to *live* them. Whether wandering through a shadowy digital castle, conversing with an AI vampire, or unveiling ghostly apparitions

through AR, this quote captures the essence of immersive Gothic storytelling: surrendering logic to embrace wonder, mystery, and fear.

The Bram Stoker Festival in Dublin offers immense potential for integration of technology into storytelling, through light displays, VR and AR and audio immersion. Further opportunities could emerge with new technologies.

**“The world seems full of good men—even if there  
are monsters in it.”**

***Jonathan Harker in Dracula.***

This quote beautifully captures the moral tension at the heart of Gothic fiction—the coexistence of light and darkness, virtue and evil.

It’s a reminder that even in a world shadowed by supernatural horror, humanity and hope persist.

In an immersive festival setting, this duality could be explored through contrasting experiences: serene, candlelit VR chapels alongside dark, AI-driven vampire encounters, offering spooky journey through

the Gothic landscape.

Gothic festivals around the world are embracing immersive technologies to elevate storytelling and engage audiences more deeply. At **Cloak & Dagger: Dusk Till Dawn** in Los Angeles, for example, live music combined with interactive theater led guests through personalized, mysterious narratives. Likewise, **AREA15’s Massives** in Las Vegas merges concerts with interactive art and themed spaces, immersing visitors in surreal, Gothic-inspired worlds.

# Immersive Literary and Film Experiences: The Curious Case of the Vanishing Fourth Wall

While *Dracula* is a book of course, it has inspired multiple films, animations and theatrical performances over the past 100+ years. In the realm of film, major festivals are dedicating sections to immersive media.

The **Festival de Cannes** introduced an Immersive Competition, showcasing works that utilize virtual reality (VR), mixed reality, projection mapping, and holography to challenge conventional storytelling and transport audiences to different realms and times. Similarly, the **Venice International Film Festival** features the **Venice Immersive** section, devoted to XR (extended reality)

works, including 360° videos and interactive installations.

These initiatives reflect a broader trend of festivals embracing immersive technologies to create innovative, multisensory experiences that redefine audience interaction with narrative content.

Such innovations not only expand the boundaries of traditional storytelling but also invite audiences to become active participants in the narrative, blurring the lines between viewer and the world of the story itself.

## Ghoulish Gizmos: A Frightfully Fun Future for Gothic Festivals

Gothic festivals have rich potential for integrating **VR, AR, and AI** technologies to deepen audience engagement and storytelling. Opportunities could include:

- VR (Virtual Reality)** could transport festivalgoers into eerie, atmospheric worlds inspired by Gothic novels or haunted historical settings, allowing full immersion in a story—like exploring Dracula’s castle or Victorian Dublin through Stoker’s eyes.
- AR (Augmented Reality)** could enhance live events or heritage sites with supernatural

overlays, interactive ghosts, or hidden clues, turning a city walk into a living Gothic mystery.

•**AI** could personalise experiences through intelligent storytelling—chatbots as ghostly guides, generative poetry from Gothic themes, or even AI-generated horror tales adapting to user emotion or choices.

These technologies can extend the festival beyond physical space and time, making Gothic heritage a continuously evolving, participatory experience.

<https://bramstokerfestival.com>



“There are mysteries which men can only guess at, which age by age they may solve only in part.”

*Professor Abraham Van Helsing  
in Dracula*



# Book of Kells Visitor Experience

## Case Study 2

### Location

Dublin

### Category

Literary attraction

### Website

<https://www.visittrinity.ie>

### Social Media



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## Book of Kells Visitor Experience

### Fusing Gothic Heritage with Immersive Tech for a New Era of Cultural Tourism

The **Book of Kells** is a stunningly beautiful and historically significant illuminated manuscript, widely considered one of the greatest masterpieces of medieval art. The book is a **lavishly decorated manuscript** of the **four Gospels** of the New Testament, written by Celtic monks around 800AD.

The Book of Kells Visitor Experience at Trinity College Dublin is an excellent best-practice case study for a technological tourism attraction in Ireland because it successfully blends cutting-edge digital innovation with rich cultural heritage, making it a benchmark for sustainable and



Image courtesy Trinity College Dublin, 2025

# Describe Your Journey to Digital Immersive Tourism.

The experience utilises state-of-the-art digital projections, interactive screens, and Augmented Reality (AR) to bring the 9th-century manuscript to life. The experience is multisensory, appealing to a diverse audience, from history enthusiasts to tech-savvy tourists. Some of the techniques used at the experience include:

## 1. Digital innovation and immersive storytelling

- High-resolution digitised images of the Book of Kells allow visitors to explore intricate details that would otherwise be inaccessible.
- Interactive elements engage visitors by providing dynamic interpretations of the artwork and historical significance.

## 2. Enhanced visitor engagement and accessibility

- Incorporates Universal Design principles, ensuring accessibility for visitors with varying needs.
- Offers multilingual digital guides to cater to international tourists.

## 3. Integration of AI and VR in tourism

- The use of Augmented Reality (AR) and Artificial Intelligence (AI) enhances engagement, making the experience more interactive and educational.
- VR elements allow visitors to "step into" the historical world of the monks who created the

manuscript.

## 4. Sustainability and cultural preservation

- By digitising the Book of Kells, the attraction minimises physical handling of the fragile manuscript, ensuring long-term conservation.
- The exhibition supports sustainable tourism by reducing the environmental footprint while increasing accessibility through virtual experiences.

## 5. Economic and tourism impact

- One of Ireland's most visited attractions, drawing over a million visitors annually, showcasing the power of digital transformation in tourism.
- Sets a standard for how other cultural institutions can leverage technology to enhance engagement and revenue streams.



Image courtesy Trinity College Dublin

***"The Book of Kells is one of the most famous medieval manuscripts in the world"***

(Anne-Marie Diffley,  
Visitor Services Manager,  
Trinity College Dublin)



"The self-guide audio tour was very informative"

(Anonymous)

## How the Book of Kells Experience Brings 1,200 Years of History to Life

Developing the Book of Kells Visitor Experience came with several key challenges, which were addressed by Trinity College Dublin through innovative solutions.

### 1. Balancing heritage preservation with modern technology

- Challenge: The Book of Kells is an extremely fragile manuscript, requiring strict conservation measures to prevent damage from light, temperature, and handling.
- Solution: Instead of exposing the manuscript to risk, high-resolution digital scans and interactive displays were created to allow visitors to explore its details up close. Augmented reality (AR) and 3D imaging provided an immersive experience without harming the artifact.

### 2. Enhancing visitor engagement in a static exhibition

- Challenge: Traditional exhibitions often struggle to keep visitors engaged, especially younger audiences or those unfamiliar with the historical context.
- Solution: The use of immersive storytelling, projection mapping, and digital touchscreens transformed the visitor experience into an interactive journey. The exhibit allows users to "turn the pages" digitally and understand the

artistic techniques behind the manuscript.

### 3. Accessibility and inclusivity

- Challenge: Making a 9th-century manuscript engaging and accessible for a global audience with different learning styles, languages, and abilities.
- Solution: Implemented Universal Design principles, offering multilingual digital guides, audio descriptions for visually impaired visitors, and interactive elements suitable for all ages and abilities. The exhibition also features tactile displays to enhance engagement for those with sensory impairments.

### 4. Integrating digital technology without overpowering the historical significance

- Challenge: Striking a balance between technology and historical authenticity, ensuring the attraction remained educational rather than feeling like a theme park.
- Solution: The exhibition design kept technology subtle yet effective, using digital enhancements to support storytelling rather than dominate the experience. The goal was to complement the manuscript's historical value rather than overshadow it.

# How the Book of Kells Experience Brings 1,200 Years of History to Life

## 5. Managing High Visitor Numbers and flow

- Challenge: As one of Ireland's most visited attractions, overcrowding could diminish the visitor experience and put strain on the facilities.
- Solution: Introduced timed ticketing, digital pre-booking systems, and guided visitor flow management to reduce congestion and provide a more immersive experience. Virtual experiences also allowed people to engage with the Book of Kells remotely.

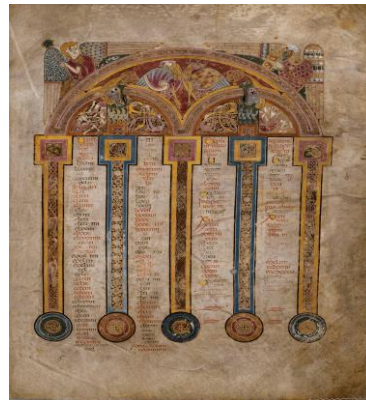
## 6. Sustainability and Long-Term Viability

- Challenge: Ensuring the attraction is sustainable in terms of environmental impact and financial viability.
- Solution: Digitalisation reduced the need for physical handling, while energy-efficient lighting and materials minimised the environmental footprint. Revenue from ticket sales and digital experiences ensures ongoing funding for conservation and educational programmes.

## How Visitors Are Stepping Inside the World of the Book of Kells

The Book of Kells Visitor Experience successfully bridges history and technology, creating a world-class example of how digital innovation can preserve and promote cultural heritage.

The fusion of tradition and technology makes the Book of Kells Visitor Experience a prime example of how digital tools can revolutionise heritage tourism, ensuring cultural preservation while enhancing visitor engagement.



Trinity College  
Dublin, 2025

<https://www.visittrinity.ie/book-of-kells-experience/>



*“Through an immersive 3D experience, visitors explore the manuscript’s history and artistry in unparalleled detail”*

(Trinity College Dublin, 2025)



# The Bloomsday Festival

# Case Study 3

## Location

Dublin

## Category

Literary festival

## Website

<https://www.bloomsdayfestival.ie/>

## Social Media



Upskilling in Immersive Literature and Film Tourism

## The Bloomsday Festival

### From Page to Pavement: Immersing in the Myth of Modern Dublin

**Bloomsday** is an annual celebration in **Dublin** commemorating **James Joyce** and his landmark novel *Ulysses*, considered one of the most influential works of modernist literature. Held each year on **June 16**, the festival brings to life the events of the novel, which takes place over the course of a single day in 1904, following the journey of protagonist **Leopold Bloom** through the streets of Dublin. Bloomsday features a vibrant mix of literary readings, walking tours, theatrical performances, music, lectures, and costumed re-enactments that immerse participants in Joyce's richly detailed world.

James Joyce was born in **Rathgar, Dublin, in 1882**, and his formative experiences in the city deeply influenced his writing. He attended **University College Dublin**, where he studied modern languages and developed a reputation

for his sharp intellect and literary ambition. Joyce later left Ireland but continued to write obsessively about Dublin, capturing its atmosphere, characters, and politics in minute detail. *Ulysses*, published in 1922, cemented his status as a literary innovator, and Bloomsday has since evolved into a global celebration of his legacy, with events not only in Dublin but also in cities like **Zürich, Trieste, and New York**.

Bloomsday now showcases an immersive journey into Joyce's Dublin, inviting fans and newcomers alike to step into a story where every street corner holds a line of literature, and every participant becomes part of a living novel.



## Where Words Gather: The Cultural Power of Literary Festivals

**Literary festivals** have become vibrant cultural phenomena that bring together readers, writers, thinkers, and creators to celebrate the written word in all its forms. Far beyond traditional book readings, these festivals offer **dynamic** spaces where literature intersects with politics, identity, history, and imagination. From intimate author talks to sprawling international gatherings, literary festivals provide **opportunities** for meaningful **dialogue**, **creative inspiration**, and shared reflection.

Their enduring popularity lies in the **unique** energy they generate—where audiences can engage directly with authors, discover new voices, and feel part of a global community united by storytelling. These events often blend literature with music, performance, and **visual arts**, making them not only intellectually stimulating but also deeply **immersive**

and emotionally resonant. Whether in **historic** cities, small towns, or even online, literary festivals offer a rare chance to slow down, think deeply, and **connect**—both to the stories we love and to each other.

**Literary festivals worldwide** thrive, offering unique insights into regional culture and literature. The Hay Festival in Wales blends literature with global political dialogue, while **Edinburgh's Book Festival** attracts thousands each August. India's Jaipur Literature Festival is one of the **largest free literary events**, uniting voices from around the world. Festivals like Toronto's International Festival of Authors, Melbourne Writers Festival, and Brooklyn Book Festival foster **dynamic discussions** on books, ideas, and contemporary issues. These festivals promote literary excellence and **spark global cultural dialogue**.

## Immersive Art and Literary Experiences in Dublin

**Dublin**, a UNESCO City of Literature, is a place where stories seep from the cobblestones and **art pulses** through every corner. The city offers a wealth of **immersive literary** and artistic **experiences** that connect visitors to its **rich cultural** legacy in dynamic ways. From walking tours that trace the footsteps of literary giants like James Joyce, Samuel Beckett, and W.B. Yeats, to cutting-edge exhibitions at institutions like the **Museum of Literature Ireland (MoLI)**, Dublin invites exploration

through story. Events like **Bloomsday** turn the city into a **living novel**, while installations, **performances**, and site-specific art projects across the city blend contemporary creativity with historical context. Whether stepping into a spoken word performance in a tucked-away **theatre** or navigating the digital archives of Ireland's great writers, Dublin offers a deeply immersive encounter with the literary and **artistic spirit** that has shaped its identity for generations.

“

"A day in the life of the city, a day in the life of a man."

- James Joyce - *Ulysses*



## Bloomsday dinner

Photograph Marcelline Roulleau

**"I will not have my mind reeling in the dark."**

**James Joyce, *Ulysses*, Chapter 4**

The above quote speaks directly to the heart of immersive experiences, much like the journey of Leopold Bloom through Dublin in *Ulysses*. Just as Joyce invites readers to explore the boundaries of perception and reality, immersive tools like VR, AR, and AI urge festivalgoers to step beyond the tangible world and into the extraordinary.

These technologies blur the line between the known and the unknown—allowing audiences not only to read or watch but to live the experience. Whether navigating through a virtual Dublin, interacting with an AI figure from the pages of Joyce's text, or

uncovering hidden layers of the city's literary history through AR, this quote embodies the essence of immersive storytelling: letting go of the ordinary to embrace wonder, mystery, and the uncanny.

The *Ulysses*-themed experiences in Dublin offer vast potential for the integration of cutting-edge technology into storytelling, through virtual tours, AR features, and audio immersion. With the continued evolution of these tools, further opportunities for innovation could emerge, enhancing the festivalgoer's connection to Joyce's world.

**"Think you're escaping and run into yourself. Longest way round is the shortest way home." James Joyce, *Ulysses*.**

This quote beautifully captures the existential heart of *Ulysses*—the idea that every journey outward is also a journey within.

It's a reminder that no matter how far we wander, we always circle back to ourselves, shaped by the very detours we thought would lead us away.

In a Bloomsday context, this theme could come alive through immersive walking tours of Dublin, where participants retrace Bloom's steps not just geographically, but emotionally—each pub, street corner, and

park bench a portal into memory, identity, and self-discovery.

Bloomsday celebrations around the world are embracing this reflective spirit. In Dublin, readings, performances, and costumed reenactments blend literature with lived experience, turning the city into a stage. Meanwhile, virtual reality adaptations of *Ulysses* allow modern readers to inhabit the narrative in new ways—proving that the longest way round, even through evolving mediums, can still be the shortest way home.

# Immersive Literary and City Experiences: The Curious Case of the Wandering Self

While *Ulysses* is a novel, it has long transcended the page. For over a century, Joyce's masterpiece has inspired plays, walking tours, digital adaptations, and public readings—especially on Bloomsday, where literature comes alive in the streets of Dublin and beyond.

In recent years, Bloomsday has embraced new forms of storytelling. Interactive walking apps, audio tours narrated by actors, and even VR reconstructions of 1904 Dublin are transforming the way audiences experience Bloom's day-long journey.

These immersive experiences mirror the novel's own style—stream of consciousness, internal monologues, and shifting perspectives. The boundary between reader and character blurs, echoing Joyce's own challenge to linear storytelling.

Such innovations allow Bloomsday participants to *become* Leopold Bloom or Stephen Dedalus—inhabiting the city through the rhythms of thought, memory, and place. The streets become text, and the text becomes lived experience.

## Techno-Tours & Thought Streams: A Joycean Future for Literary Festivals

Bloomsday is rich with potential to weave in **AR, VR, and AI** technologies that deepen literary exploration. Possible future experiences include:

- **VR (Virtual Reality):** Step into a reimagined 1904 Dublin—wander from Davy Byrne's pub to Sandymount Strand, with period-accurate details and ambient inner monologues guiding your way.
- **AR (Augmented Reality):** Mobile apps could overlay quotes, thoughts, and ghostly Joyce characters onto real locations—offering an inner narrative to

complement your city stroll.

- **AI-Powered Dialogue:** Imagine chatting with a Bloom bot about his lunch, or engaging in philosophical banter with Stephen Dedalus, shaped by real dialogue from the novel.

These technologies don't replace the festival—they **amplify it**, aligning with Joyce's own spirit of innovation. The goal isn't to modernize *Ulysses*, but to let new generations experience its richness in layered, participatory ways.

## Home - Bloomsday Festival



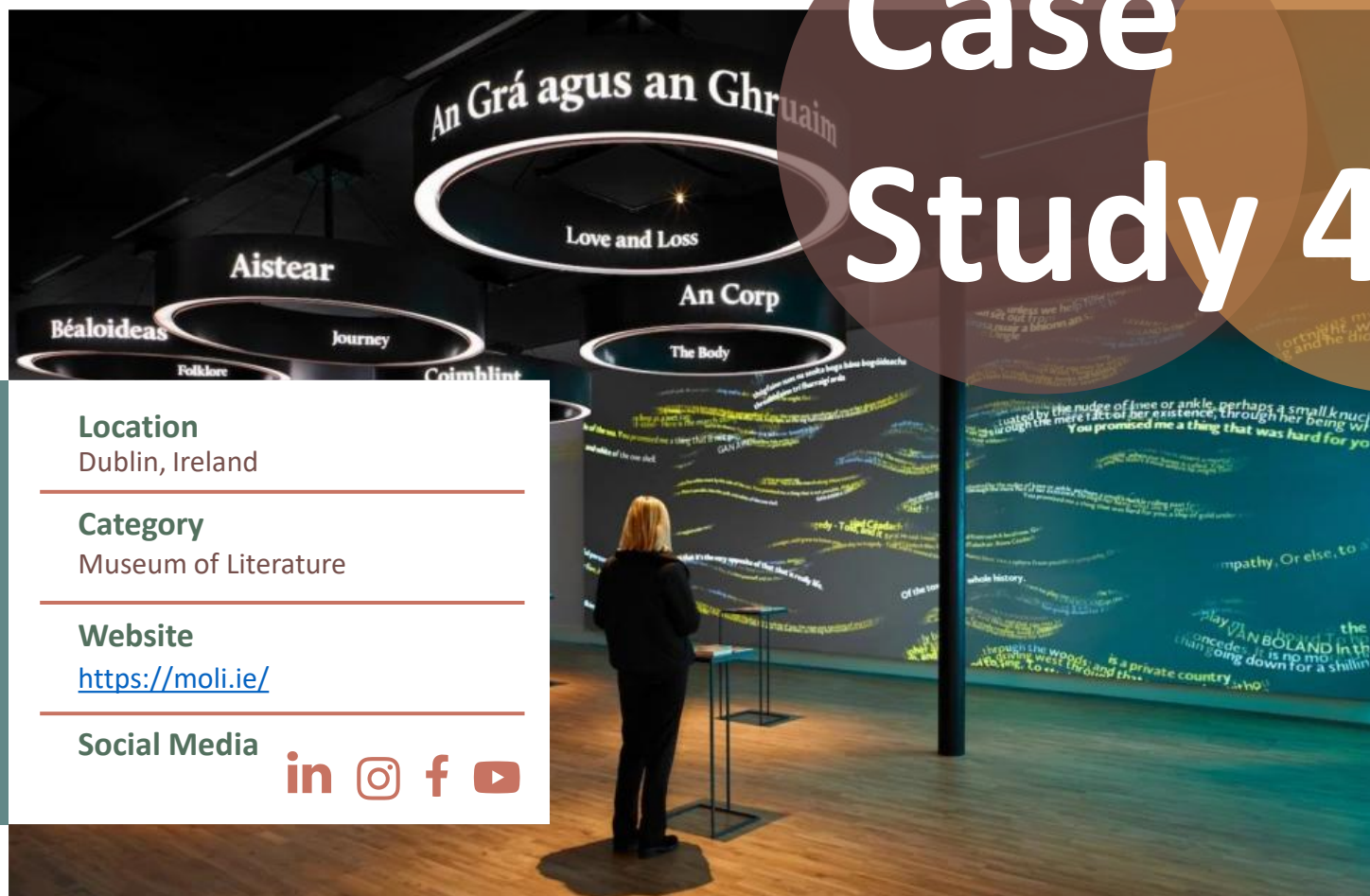
“

*“History is a nightmare from which I am trying to awake.”*

— Stephen Dedalus, *Ulysses*



# Case Study 4



## Location

Dublin, Ireland

## Category

Museum of Literature

## Website

<https://moli.ie/>

## Social Media



## Introduction to MoLI and its Experience

**MoLI – a museum of literature for the world’s greatest storytellers, immersive exhibitions, and treasured collections, that explore the story of Ireland’s most celebrated writers, past and present.**

**Literature:** In a literary sense, it celebrates Ireland’s rich literary heritage. Named after James Joyce’s heroine Molly Bloom, MoLI offers interactive exhibitions, literary performances, and archives that honor Ireland’s greatest writers and contemporary voices.

**Tourism:** MoLI is a key player in Ireland’s cultural tourism, attracting visitors interested in literary history, from James Joyce and W.B. Yeats to modern Irish authors.

**Overall Experience:** Visitors can go on a journey through our famous literary history, wander in beautiful historic architecture, and relax amid the birdsong in our tranquil gardens and café.

**3 Floors of Immersive Displays:** MoLI is laid out over three floors, each with a theme. The

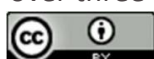
immersive displays, the first voice and the second inspiration, which includes an area for visitors to produce their own work.

**How it Works:** Book one of their guided tours and let their expert guides bring you around their exhibitions and stunning buildings to life. There’s something for everyone at Moli, including family-friendly experiences and a book lover’s favourite gift shop.

**Awards:** The museum has received accolades for design and architecture, including a MUSE Design Award and a Good Design Award from The European Centre for Architecture, Art, Design and Urban Studies.

**Visitor Engagement:** In its first six months, the museum attracted nearly 40,000 visitors, indicating strong public interest.

**Media Coverage:** MoLI has been featured in prominent publications such as Condé Nast Traveler and The Irish Times, highlighting its role in redefining literary museums.



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# Dublin's New Literary Museum Reframes the Power of Irish Literature

**MoLi, the Museum of Literature Ireland, is Dublin's newest cultural institution.**

*'We conceptualised and created several interactive tablets, multiple audio installations and a large-scale generative media exhibition, a Riverrun of Language for the museum.'*

***'Explore the breadth and depth of Irish writing using digital media and immersive audio.'***

*'We created several interactive tablets and audio installations for the museum. However, A Riverrun of Language is by far the most enriching and engulfing. Irish writing is explored through recorded readings, projections and directional sound showers, the result is an interactive design that resembles a flowing river of language. Both the soundscapes and the flowing text projections respond to visitors' actions, beginning when one of the five plinths is approached. Each plinth explores a different theme and shapes the way in which the river of text responds. We created the typographic landscape with bespoke software capable of generating procedural*

*animation which meant everything was customised and adjusted on site'.*

*'We sourced the unfolding text colours and the sounds for the accompanying sound showers directly from Ireland to generate a holistic and cohesive design. The collection of quotations in the graphic river also simulates the seasons outside, both through the texts' movement and colour. The result is an ever-evolving piece of media that offers fluidity and contrast to the rest of the museum'.*

A special place for everyone to come to after all these inspiring immersive experiences is the **Readers Garden**, which includes an expansive Killarney strawberry tree, along with the ash tree where Joyce took his graduation photograph. This green space opens up to the "secret" Iveagh Gardens through a back gate. After your visit, exit into the hidden Victorian park while listening to stories or interviews on the museum's digital radio station.

<https://www.squintopera.com/projects/museum-of-literature-ireland>

**'We created several interactive tablets and audio installations for the museum. However, A Riverrun of Language is by far the most enriching and engulfing'.**



# Describe Your Journey to Digital Immersive Tourism.

## Experience: A Riverrun of Language

Dublin, a UNESCO City of Literature, already has the Dublin Writers Museum, The Old Library of Trinity College Dublin, and The James Joyce Centre.

MoLI's curators can leverage 10 million artifacts from the National Library's collection. Instead of tackling the sweeping history in a dry, chronological way, **MoLI pulls them together thematically, primarily through immersive, rotating exhibits.**

While winding through three buildings that alternate between traditional displays, you'll see artifacts alongside **author-focused installations, and immersive audio-visual displays** ("Dear Dirty Dublin," for instance, takes viewers around the city through sculpture, film, and a model of Dublin in Joyce's time).

**The museum doesn't feel like an archive, but like an evolving gallery space that reflects the human experience of literature on and off the page.**

If you come specifically for the small permanent collection of artifacts, you won't be disappointed. Museum director Simon O'Connor refers to MoLI's greatest treasure, "**Copy 1**" of *Ulysses*, as a "**modern Book of Kells**" (the ninth century Irish illuminated manuscript).

MoLI shines brightest, though, in its dazzling efforts to share diverse voices in the past and present beyond Joyce.

**Its highlight experience "A Riverrun of Language," is an audiovisual presentation with snippets of Old Irish literature, which otherwise would be out of earshot for tourists.** Exhibits on women like author Kate O'Brien, as well as a poet or playwright Eva Gore-Booth, illuminate lesser-known literary minds.

MoLI also stretches to highlight contemporary successes, including an exhibition on Irish young adult fiction. **The same ethos underpins the event schedule, which includes a lecture series, family workshops, musical performances, and even a live BBC broadcast** (the museum has its own broadcasting studio on site).

The people behind Museum of Literature Ireland know that in the heart of Dublin the next great storytellers could be walking by. Blowing the dust off of Joyce's artifacts is just the beginning of a wider mission, with an ever-expanding number of components, to welcome them in one by one.

<https://www.cntraveler.com/story/the-new-museum-of-literature-ireland-dublin>



*The museum doesn't feel like an archive, but like an evolving gallery space that reflects the human experience of literature on and off the page.*



*'We sourced the unfolding text colours and the sounds for the accompanying sound showers directly from Ireland to generate a holistic and cohesive design. The collection of quotations in the graphic river also simulates the seasons outside, both through the texts' movement and colour. The result is an ever-evolving piece of media that offers fluidity and contrast to the rest of the museum'.*

## What Were Your Key Challenges and Solutions?

### Possible Challenge: Enhancing Visitor Engagement through Immersive Technology.

To deepen visitor engagement by moving beyond traditional museum experiences. With global trends shifting towards **interactive, tech-driven tourism**, MoLI identified the potential of **VR (Virtual Reality), AR (Augmented Reality), and AI** to bring Irish literary stories to life in new ways.

Limited in-house expertise in immersive tech. There is a need for scalable solutions suitable for diverse audiences.

Balancing technological innovation with preserving cultural authenticity.

### Potential Solutions:

**Workshops & Training:** Focused on applying VR/AR in cultural settings.

**AI Tools:** For personalized visitor experiences (e.g., AI-powered literary guides).

**Best Practices:** On sustainable and creative use of immersive tech in literature tourism.

## What are your Immersive Exhibitions Experiences?

Witness priceless artefacts like Copy No. 1 of James Joyce's *Ulysses* up close, step into the enchanting world of Mary Murphy's beloved children's story, *What I Like Most*, or immerse yourself in a kaleidoscopic retrospective of Irish arts journal *Holy Show*

### Oscar Wilde's De Profundis

One of the greatest love letters ever written, Oscar Wilde's *De Profundis* was the only work that the Irish writer completed during his two-year imprisonment. Now, 125 years after Wilde's death, MoLI is proud to present a

new film installation rediscovering this moving and richly layered text.

<https://moli.ie/exhibitions/oscar-wilde-de-profundis>

### Holy Show

Scattered across four floors, *HOLY SHOW* features work from almost two dozen artists working in sculpture, photography, illustration, film, video games, and, of course, text. <https://moli.ie/exhibitions/holy-show>



## Immersive Experiences & Exhibitions

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### What I Like Most

Step into the enchanting world of Mary Murphy's beloved children's story, *What I Like Most*, with an interactive exhibition that takes children and adults on an immersive journey through Zhu Cheng-Liang's beautiful illustrations. <https://moli.ie/exhibitions/what-i-like-most>

### A City of Words

From 1991 to 2020, the Dublin Writers Museum amassed a collection of rare items connected to the city's writers which are now permanently on display at MoLI. <https://moli.ie/exhibitions/a-city-of-words>

### Riverrun of Language

Experience the sound of Irish literature up close in this immersive installation. An interactive audiovisual installation that responds to visitor movements with flowing text projections and directional sound, exploring Irish writing through recorded readings and projections.

<https://moli.ie/exhibitions/riverrun-of-language>  
<https://www.squintopera.com/projects/museum-of-literature-ireland>

### Copy No. 1

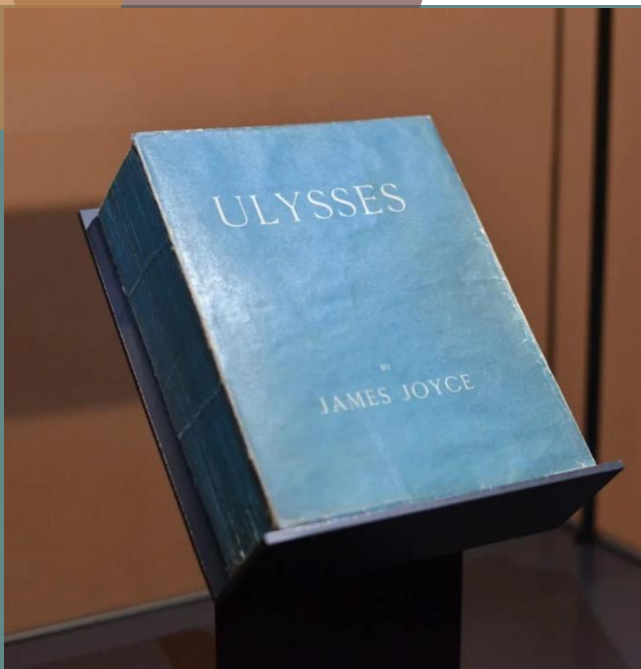
Witness the very first copy of James Joyce's *Ulysses* up close. <https://moli.ie/exhibitions/copy-no-1>

### Dear, Dirty Dublin

For centuries writers have been inspired by the sights, sounds and smells of Dublin, and none more so than James Joyce. Explore Joyce's Dublin with their exhibition 'Dear, Dirty Dublin'. An exhibition that maps James Joyce's Dublin through sculpture, film, and a model of the city, providing a multisensory experience of the literary landscape. <https://moli.ie/visit>  
<https://www.cntraveler.com/story/the-new-museum-of-literature-ireland-dublin>

### The State and Irish Writing

In 1922, 26 of Ireland's 32 counties became the independent 'Irish Free State', following centuries of struggle against British rule. As the new nation struggled into existence, what role did literature play in creating and resisting national identity? **Interactive Tablets and Audio Installations:** Visitors can engage with various themes and authors through digital media, enhancing the storytelling experience. <https://moli.ie/visit>



**MoLI emphasises storytelling through augmented reality (AR), interactive screens, and audio experiences, offering visitors a personalised journey through Ireland's literary landscape.**

## How do you Effectively Promote and Communicate Your Experience?

**MoLI is renowned for integrating multimedia, interactive installations, and digital storytelling to bring Ireland's literary history to life. Visitors can experience Ireland's literary giants—like James Joyce, W.B. Yeats, and contemporary writers—through soundscapes, projections, touchscreens, and VR-like environments.**

### **Tell the Story Behind the Experience**

Highlight how immersive tech (VR/AR/AI) transforms traditional visits into interactive literary adventures. MoLI emphasises storytelling through augmented reality (AR), interactive screens, and audio experiences, offering visitors a personalised journey through Ireland's literary landscape.

For MoLI: **“Walk through the streets of Joyce's Dublin—without leaving the museum!”**

### **Emphasise What Makes It Unique**

Implements and uses carefully a blend of

culture + technology, + sustainability. It is one of Ireland's most unique VR/AR literary journeys. It is important that is accessible to all both onsite and virtually.

**Virtual Access** MoLI extends its immersive experience online, offering virtual tours, digital exhibitions, and collaborations that highlight its commitment to blending culture with technology.

**Visual Storytelling** Use short videos, reels, and teasers showcasing visitors using VR headsets or interacting with AR displays.

**Use Digital Audio "A Riverrun of Language":** One of MoLI's signature immersive experiences is *A Riverrun of Language*, a **digital, audiovisual installation** that celebrates the Irish language and literature through flowing, dynamic visuals and sound.

# What Other Main Successes and Highlights Have You Implemented Since You Started?

## Learning at MoLI

*'We provide a safe, supportive and enjoyable environment where anyone can discover a world of literature and imagination, both in person and online. At the core of the museum's vision is the desire to bring visitors on an inspiring journey through Irish writing and encourage them to explore their own creative potential.'*

*'We offer many extra resources for audiences of all ages. From scavenger hunt resource sheets and guided self-tours to YouTube videos and podcasts, there is much to see and do both in and out of the museum.'*

## Engage with Families

*'At MoLI we love working with people. We welcome families every day to take part in creative activities inspired by our love for language – from children's exhibitions, to creative workshops to our beautiful LitLab.'*

## Engage with Schools

*'Our Shut Your Eyes and See schools workshops, delivered in partnership with Maples Group, explore Irish literature, past and present, hoping to inspire the next generation to unlock their creative potential in whatever form it takes.'*

*Can't make it to the museum? Our MoLI in the Classroom workshops are delivered to schools online in partnership with AerCap, and reach*

*thousands of schoolchildren across the island each year'.*

## Make Sure to Provide a Souvenir Shop

The Moli shop is a haven for book lovers, stocking beautiful Irish-made crafts, exclusive gifts from the museum, and, of course, books.

People can shop online or buy membership.

## Membership:

Every membership directly supports workshops for schoolchildren, free museum access, exciting programs and exhibitions, community initiatives like our Ukrainian Writers Hub, our free digital archive, and the upkeep of our cherished buildings and gardens.

- ✓ Unlimited free entry all year round
- ✓ 10% discount at the Commons Café and MoLI shop
- ✓ Director's Book Club – free member access
- ✓ Exclusive members' museum tours and events
- ✓ Invitations to exhibition openings and special events
- ✓ Access to the private Dedalus Library
- ✓ 50% off guided tours
- ✓ A beautiful membership pack, membership card and welcome letter.

[www.moli.ie](http://www.moli.ie)



**“Walk through the streets of Joyce’s Dublin—without leaving the museum!”**



# VR Escape Room in Immanuel Kant's Library

## Case Study 5

### Location

Klaipėda, Lithuania

### Category

Virtual Reality Escape Room

### Website

<https://biblioteka.lt/en>



© Klaipėda city municipality Immanuel Kant Public Library.

## The VR Escape Room of the Philosopher Immanuel Kant's Library

**Immanuel Kant, a central figure of the Enlightenment, was born in Königsberg, East Prussia. While he spent his life in Königsberg, Kant had ancestral ties to Lithuania. His father, Johann Georg Kant, hailed from Memel (present-day Klaipėda), and the Kant family name is believed to originate from the village of Kantvainiai (German: Kantwagen) in the Klaipėda district.**

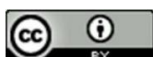
In Klaipėda, the Klaipėda City Municipality Immanuel Kant Public Library honors the philosopher's legacy. Established in 1920, the library has evolved into a modern cultural and educational center, comprising 16 departments and serving as a hub for community engagement.

To commemorate Kant's 300th birth anniversary in 2024, the library launched the project "Virtual

Klaipėda: history does not scare, but creates!" This initiative includes a virtual reality escape room titled "In the Footsteps of the History of Kant's Ancestors," allowing participants to explore the philosopher's heritage interactively. The project also features guided tours, cultural heritage routes, and educational materials, aiming to make Kant's legacy engaging for diverse



Immanuel Kant  
(1724-1804)



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© Klaipėda city municipality Immanuel Kant Public Library.

## In the Footsteps of the History of Kant's Ancestors

**A VR interactive escape room was created for the Klaipėda City Municipality I. Kant Public Library, designed to introduce visitors to the story of philosopher Immanuel Kant and the mysterious details of his life.**

*„The current project of moving I. Kant's Klaipėda and heritage to the virtual reality was designed to attract youth to the fields of curiosity in history“.*

The virtual escape room developed as part of the “Virtual Klaipėda: History Does Not Scare, but Creates!” project was designed by participants of the project's "VR Creative Workshop" themselves and implemented by VR/AR content development company “Iron Cat”. It offers an innovative and engaging way to explore history and solve challenges through a virtual game format.

*“The fundamental reason of choosing exactly this solution was an aim to find a bridge between young people and culture. In today's world so often the technologies becomes the best solution on how to engage the young*

*and always rushing generation into the everlasting values of philosophy.” – Klaipėda city municipality Immanuel Kant Public*



VR Escape Room – “In the Footsteps of the History of Kant's Ancestors”.



## Where to experience?

Hosted at the Youth Department of the Klaipėda City Municipality Immanuel Kant Public Library (Tilžės St. 9, Klaipėda), this virtual reality escape room offers a unique opportunity to challenge problem-solving skills.

Participants are invited to immerse themselves in an unexplored world, where they will encounter thought-provoking puzzles inspired by the philosophy and life of Immanuel Kant, enriched with historical facts. The experience lasts approximately 15 to 30 minutes.



Photo by My name is Yanick on Unsplash.

<https://biblioteka.lt/en>



# Grossmann fantastic film and wine festival

## Case Study 6

Ljutomer, Slovenia

### Category

Fantastic Film festival

### Website

<https://www.grossmann.si/en/>

### Social Media



## Grossmann fantastic film and wine festival

### Describe Why You Are an UPLIFT Case Study?

Grossmann Festival perfectly embodies the fusion of culture, technology, and unique tourism experiences!

#### Preserving Film Heritage in a New, Interactive Way

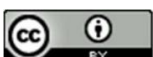
For years, the festival has celebrated fantastic and genre cinema while using **immersive technologies** to let visitors not just *watch*, but truly *experience* film art in an entirely new dimension.

#### Innovative Approaches to Tourism

Through UPLIFT, Grossmann Festival is

becoming a laboratory for testing the latest tourism models, exploring how immersive technologies impact visitor engagement. Virtual guides, AR exhibitions, and interactive film workshops elevate the festival to a new digital dimension.

As a case study in the UPLIFT project, Grossmann Festival proves that technology can enhance cultural heritage, making it more accessible and interactive for audiences worldwide!



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## Where Did the Idea Come From and What Support Did You Get?

The "Grossmann Festival" was created as a tribute to the pioneer of Slovenian film, dr. Karol Grossmann, who made the first Slovenian film, *Departure from Mass*, in 1905 in Ljutomer. The festival was conceived with the desire to preserve film culture in a smaller local environment, especially genre film, which is often considered an inferior category in the eyes of decision-makers, and to promote Ljutomer as a place of rich cultural heritage. With the content of genre films, the festival has set itself apart from other festivals in the region, the closest festival of this kind is in Trieste, Italy.

**The love of the genre, the hometown and the enthusiasm of the team are the key reasons why**

The main source of funding is the public tenders of the Ministry of Culture and the Slovenian Film Centre, but the funds are limited each year and usually lower than those received by larger festivals in larger cities such as Ljubljana. The demarcation between calls for "large" and "small" festivals is also unclear.

The organizers emphasize that a large part of the budget is already spent on basic technical conditions and the layout of the venues. They also get part of the funds through tickets. In 2025, a single ticket will be introduced for all festival

**the festival has persisted for 20 years despite many challenges.**

The festival takes place exclusively in Ljutomer, which in the last twenty years has established itself as a kind of capital of genre film in Slovenia. In the past, some activities were also tried to be expanded to Ormož, a town south of Ljutomer, but it turned out that the expansion did not make sense due to the additional costs and fragmentation of the program. The festival takes place at 4 venues in Ljutomer: the Main Square, where one of the first films was filmed, is the main venue, the city's Cinema Hall screens contemporary genre films, and two smaller venues screen short films and music documentaries.



*The deader they are, the better. Basically, they give me different inspiration when they come up with certain ideas, but still the theme is the Joker. I try to avoid that and improvise.*



*With exhibitions, concerts, art workshops, workshops on Prleje cuisine, a magic procession and zombie parade, performances, a film quiz, a subculture market and other events, no other film festival in Slovenia can compare.*

## What Were Your Key Challenges and Solutions?

In the past, some activities were also tried to be expanded to Ormož, a town south of Ljutomer, but it turned out that the expansion did not make sense due to the additional costs and fragmentation of the program. That's why the festival stayed in Ljutomer.

### **Balancing Tradition with Innovation**

As a festival with strong roots in cinematic heritage, integrating immersive technologies without compromising its core identity was crucial. Some traditional attendees were hesitant about the shift toward digital and interactive experiences.

**Solution:** The festival adopted a hybrid approach, preserving classic film screenings and discussions while introducing augmented

reality (AR) exhibits, virtual film retrospectives, and interactive storytelling formats that complemented its legacy.

### **Cost and Resource Limitations**

Advanced immersive technologies, such as VR setups and AI-driven content, required significant funding, posing a challenge for a culturally focused festival.

**Solution:** Through the UPLIFT project, Grossmann Festival secured strategic partnerships with tech companies and cultural organizations, enabling shared resources, sponsorships, and funding opportunities for integrating immersive experiences.

## How do you Effectively Promote and Communicate Your Experience?

Promoting and communicating the unique experience of the Fantastic Film & Wine Festival requires a strategic blend of storytelling, engagement, and targeted outreach.

### **Captivating Content & Visuals**

High-quality photos, videos, and behind-the-scenes clips bring the festival to life, showcasing the atmosphere, film screenings, wine tastings, and special guests.

### **Social Media & Digital Marketing**

Platforms like Instagram, Facebook, and Twitter allow real-time engagement, user-

generated content sharing, and direct interaction with attendees and film enthusiasts.

### **Immersive Experiences & Events**

Unique pairings of film and wine, interactive discussions, and thematic showcases make the festival a must-attend event, inspiring word-of-mouth promotion.

### **Community Engagement & Partnerships**

Working with local wineries, businesses, and cultural institutions strengthens ties with the community and attracts a diverse audience.

# What are Your Main Successes and Highlights Since You Started?

The Grossmann Fantastic Film & Wine Festival in Ljutomer has achieved remarkable success over the years, establishing itself as a unique event that merges genre cinema, culture, and exquisite wine traditions.

## International Recognition

The festival has become one of Europe's premier events for genre film enthusiasts, hosting renowned directors, actors, and industry experts while forging strong connections with global film festivals.

By curating a special wine selection and collaborating with local winemakers, the festival creates a distinctive experience that celebrates both cinematic artistry and the rich winemaking heritage of the region.

## Exclusive Screenings and Special Guests

The festival has welcomed legendary filmmakers and provided audiences with in-depth insights into the world of cinema, including masterclasses and retrospectives of cult classics.

## Fusion of Film and Wine



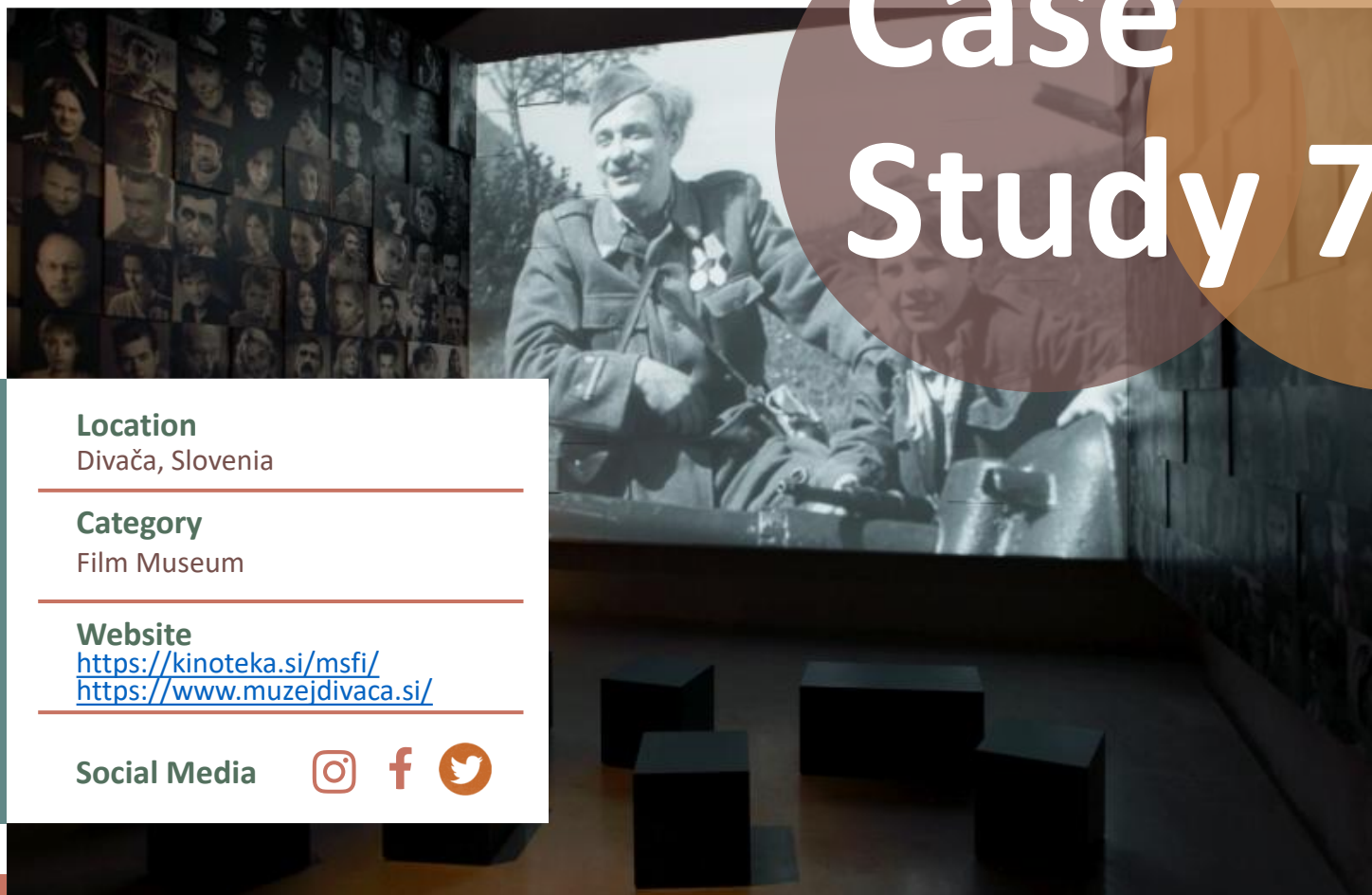
<https://www.grossmann.si/en/>



*Nothing is 'cooler' than meeting new people who become friends, allies and co-conspirators in the years and decades to come.*



## Case Study 7



### Location

Divača, Slovenia

### Category

Film Museum

### Website

<https://kinoteka.si/msfi/>  
<https://www.muzejdivaca.si/>

### Social Media



## Museum of Slovenian Film Actors

### A Cinematic Journey Through Time: The Museum of Slovenian Film Actors in Divača

Nestled within the charming Škratelj's homestead, a remarkable Karst architectural gem and ethnological monument, lies a true treasure of Slovenian film history—the Museum of Slovenian Film Actors in Divača. As the first and only film museum in Slovenia with digital content, it stands as a testament to the country's rich cinematic legacy.

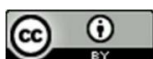
After Slovenia's independence film enthusiasts established the Slovenian Cinematheque in 1996. As they were doing research on the history of Slovenian film making, they came across Ita Rina, born Ida Kravanja in the village of Divača. She was a movie star in the beginning of the 20th century in the silent movie's times, when Europe was just as important in film making as Hollywood. She starred in movies like *Erotikon*, *Because I love you*, *Tonka of the Gallows* and many others. In 1931 she got married and gave

up her acting career. Later she accepted only a handful of acting roles.

### The Evolution of the Museum

In 1997, the Municipality of Divača, in collaboration with the Institute for the Protection of Cultural Heritage, undertook the restoration of Škratelj's homestead. That same year, Silvan Furlan, the first director of the Slovenian Cinematheque, envisioned a memorial room dedicated to Ita Rina on the upper floor.

Fast-forward to 2002, when Vojteh Ravnikar, a professor of architecture, invited his students to create a renovation plan for the remaining homestead buildings. With funding from the Ministry of Culture and the Norway Grant, construction of new buildings was completed in 2010, culminating in the grand opening of the Museum of Slovenian Film Actors in July 2011.



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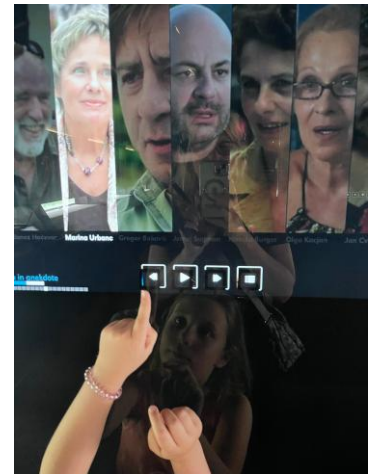
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# Describe Your Journey to Digital Immersive Tourism.

## Embracing Digital Innovation

Film is a technological art form, and with the rise of digital technology, it was only natural for the Slovenian Cinematheque to embrace digital advancements, ensuring that the museum's content remained modern, immersive, and accessible for future generations.



## Visiting the museum

The museum gives the visitor a deep insight into the film-making. In the first building, where the reception is, there are three rooms in the upper store dedicated to the life of Ita Rina. Visitors can view objects and photos from the actresses' life.

The yard is meant for open air film nights and other big events. The old barn became a modern building with a big screen with projections of Slovenian films. On two large walls there are pictures of prominent Slovenian film actors. There are also objects but the process of film making is explained on an interactive screen.

Further there is an interactive table that allows the visitor to dive into the details of movies of Slovenian films.

On the upper floor there are touchscreens with headphones where visitors can listen to interviews with different film workers explaining their tasks and actors' point of view on different film making stages.

In the last part of the museum there are objects from famous films put to display.

Visitors can diversify their visit to the museum with a crossword puzzle challenge: they have to find answers to questions and put them into a crossword puzzle. In the end, if they solved the crossword puzzle, they receive the title of Movie Detective. The game is designed for families with children who already know how to read.



## What Were Your Key Challenges and Solutions?

### Challenges in the introduction and use of digital content in the Museum

At the Museum of Slovenian Film Actors, the biggest challenges related to the digitization of the program were at the beginning, as the technology was not as developed then as it is today. The interactive table did not work smoothly, nor was it possible to add new content.

There were problems with the projector as well. The table was updated two years ago and now they can add new content to Ljubljana. They are downloaded to the museum and actualized at the touch of a button in the museum's office. Since they have not been able to actualize the content for many years, a lot of material has accumulated so far that needs to be entered, which is a large time investment and will take some time for the situation on the interactive table to be consistent with the present.

The problem is also the obsolescence of the hardware, e.g. the bulb in the projector no longer works over time, but buying a new bulb is comparable to buying a newer projector. It is necessary to update the equipment, buy a new one, which is associated with costs.

### Potential Solutions:

**Workshops & Training:** Focused on applying

VR/AR.

**AI Tools:** For personalized visitor experiences





Peter Ostermayer Film  
from Berlin offered Ita  
Rina test shooting.



## How do you Effectively Promote and Communicate Your Experience?

At the Museum of Slovenian Film Actors in Divača, effective promotion and communication are key to ensuring that our rich cinematic history reaches an engaged audience. They primarily focus on Slovenian tourists, who are familiar with the movies and actors, which are presented in the museum.

**The Museum is mainly targeting Slovenian tourists, who are familiar with the movies and actors, which are presented in the museum.**

### A Place Where Film Comes Alive

Each year, the Museum welcomes around 2,500 visitors, including school groups, organized tours, and individual enthusiasts eager to experience Slovenia's film legacy up close.

### Open air movie nights

On special occasions and events, delegations from abroad visit the museum. Every summer the museum organizes open air movie nights.

The museum is being advertised mainly on social media. The Slovenian cinematheque has limited means for advertising this museum as it comprises many other fields in research and education.

### Smart Promotion in a Digital Age

Museum's main promotional tool is social media, where they engage audiences with behind-the-scenes content, film trivia, and event highlights. While the Slovenian Cinematheque plays a crucial role in preserving and promoting Slovenian film culture, its resources for advertising the museum remain limited due to its diverse responsibilities in film restoration, archiving, festivals, exhibitions, and publishing—including the iconic Ekran (Screen) magazine for film lovers.

### Selective Use of Immersive Experiences

While at the Museum they occasionally introduce immersive content in temporary exhibitions, they carefully balance investment vs. exhibition duration to ensure sustainability and meaningful engagement.

### Engaging Storytelling

We employ compelling storytelling techniques to showcase the impact of our work. Through video content, podcasts, exhibitions, and articles, we highlight our journey, successes, and contributions to the film heritage landscape.

# What Other Main Successes and Highlights Have You Implemented Since You Started?

## Enhancing its role as a key cultural institution

The Museum of Slovenian Film Actors in Divača has successfully enhanced its role as a key cultural institution that preserves and celebrates Slovenia's cinematic heritage.

## Innovative Exhibitions and Interactive Content

We have introduced new, dynamic exhibition formats that integrate modern technology, making the visitor experience more immersive and engaging. Digital storytelling and interactive elements have allowed audiences to explore the legacy of Slovenian film actors in novel and exciting ways.

## Expanded Educational and Community Programs

We have developed workshops and educational programs tailored for various audiences, from students and young creatives to researchers and cinema enthusiasts. These programs have strengthened our connection with the local and international community.

## Sustainable and Inclusive Development

We have adopted sustainable approaches in museum management, ensuring that our activities align with environmental and social responsibility standards. Additionally, we have focused on making our spaces and resources more accessible to diverse visitor groups.

These achievements reflect our commitment to enriching the cultural landscape and securing a lasting legacy for Slovenian film history within an international context.

## Plans for the future

The museum has submitted a new application for the project of the LAG (Local Action Group) in the municipality for the renovation of the part of the museum dedicated to Ita Rina, which is part of the original museum and has not been renovated since 1997. If the project is approved, they are also planning digital content where people will be able to watch sections of films starring Ita Rina.



<https://kinoteka.si/msfi/>



A Cinematic Journey Through  
Time: The Museum of  
Slovenian Film Actors in Divača



## Location

Lithuania

## Category

Virtual reality experience

## Website

[www.angelutakais.lt](http://www.angelutakais.lt)

## Social Media



PASAULIŲ  
SUTVĖRIMAS

© Center of Sensory Art in Vilnius. Photo by Irmantas Gelūnas.

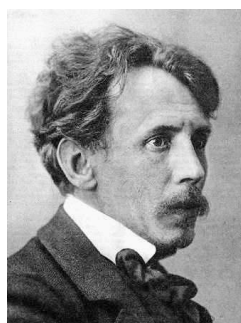
## M. K. Čiurlionis – most renowned artist and composer in Lithuania

Mikalojus Konstantinas Čiurlionis stands as a key figure in the formation of Lithuanian national culture. His work captured the hopes and ideals of a nation in revival, while also reflecting the major artistic movements shaping Europe at the turn of the 20th century.

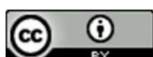
His creative legacy encompasses more than 200 musical pieces and approximately 300 paintings.

Beyond his contributions to music and visual art, Čiurlionis was also a writer. Throughout nearly a decade of artistic activity, he continuously engaged in writing, although he wrote in Polish and never published his texts during his lifetime. Today, his literary works have been carefully reconstructed, translated, and brought to light by one of the foremost Čiurlionis researchers—musicologist and art historian Professor Vytautas Landsbergis.

"Until recently, Čiurlionis as a writer remained largely unknown to the public and underexplored in the context of Lithuanian literature. In his writing, Čiurlionis thinks visually and structures his work like music. The literary pages he left behind both comment on and significantly enrich the portrait of the painter-composer. Had Čiurlionis written in Lithuanian—or even published translations of his works—his name would have long been established in the history of Lithuanian literature, occupying a distinct and



Mikalojus Konstantinas  
Čiurlionis (1875-1911)



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## A virtual journey through the works of M. K. Čiurlionis: "Trail of Angels" (2018)

"Trail of Angels" is a 25-minute immersive VR film directed by Kristina Buožytė and produced by Vitalijus Žukas. The experience invites viewers to explore a mysterious afterlife world inspired by Čiurlionis's paintings and music.

### Artistic Approach

The VR film incorporates 60 of Čiurlionis's paintings, including "Serenity," "Angels," "The Altar," "The Angel," "News," and "The Sun." The environment reacts to the viewer's gaze, bringing elements of the paintings to life and allowing for an interactive

experience.


### Recognition

"Trail of Angels" premiered at the Venice Biennale Cinema VR in 2018 and won the prestigious Lumen Prize for Art and Technology in the UK in 2019. It also received the Silver Crane award for Professional Mastery in Lithuania in 2020. The experience was also nominated in "Raindance" – the largest independent film festival in the UK (2018).



### SYNOPSIS

*Angely Takais is a meditative virtual reality animation that immerses the viewer in a mysterious afterlife world inspired by the paintings and music of Mikalojus Konstantinas Čiurlionis. Through visually captivating day-to-night transitions, viewers are invited to observe and interact with their surroundings. Beginning the journey as a human, the viewer gradually discovers they are an angel reflecting on the states of life, death, and unity with the universe. The environment responds to the viewer's gaze, drawing them deeper into the visual essence of Čiurlionis's original artworks.*



## STEP INSIDE M.K. ČIURLIONIS' PAINTINGS WITH VIRTUAL REALITY

# "Creation of the Worlds" (2025) – new immersive story made for Čiurlionis' 150th anniversary

**"Creation of the Worlds", created by Kristina Buožytė and Vitalijus Žukas, made for Čiurlionis' 150th anniversary, offers a new immersive story about the birth of the universe, the rise and fall of life, and its rebirth – culminating in Čiurlionis' iconic painting "The Tale of the Kings". It symbolically reminds us that we are the creators and caretakers of our own worlds.**

Using advanced VR headsets, audiences are transported into the artist's imagined universe, unfolding like a dreamlike fairytale. Cutting-edge technology provides a fresh way to experience and interpret art, bridging generations through shared discovery and inspiration.

The interactive VR experience is based on more

than 60 of M. K. Čiurlionis's paintings—ranging from widely recognized works such as *The Tale of Kings* to lesser-known pieces that are symbolically and emotionally rich. Viewers can explore Čiurlionis's painting cycles including *The Creation of the World*, *The City*, *The Flood*, *Fantasies*, *The Serpent's Sonata*, and the triptych *Fairy Tale*.

*Čiurlionis always spoke about what lies beneath the surface of appearances. With Creation of the Worlds, we wanted to help people feel that beauty. Even for those who don't know how to meditate or have little experience with art, this work of ours can help them pause, listen deeply, and remember that life is a miracle.*

–V. Žukas, director.





*This is a tribute to the precursor of multimedia artists and one of the pioneers of abstract art in Europe - the most famous Lithuanian creator, Mikalojus Konstantinas Čiurlionis. He was breaking the boundaries of disciplines to make a total creation with his own cosmogony.*

*-Kristina Buožytė, Director*

## Where to experience?

**“Trail of Angels” and “Creation of the Worlds” can be experienced at the Immersive Art Center in Vilnius. Located in the heart of the city, at A. Vienuolio Street 4, the center is a modern venue dedicated to immersive virtual reality experiences.**

### Why Visit?

- A unique multi-sensory environment
- Exceptional virtual reality experiences
- A modern way to explore art and get to know Lithuania's most renowned artist
- Immersive 300-degree projections
- An outstanding educational experience for

all ages, regardless of language

### How does it work?

Visitors receive special VR headsets that transport them into a 3D environment filled with music, sound, and animated imagery inspired by Čiurlionis' art. Before the screening, our team introduces the artist and the experience (in Lithuanian or English, depending on the audience). A 300° projection immerses visitors in a magical visual prelude. After the show, guests can create a Čiurlionis-style AI portrait and explore our gift shop for artistic souvenirs.

[www.angelutakais.lt](http://www.angelutakais.lt)



*The first collaborative work by K. Buožytė and V. Žukas, “Trail of Angels”, invites viewers into a calm, metaphysical immersion into the worlds of Čiurlionis’s art. Their new experience, “Creation of the Worlds”, leads the viewer on a journey where discovery and inner growth become central.*



## 1238: The Battle of Iceland

# Case Study 9

Sauðárkrókur, Iceland

### Category

Literary & Historic Exhibition

### Website

<https://1238.is/>

### Social Media



Upskilling in Immersive Literature and Film Tourism

## 1238: The Battle of Iceland

### What are the Icelandic Sagas about?

The Icelandic sagas, were written in medieval Iceland, for the most part in the 13<sup>th</sup> and 14<sup>th</sup> centuries, and in the Icelandic language. Mainly by unknown writers, although certain sagas are attributed to known historic scholars such as Snorri Sturluson (1179-1241). However, despite the era they were written in, the setting for most of them covers the settlement period of Iceland which lasted from around the year 900 up until the 11<sup>th</sup> century. Therefore, the sagas are a retelling of historic events that happened centuries before.

About 40 family sagas have survived. These sagas are a recount of how and by whom the island was settled. They offer stories about family history, genealogy, alliances and conflicts between clans and individuals. The Icelandic sagas are a unique insight into how life was in pre-Christian Scandinavia.

What makes them so compelling and the reason they are still being read today is their often dramatic and compelling storytelling about blood feuds, love triangles, foreshadowing, and ancient rites.

In the 1238: The Battle of Iceland exhibition, events in one of the sagas, Sturlunga, is retold in an innovative and immersive way, in order to bring guests closer to the historical events.

Sturlunga was written in the 13<sup>th</sup> century, as most of the other sagas. It is a contemporary recount of events in the 12<sup>th</sup> and 13<sup>th</sup> centuries in Iceland, which differentiates it from many other sagas. However, as with other sagas, the authors are many but the most well know is Sturla Þórðarson (1214-1284) - who is also one of the main protagonists.



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## An immersive retelling of events in Sturlunga

Guests that come to the 1238: Battle of Iceland exhibition get the opportunity to experience and participate in the Battle of Örlygsstaðir. The battle is one of the most significant event in the medieval civil war that raged in Iceland in the late 12<sup>th</sup> and early 13<sup>th</sup> century. The battle is chronicled in Sturlunga saga and the recounting comes from the chapters written by Sturla Þórðarson, who was at the battle, fighting for the Sturlunga-family.

The exhibition is located in the town on Sauðárkrókur in Northern Iceland, in a fjord called Skagafjörður but the battle took place 35km away by the farm Örlygsstaðir in the year 1238. The exhibition employs both traditional and non-traditional ways of disseminating information about the historical events of Sturlunga. With the VR experience at the exhibition allowing guests to take part in the battle itself:

**“What’s important is that there is an activity. We are making people throw spears and rocks, so people experience doing something. That’s what important, that people feel like they are taking part.”**

## Why create a VR experience of a historic battle?


Tourists often have checklist of places they want to visit and to be able to say they have been there. They travel to sites where important historical events have taken place. People walk through a space and imagine the past, what it might have looked like and how events might have unfolded.

**“We imagine they came from here, and then this one arrived, and this burned down”.**

VR can bring people even closer to past events by offering a glimpse into how they unfolded and allows visitors to take part and to place themselves in the narrative. To feel the history in their own bodies.

VR experiences can also act as an invite for further discussion about the history and what the visitors just experienced.

**“The VR experience evokes a lot of emotions. We can see the emotional connection people sometimes get. Our guests often need to process afterwards and want to discuss with us what they experienced and did”.**



How would you feel if you had to do this [in a battle]?



We approach VR creations holistically and emphasize being true to the story and not losing sight of the story in the technology. VR needs to be authentic, immersive, interactive, accessible, and, last but not least, fun.

- Freyja Rut Emilsdóttir, general manager of 1238: Battle of Iceland (x)

## What Were Your Key Challenges and Solutions?

There are a lot of decisions that need to be made when creating a VR experience. Not just what story should be told but how to tell it, as it will impact visitors' experiences.

For 1238, it was important that people were able to be mobile while using the VR headsets and therefore able to use their bodies to move through the story. Another important part is that the technology 'reads' at what height the player is playing so that the horizon moves with the player, whether they are standing, crouching or sitting.

What was also important to 1238 was to get the environment within the VR experience correct.

The Örlygsstaða Battle took place in Skagafjörður, so the developers wanted the view towards the fjord, the mountains and surroundings to be accurate. Also, that things like the grass and trees were authentic to Iceland in the 13<sup>th</sup> century – not just use standard digital environments from a database.

**"We made it all because it was important to us. That it was Icelandic and authentic to the 13<sup>th</sup> century. That it wasn't some imported house, or pine trees that we knew were brought to Iceland in later centuries. It was important to us that it was as authentic as a computer game can be."**

It is also important that the VR experience is not too long. At 1238: The Battle of Iceland, the VR experience they offer takes 12 minutes that includes a tutorial.

**"Not many people would want or have time to stay in a VR headset for 20 or 40 minutes. It would also mean that we wouldn't be able to welcome large groups and the flow of people through the whole exhibition would be thrown off."**



# Immersive technologies offer museums and exhibitions new ways to engage their visitors

Immersive technologies can be a great addition for museums. It doesn't replace traditional exhibitions that have texts or artifacts on display.

However, using VR, AR or MR realities offer museums a new way to engage their visitors and tell the story they want through a new medium that invites play and curiosity.

Because the storytelling is still the most important aspect of any museum experience, whatever medium is being used. The essence

of what you are trying to communicate to your visitors can't get lost in the technologies or mediums you are using.

Immersive technologies offer a way to be educational, interactive, and playful, all at the same time. Especially when telling stories that are set in the past and in settings that people might have difficulties imagining.

## What Are Your Top Tips and Advice to Someone Embarking on the Same?

Creating an experience with immersive technologies does not have to be difficult nor too expensive. It is better to start small and then scale up.

Creating an immersive experience can start as an added value to an already existing exhibition or activity. In some cases, it can be better to start with one or two VR headsets or smart tablets for AR reality as a trial run.

People are also increasingly getting used to using these technologies, so the threshold is

getting lower for potential users. It is not only young people who can use and enjoy immersive technologies, but a wider range of ages.

Immersive technologies are increasingly getting more common and the opportunities they offer are near endless. However, it is important to have a clear vision of the story you want to tell and what experiences you want your visitors to walk away with.

<https://1238.is/>



It's about daring to try and trust yourself to figure it out



# Búðaslóð (Booth trail)

## Case Study 10

Pingvellir National Park, Iceland

### Category

Walking trail

### Website

<https://experience.thingvellir.is>

### Social Media



Upskilling in Immersive Literature and Film Tourism

# Búðaslóð (Booth trail)

## The history of Pingvellir National Park

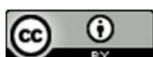
Pingvellir is one of the most historically significant places in Iceland, located in South Iceland, about 50km from the capital Reykjavík.

It was at Pingvellir where Alþingi, Iceland's parliament, was founded in 930 and continued to be a yearly meeting place for the parliament up until the year 1798. This makes Alþingi one of the oldest parliaments in the world. Alþingi was held each summer for about two weeks in Iceland's Commonwealth era, during which time it was the "centre of social life".

Furthermore, it was at Pingvellir that Iceland declared its independence from Denmark on June 17<sup>th</sup>, 1944.

Pingvellir are also renowned for its nature, with a rich geological history and biosystem. The Pingvellir area is a part of a fissure zone that runs through Iceland, as the island is situated on the tectonic plate boundaries that separate Europe and North-America. At Pingvellir, visitors can see evidence of how the tectonic plates are moving away from each other, creating fissures and rifts in the earth's crust.

The Pingvellir National Park was established in 1928 and was entered as a UNESCO World Heritage Site in July, 2004.



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## Pingvellir as a court of law

During Iceland's Commonwealth era (930-1262), Lögberg (Lawrock) at Pingvellir was the main site of Alþingi, the country's parliament. It is where anyone could come and speak their mind, or raise any issues that they had. It was the place where important speeches were made, news were spread, and rulings of the Law Council were announced.

Laws were the first to be put into writing in Iceland, with the first laws being written down in the winter of 1117-1118. This was done after Iceland's conversion to

Christianity in the year 1000 to avoid legal disagreements.

The Commonwealth laws were written down in Grágás which has been preserved in manuscripts written at the end of the period.

After Iceland fell under the authority of the King of Norway in 1262 a new legal structure was put in place. Jónsbók was approved as the Icelandic book of law in 1281 and was the basis for legal proceedings in Iceland for the following centuries.

## Events at Pingvellir memorialised in the Icelandic Sagas

As Pingvellir were an important gathering place and the biggest social event in the Commonwealth era, many important events in the Icelandic Sagas took place during Alþingi's assembly.

People came to Alþingi to settle disputes or claim reparations for perceived injustices. There people could present their case and get a verdict from the courts. However, people did not always agree with the verdicts, and peace was short-lived.

In one of the best-known and longest Icelandic sagas, Njáls saga, happens in part at Alþingi where the protagonists

seek to settle their disputes – to varying degrees of .

The main characters of Njáls saga are the good friends Njáll Þorgeirsson, a respected lawyer, and Gunnar Hámundarson, a chieftain. Gunnar's wife was Hallgerður langbrók, a beautiful and headstrong woman, who instigates a feud that has dire consequences for her husbands and his friend. The story revolves in great deal around defending your own and your family's honour at all costs.

**Events from the story are depicted through AR reality at Pingvellir in their Booth walking trail.**

“Those we murder with our mouths often live longest”  
- From Njáls saga



Experience Þingvellir's hidden past through your mobile device

## Búðaslóð (Booth trail) – experience the past through AR

The history at Þingvellir is largely hidden in the landscape. While in the Commonwealth period, reportedly up to 4000 people came together during the two weeks Alþingi was in session each June, not a lot of visible evidence of that time can be seen in the landscape.

Þingvellir National Park has therefore created a walking trail called Búðaslóð or Booth trail, in order to give visitors the chance to imagine how the sites might have looked like around the year 1000. By scanning QR codes along

the walking trail, visitors get a glimpse of the camps that were erected for Alþingi during the height of the Commonwealth era.



**The Búðaslóð walking trail offers five different stops**, with signs with further information about the site, and a QR code to access the AR experience. The stops also recount certain events from Njáls saga that took place at Alþingi.

**Althing 1017 AD:** Gives an overview of the Alþingi site and tells of how Gunnar rode to Alþingi to face his opponents.

**The Camp:** Shows Gunnar's booth and where Höskuldur came to give him his money.

**The Duel:** The site where duels were fought at Alþingi, although they were banned after 1000 AD.

**Bishop's Booth:** While at Alþingi assembly, "people would erect temporary living spaces called booths made with turf and boulders, over which a wooden frame was erected that was covered with twill or other material".

**Love Story:** Gunnar and Hallgerður fell in love and got married by the river Öxará, generally regarded as a very tragic marriage.

## Búðaslóð (Booth trail) – experience the past through AR

As the booths that were erected for Alþing at Þingvellir were temporary and made from natural materials, there are not many visible or physical remnants of the long and rich history of the place.

By utilising AR technology, the Þingvellir National Park is offering its visitors a chance to get a better understanding of the Alþing's nearly 900 years of history at Þingvellir. Additionally, it highlights how events in one of Iceland's most famous sagas unfolded at Þingvellir.



Remnants of Snorrabúð (Booth of Snorri) at Þingvellir.  
Picture source: Þingvellir National Park.

## Augmented reality walking tours offer a variety of opportunities

Augmented reality allows you to create engaging and visual tours.

AR walking tours can offer a new way of experiences your surroundings and giving extra details about events or people that otherwise are not visible day-to-day.

This can include historical events or fictional settings, story lines or characters that are brought to life in the real world. These tours can be achieved through various mobile devices or AR glasses.



Booth trail's Love Story: Gunnar and Hallgerður.  
Picture source: Þingvellir National Park.

<https://experience.thingvellir.is>



AR walking tours can bring new dimensions to real world settings





## Location

Odense

## Category

Literary & Cultural Festival

## Website

<https://www.hcafestivals.com/>

## Social Media



# H.C. Andersen Festivals

## Reimagining Fairy Tales through Art, Culture, and Immersive Experiences

Held annually in August in Odense, Denmark—the birthplace of the beloved storyteller Hans Christian Andersen—the Hans Christian Andersen Festival is a week-long celebration of culture, creativity, and storytelling. Since its launch in 2013, the festival has become a major cultural event in Denmark, featuring more than 500 activities for people of all ages across theatre, music, literature, art, performance, and digital innovation.

Set against the charming cobblestone streets and half-timbered houses of Andersen's hometown, the festival brings his timeless tales to life through vibrant and varied programming. Odense is transformed into a living storybook, with street performers, parades, concerts, light shows, exhibitions, and immersive theatre. Many of the events are inspired directly by Andersen's fairy tales, celebrating themes of imagination,

transformation, and human emotion that continue to resonate across generations.

Andersen was born in 1805 and grew up in modest conditions. Despite early struggles with poverty and limited formal education, his deep passion for the arts led him to Copenhagen, where he pursued a career in writing and theatre. His fairy tales—including *The Little Mermaid*, *The Ugly Duckling*, *The Emperor's New Clothes*, and *The Snow Queen*—have since been translated into over 150 languages and are woven into the global cultural imagination.

The festival honours Andersen's legacy while also reinterpreting his stories through contemporary art forms and technologies, offering fresh ways for audiences to experience his enchanting world.



## A Living Fairytale City: The Power of Cultural Storytelling

The Hans Christian Andersen Festival exemplifies the unique power of cultural festivals to tell stories that connect communities across time and space. While grounded in Odense's local heritage, the festival has an international outlook—welcoming performers and visitors from around the world and fostering cross-cultural dialogue through shared narratives.

Cultural storytelling festivals like this one serve as public platforms for exploring identity, values, and imagination. They foster a

sense of belonging while inviting playful curiosity. By animating Andersen's fantastical worlds across the city's public spaces, the festival reinforces Odense's identity as a cultural hub and storytelling capital.

Other notable literary and folklore-based festivals include the Edinburgh International Book Festival in Scotland, the Hay Festival in Wales, and the International Storytelling Festival in Iran. Each in their own way demonstrates the power of place-based storytelling to inspire dialogue and wonder.

## Immersive Art and Light-Based Interpretation

One of the most striking features of the Hans Christian Andersen Festival is its commitment to large-scale visual and immersive experiences. In recent years, the festival has introduced spectacular light installations, digital projections, and augmented reality (AR) elements to reimagine Andersen's stories for a 21st-century audience.

For example, the "Stories in the Sky" installation projected animated scenes from Andersen's fairy tales onto building facades and urban spaces, turning the city

into a canvas of light and shadow. Meanwhile, interactive theatre events have placed visitors inside stories like "The Tinderbox" or "The Shadow," where choices affect how the narrative unfolds—blurring the line between audience and actor.

Through these innovative methods, the festival not only showcases Andersen's work but invites participants to actively co-create the storytelling experience, making classic tales feel fresh, personal, and emotionally resonant.

“

**“To travel is to live”**

**-Hans Christian Andersen**



“Where words fail,  
music speaks.”

- *Hans Christian  
Andersen*

## A Festival of Multisensory Encounters

Much like Andersen’s own writing, which blended visual description, rhythm, and symbolism, the festival engages multiple senses to deepen emotional connection and participation. Music, costume, sculpture, and culinary experiences are woven into the programming, with performers donning fairy tale-inspired attire and street musicians serenading crowds with compositions from Nordic folklore.

Workshops and pop-up events offer hands-on

activities in puppetry, storytelling, digital art, and music-making—especially for young people. This multisensory engagement reflects the idea that stories are best remembered when they are felt, heard, seen, and enacted.

These experiential layers expand the audience’s role from passive observer to active participant, enhancing the festival’s educational value and emotional resonance.

## The Digital Turn: Augmented Legacy

The festival is increasingly exploring the role of digital technologies in extending Andersen’s legacy. In partnership with local universities, artists, and tech companies, recent editions have experimented with AI-driven storytelling apps, QR-activated fairy tale trails, and VR installations that place visitors inside magical environments inspired by Andersen’s tales.

For instance, a prototype VR experience titled “Through the Eyes of the Nightingale” allowed users to explore the gardens of the

Chinese emperor’s palace from the perspective of the nightingale, bringing the classic tale to life in a poetic and interactive format.

These innovations reflect a wider European trend toward integrating immersive technology into cultural heritage programming—as seen in festivals like Venice Immersive or Laval Virtual in France. They also respond to the growing demand for participatory, digital-first cultural experiences among younger audiences.

# A Legacy of Community and Collaboration

The Hans Christian Andersen Festival thrives on strong collaboration between cultural institutions, local government, educational bodies, and creative industries. The festival is organised by the Hans Christian Andersen Foundation in cooperation with the City of Odense, and it draws on a wide network of partners—from theatres, museums, and schools to digital designers, businesses, and tourism operators.

This collaborative ecosystem allows the festival to act not only as a celebration of Andersen's legacy, but also as a catalyst for civic pride, place-making, and sustainable cultural development. By engaging

volunteers, emerging artists, and diverse communities across Denmark, the festival fosters a spirit of inclusivity and shared ownership.

Programmes such as school outreach activities, youth co-creation workshops, and professional development opportunities for cultural workers ensure that the festival's impact extends well beyond its August timeframe. These long-term efforts help embed cultural storytelling into the everyday life of Odense, while offering transferable lessons for other European cities seeking to strengthen the relationship between heritage, education, and community.

## Enchanted Futures: What's Next?

The Hans Christian Andersen Festival continues to push the boundaries of what a literary and cultural festival can be. By fusing classic storytelling with emerging technologies, sensory installations, and cross-sector partnerships, it offers a model for how to make heritage relevant, inclusive, and engaging in the digital age.

Looking ahead, future iterations may explore AI-personalised fairy tales, interactive holograms, or hybrid events that connect Odense to Andersen fans around the world via livestream or virtual reality. The spirit of innovation, imagination, and emotional truth that animated Andersen's writing remains alive in the city's streets, stages, and digital screens.

<https://www.hcafestivals.com/>



“Life itself is the most wonderful fairy tale.”

– Hans Christian Andersen





## Location

Aarhus, Denmark

## Category

Cultural and Artistic Festival

## Website

<https://www.aarhusfestuge.dk/>

## Social Media



Upskilling in Immersive Literature and Film Tourism

## Aarhus Festuge (Aarhus Festival)

### Turning a City into a Living Canvas for Art, Technology and Storytelling

Aarhus Festuge is one of Northern Europe's most ambitious and dynamic cultural events, taking place annually across Denmark's second-largest city. First launched in 1965, the festival has grown into a 10-day celebration that transforms Aarhus into a pulsating stage for the arts, featuring over 1,000 events in venues ranging from concert halls and alleyways to rooftops and rivers.

Unlike more conventional festivals that focus on a single medium or venue, Aarhus Festuge is deliberately boundary-blurring. Its programming weaves together music, theatre, visual art, technology, architecture, food, dance, science, education, and urban design. Every year a new theme is chosen—often conceptual or philosophical in nature—to

shape the programming and guide collaborative partnerships across the public, private, and cultural sectors.

The 2024 theme, "In Common," explored ideas of belonging, identity, and the shared spaces we inhabit—both digital and physical. Across public parks, galleries, bus shelters and buildings, artworks invited residents and visitors alike to ask: What do we share? How do we connect? What stories are written into the surfaces of our city?

With its deeply participatory ethos and ever-evolving use of immersive technology, Aarhus Festuge offers a compelling model for how modern festivals can blend cultural heritage, civic imagination, and cutting-edge media.



## From City Streets to Digital Dreams: A Festival of the Senses

A defining feature of Aarhus Festuge is its use of the cityscape itself as an artistic medium. Streets become stages, bridges host dance performances, storefronts become projection screens, and parks light up with interactive installations. The result is a festival that doesn't just occupy Aarhus—it reimagines it.

In 2017, the festival joined forces with local and international artists to present “The Garden,” a sprawling outdoor exhibition weaving botanical installations with AR overlays and voice-guided walking tours. Visitors scanned QR codes at flowerbeds and street corners, unlocking

digital poems and archival images of the city as it was 100 years ago. This hybrid experience blended nature, history, and technology—redefining how audiences moved through urban space.

In another standout example, the 2022 programme included “DRØMMELAND” (Dreamland), a late-night audiovisual performance that used drones, large-scale holographic projections, and live sound design to explore Danish myths and dreams. Held at Aarhus Harbour, the show invited attendees to float in kayaks or lie on the docks as spectral figures shimmered across the water and danced in the sky.

## Art, Tech and Democracy: A Scandinavian Experiment

Aarhus Festuge is grounded in the Danish tradition of co-creation. Rather than curating every element from the top down, the festival acts as a platform for institutions, grassroots groups, businesses, and individuals to experiment with ideas under a shared theme. This decentralised model nurtures local ownership and fosters cross-sectoral collaboration.

The result is a festival that feels intimate despite its scale. A local school might partner with a robotics lab to create kinetic sculptures. A refugee

community may collaborate with musicians to tell their migration stories through AR-enhanced performances. Scientists and chefs might co-create a “neurogastronomy” dinner using immersive sound and scent design.

This model recalls other experimental urban festivals such as Fête des Lumières in Lyon or Berlin’s Transmediale—but with a uniquely Nordic twist: a commitment to accessibility, democratic participation, and public dialogue.

“We don’t build stages.  
We turn the city into  
one.”

— Aarhus Festuge  
Programming Director



**“The role of technology is not to impress, but to express.”**

**— Aarhus Festuge Creative Partner, 2022**

## Illuminated Imagination: Immersive Media at the Core

Immersive technologies are not side attractions at Aarhus Festuge; they’re woven into the fabric of the festival’s storytelling. The 2023 “HoloLens Tales” project invited festivalgoers to don AR glasses and walk the historic Latin Quarter. Along their route, they encountered holographic guides who recounted fictionalised and historical stories, bridging past and present.

Similarly, “Aural Atlas”—a 2021 project from the Sonic College of Haderslev—created a city-wide audio layer accessed via

smartphone. Users could wander Aarhus while hearing reimagined soundscapes: the heartbeat of a statue, the whispers of an elm tree, or the dreams of a bench in the square.

These immersive experiences reflect a growing international trend in festivals—from South by Southwest’s XR exhibitions to Venice Immersive and IDFA DocLab—where boundaries between film, literature, performance and tech dissolve. The digital becomes poetic. The familiar becomes strange. The spectator becomes a participant.

## A Story that Never Ends: Connecting the Human and the Hybrid

In a time when digital fatigue threatens to alienate audiences, Aarhus Festuge shows how technology can deepen—not dilute—human experience. The festival’s emphasis on sensory storytelling, interactivity, and emotional resonance ensures that digital tools amplify meaning rather than overwhelm it.

The “Festival Lab,” an incubator programme for young creatives, explores precisely this tension. In 2024, a group of students developed “SYNK,” an AI-powered poetry generator that writes new verses every hour based on live data from the city’s weather, pedestrian traffic, and noise levels. These

verses were projected onto buildings, inviting passersby to read the city’s “mood” in real time.

Elsewhere, in the “Shared Spaces” initiative, residents used VR to reimagine disused areas of the city. Their visions—ranging from virtual skateparks to floating libraries—were mapped and exhibited in AR, generating public debate about urban development and cultural space.

Such projects embody the core ethos of Aarhus Festuge: the belief that cities are not just built of bricks and steel, but of stories—and that anyone can be a storyteller.

# Enchanted Futures: What's Next?

As the lines between real and virtual continue to blur, Aarhus Festuge remains a beacon of cultural innovation. Future plans include an open-source platform for co-creating digital artworks, an AI dramaturgy project with Aarhus Theatre, and an “Immersive Neighbourhoods” pilot that will see each city district host its own XR-enabled celebration.

Organisers also envision expanding the festival's reach beyond Denmark through

hybrid events and virtual twin cities—enabling people from across Europe and beyond to experience Aarhus Festuge via livestream, AR portals, and real-time co-creation.

By continuing to prioritise collaboration, experimentation, and emotional resonance, Aarhus Festuge offers a powerful vision for the future of cultural festivals: one where community, creativity, and technology walk hand in hand.

## Immersive Cultural and Urban Futures: A Model for Europe

Aarhus Festuge stands as a prime example of how literary, artistic, and civic storytelling can evolve in the digital age. Its immersive, cross-disciplinary approach inspires new ways of thinking about what culture can be—and who it is for.

By transforming everyday urban space into sites of wonder and connection, the festival expands access to the arts and reimagines how cities can serve as dynamic cultural platforms. This aligns with broader European

ambitions around smart cities, digital inclusion, and green urbanism—showing how culture can be the connective tissue between innovation and social cohesion.

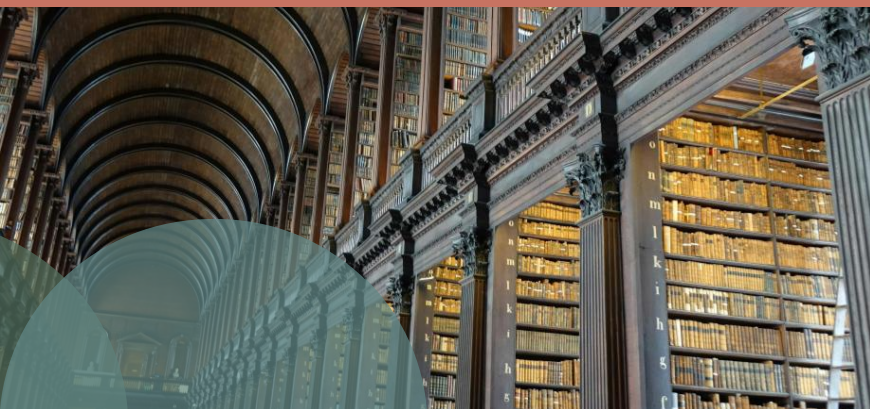
As cities across Europe seek to engage diverse communities, embrace new media, and tell local stories on global stages, Aarhus offers a living laboratory of possibility. Its legacy is not just in the artworks it presents, but in the collective imagination it ignites.

<https://www.aarhusfestuge.dk/>



“The future is not something we observe. It is something we rehearse.”

— Aarhus Festuge Manifesto





# World Tour Showcase

## Location

International

## Category

Selection of Experiences

## Websites

Included in each Case Study

As part of the **UPLIFT Project's** mission to explore how immersive technologies transform tourism, we're embarking on a **world tour** to discover some of the most engaging, interactive, and story-rich experiences inspired by famous books and films. These global showcases blend culture, creativity, and cutting-edge digital innovation—bringing beloved stories to life through **VR, AR, AI**, and immersive design. Here are the extraordinary experiences we're about to explore:

**Harry Potter – The Exhibition – Global Touring Experience:** Step inside the Wizarding World with this interactive touring exhibition. Featuring authentic props, costumes, and spellbinding digital elements, visitors personalize their journey using RFID technology for a truly magical experience.

**Sherlock Holmes Live Experiences – London:** Become a detective for the day! These immersive, interactive experiences place visitors in the heart of Victorian London, solving mysteries through live action, themed sets, and digital clues inspired by Arthur Conan Doyle's legendary detective.

**Immersive Film Experience – City of New York:** A cinematic celebration of New York's starring role in film history. This multi-screen installation surrounds visitors with iconic movie

scenes, blending sound, visuals, and storytelling for a fully immersive journey through the city's silver screen legacy.

### **The Wizard of Oz Museum – Florida, USA**

Follow the Yellow Brick Road in this vibrant, interactive museum dedicated to L. Frank Baum's classic tale. Through digital projections, immersive rooms, and rare memorabilia, visitors are transported to the magical Land of Oz.

**Hobbiton™ Movie Set Tours – New Zealand:** Walk in the footsteps of hobbits with this real-world, storybook setting from The Lord of the Rings and The Hobbit trilogies. While rooted in physical immersion, digital storytelling complements the guided tours, enriching the Middle-earth adventure.

**The Game of Thrones Studio Tour – Northern Ireland:** Enter Westeros through this state-of-the-art studio experience. Combining original sets, interactive displays, and immersive digital projections, fans relive epic moments from the series while exploring the craft behind the fantasy phenomenon.

# World Tour Showcase

## Harry Potter A FORBIDDEN FOREST EXPERIENCE

### PREPARE FOR THE MOST MAGICAL OF WALKS!



## Harry Potter – The Exhibition – Global Touring Experience

A traveling exhibition that brings the magic of the Harry Potter™ and Fantastic Beasts™ films to life through immersive environments.

Harry Potter™: The Exhibition is a touring experience that delights fans worldwide with authentic film props, exclusive behind-the-scenes looks, and fun interactive surprises. Feel the nostalgia and the magic while celebrating some of your favorite moments from the Harry Potter series.

Visitors can explore iconic settings, interact with exhibits using RFID wristbands, and view authentic props and costumes.

A nighttime woodland trail filled with magical creatures and wizarding wonders from the Harry Potter™ and Fantastic Beasts™ films.

Set in beautiful woodland, this experience has been brought to life by award-winning theatrical designers and experiential creators.

**Technology:** Utilizes interactive design and

technology to create personalized experiences.

Interactive Cast spells, illuminate beloved Forbidden Forest scenes, and try your hand at casting a Patronus. <https://hpforbiddenforesteexperience.com/brisbane/>

Discover iconic behind-the-scenes moments from some of your favorite Harry Potter™ movies for a celebration of the film-making magic.

Get up close with authentic costumes, props, and an exclusive behind-the-scenes look for an unforgettable, multi-sensory fan experience.

Discover the magic of Harry Potter™ as you earn points for your Hogwarts™ house, brew potions, cast spells, and practice your Quidditch™ skills! You'll explore locations inspired by the cozy haven of Hagrid's Hut and the lush Herbology greenhouse—but keep an eye out for nesting dragons, fantastic beasts, and hidden Boggarts™.

<https://harrypotterexhibition.com/>

# Sherlock Holmes Live Experiences in London



## Sherlock Holmes Live Experiences in London

### Sherlock: The Official Live Game

The Official Live Game is a unique adventure combining immersive experience, escape game, and a fully themed bar.

classic moments from the hit BBC show. You'll need to solve a series of perilous puzzles to escape, but fear not, help will be provided through content from the cast.

Headed up by Mycroft Holmes, The Network is a covert branch of British Intelligence, on the hunt for new recruits. To test whether you have what it takes to join the ranks as an Agent, you'll need to complete a routine training mission at headquarters. But not all is as it seems...

This unique immersive experience is brought to life through an innovative mix of digital media, which will transport you to the heart of the most memorable Sherlock scenes.

### Escape Rooms in London

Enter the world of Sherlock, with escape rooms from the makers of the hit BBC show. These unique adventures combine immersive experiences, with Sherlock Holmes escape rooms, and a fully themed secret Sherlock speakeasy, bar, which can only be accessed through the disguised entrance of Doyle's Opticians.

It's time for you to play the detective with your team, as you travel through iconic sets from the show, working together to solve puzzles and crack clues. You'll be helped along your journey with original content from the cast of the show featuring, Benedict Cumberbatch, Andrew Scott, Martin Freeman, Mark Gatiss, and more.

Enjoy a range of delicious Sherlock-inspired cocktails complete with mementoes and artefacts from famous Sherlock case files, making it the perfect setting for a unique night out.

### Sherlock: The Mind of Moriarty

From the makers of the award-winning Sherlock: The Official Live Game, comes a brand-new live immersive escape experience.

<https://www.sherlockescaperooms.com/live-experiences>

Step inside a digital reality and get ready to travel through his memories of

# You Are Here

## An Immersive Film Experience

THROUGH OCTOBER 5, 2025

### Immersive Film Experience – Museum of the City of New York

**An exhibition showcasing New York City's portrayal in film through a 16-screen immersive installation. Celebrates 100 years of New York Film.**

Highlights scenes from hundreds of movies, offering a panoramic view of the city's cinematic history.

**Technology:** Uses synchronized multi-screen projections to create an encompassing visual experience.

You Are Here draws on this rich archive of movies set in New York, combining thousands of cinematic moments across 16 screens. Sources include Hollywood blockbusters, independent films, documentaries, and experimental works. By juxtaposing these multiple visions, the dazzling montages of You Are Here make connections and contrasts that allow movies to comment on each other across time and space. Together, they shed new light on the varied New Yorks of our collective imagination.

Sometimes New York stars in these movies; sometimes, a studio set or even another city stands in. In the introductory room, Scenes from the City explores the city as a film set, showing how movies have been captured on location throughout the five boroughs. From there, we invite you to enter the immersive central space, where you can explore a narrative tapestry woven from hundreds of films—one impressionistic storyline that strives to represent the multifaceted realities of our countless New York stories.

#### Songs of New York

Playful, kinetic, and full of surprises, Songs of New York is an immersive interactive experience that introduces visitors to a full range of music from and about New York City.

<https://www.mcny.org/exhibition/you-are-here>



URBAN STOMP LOADING  
**BEHIND THE SCENES**

## The Wizard of Oz Museum Florida, USA

A museum dedicated to L. Frank Baum's "The Wonderful Wizard of Oz," featuring immersive exhibits and memorabilia

**Discover the magic of the Wizard of Oz, the works of Vincent Van Gogh, and James Webb images of the Universe with our all-inclusive museum ticket.**

With over 2000 iconic items, delve into the captivating history behind the timeless movie and get up close with the original props used in the 1939 film.

### Explanation of the Immersive Experience

**Features:** Interactive displays, rare artifacts, and a journey through the story's cherished characters and moments.

The Wizard of Oz museum in Cocoa Beach offers a unique and immersive experience that combines computer technology with art. 3D scene designs projected on all four walls and the floor provide a 360-degree view of the original book scenes. The use of a light color floor ensures sharp and clear images. With a variety of scenes available, including a new one coming soon, the museum is a must-visit for anyone looking for a special and unforgettable experience.

The museum offers an immersive experience that is unlike any other museum installation. It utilizes the latest computer technology to create 3D scene designs that are projected on all four walls and the

floor. This creates a fully immersive environment that transports visitors to the world of the Wizard of Oz.

The museum has installed a light color floor to ensure that the projection is visible and of high quality. This is a unique feature that is not available in other museums with similar technology.

The museum has used 31 projectors to cover a 2000 square foot room, resulting in better quality images than other similar installations that require twice as many projectors to cover the same area.

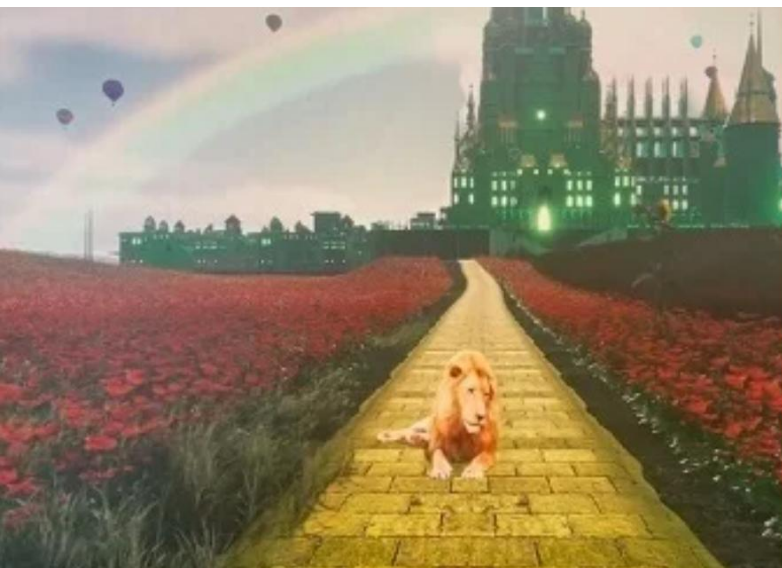
The museum features scenes from the original Wizard of Oz book, which are designed from scratch to include every detail. This makes the scenes complex and captivating, providing visitors with a unique experience.

The museum currently offers six scenes, including the Tornado, Munchkin Land, Poppies field with the Emerald City, Dark Forest, Witches Castle, and mice pulling a wagon with the lion from the book. An additional scene, "A party inside an Emerald City," is coming soon.

The museum plans to complete all seven Wizard of Oz scenes before adding another painter exhibit. This ensures that visitors can expect new and exciting experiences each time they visit.

<https://wizar道府florida.com/>

<https://wizar道府florida.com/immersive-experience.html>



## Hobbiton™ Movie Set Tours – New Zealand

**For your own Middle-earth™ adventure, daily tours are available to visit the original Hobbiton Movie Set from The Lord of the Rings movie trilogy and The Hobbit films.**

**Welcome to The Shire™, home of the Hobbiton Movie Set where The Lord of the Rings and The Hobbit Trilogies were filmed. When location scouts found the Alexanders' spectacular 1250 acre sheep and beef farm just outside of Matamata, it was clear this would be the perfect setting for Sir Peter Jackson's adaptation of these classic works by J.R.R. Tolkien.**

Experience Middle-earth™ with a visit to the Hobbiton Movie Set, featured in The Lord of the Rings and The Hobbit films. Your guided tour starts with a drive through our picturesque 1,250-acre sheep farm with spectacular views across to the Kaimai Ranges. Journey past the colourful Hobbit Hole™ doors that scatter the hillsides, including the iconic Bag End, home of Bilbo and Frodo Baggins, before arriving at Bagshot Row™ for a glimpse of the interior of a humble Hobbit's home.

Continue along the pathways past The Millhouse, across the double-arch stone bridge and into the world-famous Green Dragon™ Inn, where you will enjoy a complimentary, exclusive beverage Hobbit™ Southfarthing™ range to conclude your Middle-earth™ adventure.

No official VR experiences onsite. Limited integration

of AI-powered personalization or immersive digital exhibitions. AR is not a core part of the official tour (yet) however visitors can access AR content via smartphones or tablets—overlaying behind-the-scenes insights, character animations, or lore when exploring the set. Example: Apps that offer interactive maps or "scan points" where digital content appears.

During the pandemic, Hobbiton experimented with virtual tour offerings, allowing global fans to explore parts of the set remotely through guided video experiences. While not VR, this digital pivot showcased how physical tourism experiences could adopt hybrid digital formats.

Hobbiton leverages digital storytelling across platforms like Instagram, offering interactive polls, behind-the-scenes content, and themed virtual events to engage global audiences.

<https://www.hobbitontours.com/experiences/hobbiton-movie-set-tour/>



# The Game of Thrones Studio Tour – Northern Ireland

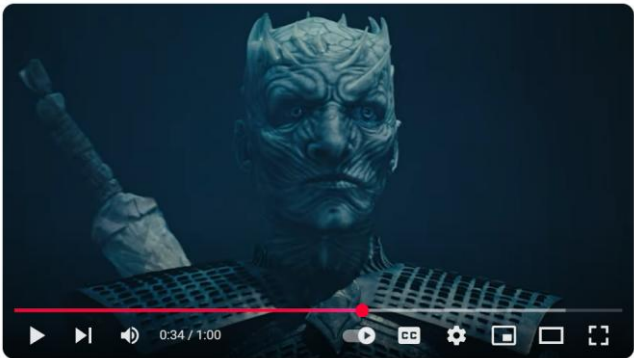
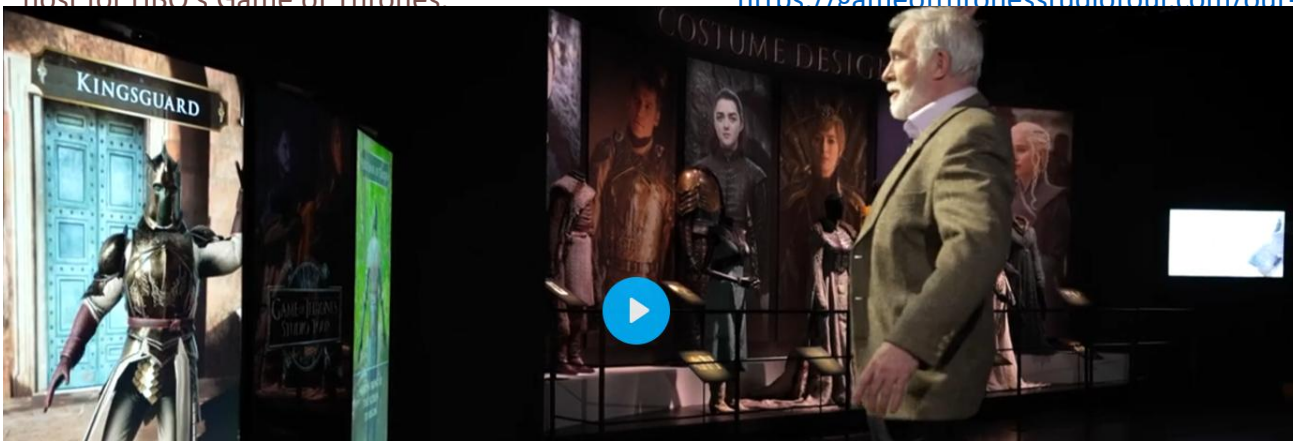
## Game Of Thrones Authentic Film Studios

Journey behind the cameras and discover the secrets that made HBO's Game of Thrones the world's most successful TV series. Game of Thrones Studio Tour is an unforgettable journey that takes you into the heart of Westeros, captivating families, fans and filmmaking enthusiasts of all ages

**UNIQUE EXPERIENCE.** Get up close and personal with screen-used costumes, weapons, props, and authentic film sets. Game of Thrones Studio Tour, located in Banbridge, Northern Ireland, was once a bustling linen mill factory, first constructed in the 1900s. In 2011, and after the linen industry had moved offshore, the site became a filming host for HBO's Game of Thrones

Working in partnership with HBO and Warner Bros Discovery, Game of Thrones Studio Tour began development after Game of Thrones, Season 8 wrapped in 2019. The Studio Tour opened in February 2022 and is the world's only official Game of Thrones Studio Tour. Only at the Game of Thrones Studio Tour can you become immersed in the world-famous sets that hosted many memorable scenes from the show

Game of Thrones Studio Tour aims to celebrate and inspire the next generation of film makers and creatives, whilst making conscious efforts to leave our working environment, in a better position for the future  
<https://gameofthronesstudiotour.com/our-story>



Experience The Legacy | Game of Thrones Studio Tour



BEYOND THE WALL



CASTLE BLACK



WINTERFELL



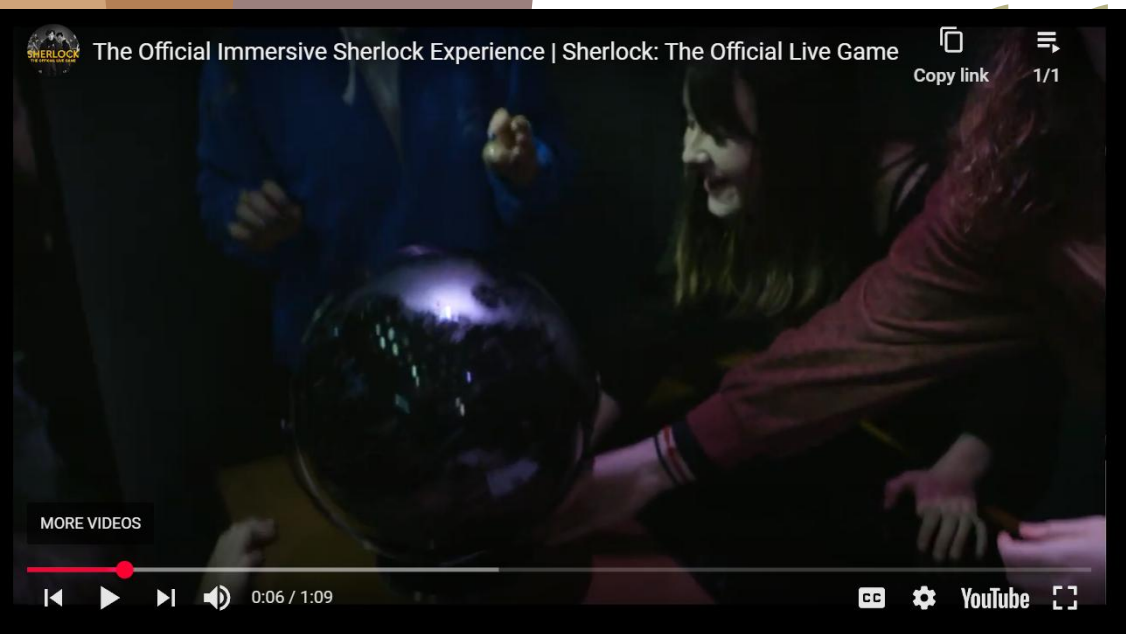
DRAGONSTONE



KING'S LANDING



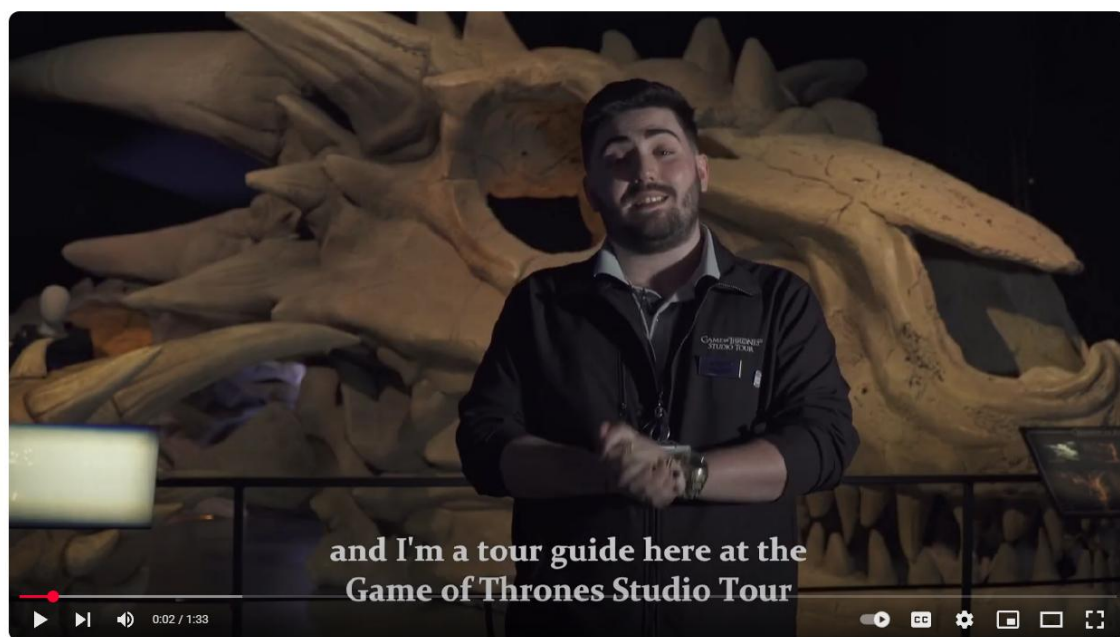
DESTROYED  
THRONE ROOM



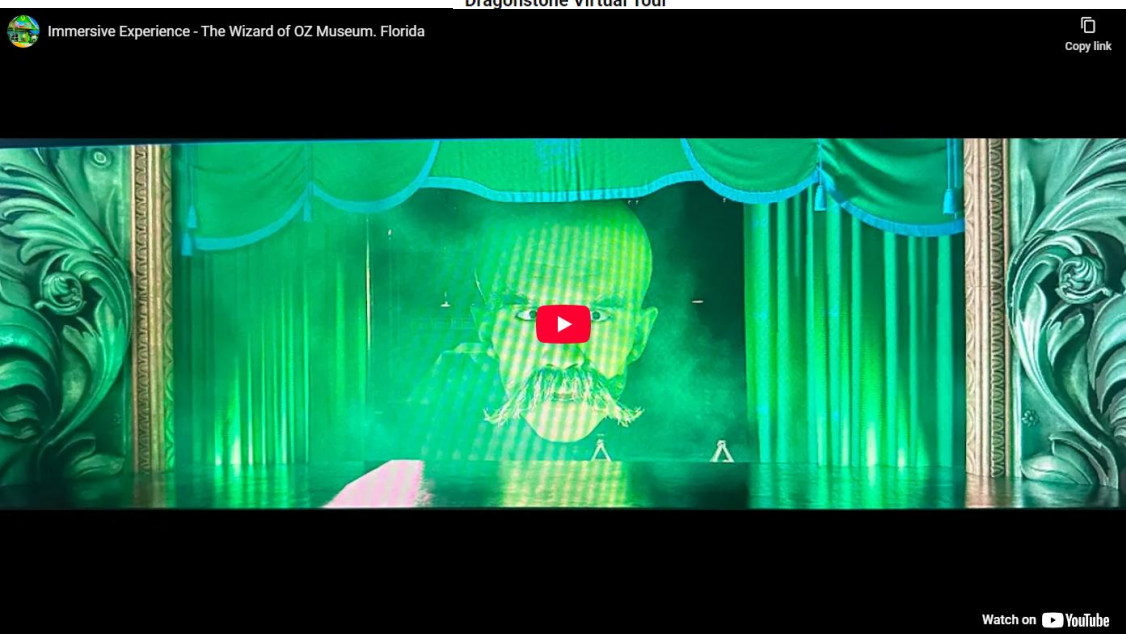
## Speaking of the Movies

### Watch Some Video Tours of Our Case Studies

Click  
Images to  
Watch  
Videos



Dragonstone Virtual Tour



# The Little Prince exhibition: Atelier des Lumières

## World Tour Showcase

### Location

Paris - France

### Category

Exhibition

### Website

[The Little Prince exhibition in Paris - Atelier des Lumières](#)

### Social Media



# UPLIFT

Upskilling in Immersive Literature and Film Tourism

## The Little Prince exhibition

### From Page to Pixels : Exploring the World of the Little Prince

**The Little Prince** exhibition at the **Atelier des Lumières** in **Paris** is a stunning tribute to **Antoine de Saint-Exupéry** and his beloved novella *Le Petit Prince*, one of the most translated and cherished books in the world. This immersive experience brings the story to life using large-scale projections, music, and animation that brings visitors in the poetic universe of the young prince. Held within the industrial beauty of the Atelier, the exhibition invites guests of all ages to journey across planets, stars, and desert landscapes, just as the prince does in the book.

Antoine de Saint-Exupéry was born in **Lyon, France, in 1900**, and his life as a pilot deeply inspired his writing. He wrote *The Little Prince* during his exile in New York during World War II, blending his philosophical reflections on love, loss, and the absurdity of adulthood into a timeless tale. The exhibition pays tribute to

this legacy, combining places from the text with vibrant imagery that echoes the book's original watercolors.

The immersive setting allows visitors to walk through constellations, meet the prince's whimsical companions—the Fox, the Rose, the Lamplighter—and reflect on the story's universal messages. Narration, both in French and English, echoes through the space, and quotes from the novella appear like stardust across the walls.

In **2025**, the exhibition continues to enchant audiences, offering a deeply emotional and visually rich way to rediscover *The Little Prince*. Whether you're a lifelong fan or discovering the story for the first time, every step through the gallery becomes part of a personal journey through wonder, imagination, and the heart of one of literature's most beloved characters.

# Where Words Come Alive: The Cultural Power of Literary Exhibitions

**Literary exhibitions** have become dynamic cultural landmarks that celebrate storytelling through immersive, visual, and interactive experiences. These exhibitions bring literature into new dimensions, allowing visitors to **step inside stories**, engage with characters, and explore the creative worlds of authors through art, sound, and space.

Far from static displays, these exhibitions create **multi-sensory environments** where literature intersects with history, identity, ecology, and philosophy. Whether through rare manuscripts, projected texts, soundscapes, or digital installations, literary exhibitions invite audiences to explore both the **intimacy of reading** and the **collective power of stories**.

Their impact lies in their ability to **reframe how we encounter literature**—transforming pages into places, and words into experiences. Exhibitions often feature archival treasures, original artwork, and behind-the-scenes glimpses into the writing process, offering visitors a richer understanding of the author's world and intentions.

**Literary exhibitions around the world** are redefining how we engage with the written word. Paris's *Atelier des Lumières* reimagines *The Little Prince* through immersive projections; London's *British Library* showcases the notebooks of iconic writers; while Tokyo's *Museum of Literature* explores narrative through architecture and design.

## Immersive Art and Literary Experiences in Paris


**Paris**, a UNESCO Creative City of Literature, is a place where stories and art intertwine at every turn. From the bookstalls along the Seine to cafés once frequented by Sartre and Beauvoir, the city offers **immersive literary and artistic experiences** that celebrate its rich cultural legacy.

Visitors can follow in the footsteps of writers like Victor Hugo and Colette through literary walks, exhibitions, and museums. Venues like the **Maison de la Poésie** and the **Bibliothèque nationale de**

**France** host readings, performances, and events that bring words to life.

At the **Atelier des Lumières**, exhibitions like *The Little Prince* transform classic texts into light-filled, multisensory journeys. Across the city, literature blends with digital art, sound, and history—inviting everyone to **see, hear, and feel the power of storytelling**.

In Paris, literature isn't just read—it's experienced, shared, and constantly reimagined.



"It is only with the heart that one can see rightly; what is essential is invisible to the eye."

— *Antoine de Saint-Exupéry, The Little Prince*

# Immersive Literary and City Experiences: The Curious Case of the Wandering Self

What makes *The Little Prince* exhibition truly remarkable is how it reimagines literature for the modern world. By transforming a beloved book into a **multisensory journey**, it bridges the gap between generations, learning styles, and even languages.

For some, this is their **first encounter** with Saint-Exupéry's world—not through paper, but through **light, sound, and space**. For others, it's a reawakening of childhood memories, made vivid through movement and music. The exhibition doesn't replace reading—it **amplifies it**, making the story feel immediate, personal, and alive.

In this immersive format, literature becomes **democratic and emotional**—accessible to children, to those unfamiliar with the language, or to visitors who connect more through visual or auditory experience. It invites everyone, regardless of background, to feel the story, to walk through it, and to find their own meaning in its universal themes.

This is more than an exhibition—it's a **cultural translation**, making timeless stories speak in the language of today.

## A Fusion of Art, Technology and Emotion

At the heart of the **Atelier des Lumières** is **cutting-edge digital technology** that transforms walls, floors, and ceilings into living canvases. Using **140 video projectors** and a state-of-the-art **spatialized sound system**, the exhibition surrounds visitors with moving images, color, and music on a monumental scale.

This immersive format invites audiences to **step inside the story**—not just to look, but to feel. In *The Little Prince*, watercolor sketches drift across vast walls, planets orbit

underfoot, and words echo in light and sound. It's a deeply emotional experience that dissolves the line between observer and artwork.

Here, technology doesn't distract—it **amplifies emotion**, magnifies wonder, and gives literature a new language: light.

## The Little Prince exhibition in Paris



"What makes the desert beautiful is that somewhere it hides a well."

– Antoine de Saint-Exupéry,  
*The Little Prince*



# Future Opportunities

As the film and literary tourism sector embrace digital transformation, immersive technologies such as virtual reality (VR), augmented reality (AR), mixed reality (MR), and artificial intelligence (AI) have the potential to configure the visitor's experience. The tools available now enable deeper engagement, expanded accessibility, and the reimagining of storytelling traditions in ways that align with emerging tourists' expectations and sustainability goals – but new tools will emerge in the short term.

Drawing from the insights of case studies across Ireland, Lithuania, Slovenia, Iceland, and Denmark, several future opportunities emerge that may shape the next phase of immersive tourism in this space.

## 1. Expanded Personalisation and Adaptive Storytelling through AI

*Artificial intelligence is becoming a critical driver in creating responsive and adaptive tourism experiences. In the near future, visitors could embark on film and literary tours where narratives change based on their choices, emotions, or backgrounds—creating highly personalised journeys.*

## 2. Immersive Remote Access of Tourism Destinations

*While physical travel will always hold appeal, virtual replicas of real-world locations—can allow tourists to engage with literary or film-related sites remotely. This model can serve both accessibility and environmental sustainability goals, particularly in remote or over-touristed areas. As of summer 2025, a dominant topic in the media is about the over-consumption of tourism destinations and it will be interesting to see what impact new technologies have on destinations frequently featured on screen, such as Venice, for example.*

## 3. Integration with Gamification and Interactive Fiction

*Gamification has already influenced sectors like education and marketing—and its application in*

*immersive literary and film tourism is gaining momentum. By embedding story-based missions, quizzes, or mystery-solving challenges into tourist experiences, destinations can appeal to younger and more digitally native audiences.*

## 4. Cross-Sector Collaboration with the Creative Industries

*There is growing potential for immersive tourism experiences to be co-developed with filmmakers, authors, game designers, and local communities. These collaborations could generate new economic models that reward cultural production and heritage preservation in tandem.*

## 5. Advancements in Hardware and Accessibility

*As immersive hardware becomes more lightweight, affordable, and interoperable, adoption is expected to rise significantly. Smart glasses, for instance, may soon replace smartphones as the main interface for AR tourism, reducing the technological barrier for casual users. At the moment some VR sets can be a bit unwieldy and there are practical reasons why an attraction might not want to use them (they can feel heavy on your head after a while). It's likely this will change in future as the hardware improves.*



# Future Opportunities

## 6. Data-Driven Impact and Sustainable Tourism Management

*Immersive experiences naturally generate data—on visitor behaviour, preferences, and flow. Future systems could aggregate this data (anonymised and ethically managed) to inform local policy, site management, and sustainability metrics. This could be particularly interesting in the context of under or over visited sites. It's also likely to become a valuable data source which can be commercialised (e.g. like internet cookies).*

## 7. Lifelong Learning and Education through Tourism

*Immersive literary and film tourism also presents opportunities in formal and informal education. Future experiences may be developed in partnership with schools, universities, and cultural institutions to*

*complement curricula in literature, history, and media studies. The use of immersive storytelling in education could be scaled through Erasmus+ initiatives and digital learning platforms, positioning tourism as a vector for lifelong, place-based learning.*

As immersive technologies continue to evolve, the future of film and literature tourism lies not only in enhanced visitor experiences, but also in cross-sector collaboration, sustainable destination management, and equitable access to culture. The potential to reimagine how stories are told and experienced—both on-site and online—offers exciting pathways for innovation across Europe.



# Meet the Partners

At UPLIFT, we believe that immersive experiences have the power to enrich tourism and connect audiences to stories and cultures in new ways. We've therefore established a multi-disciplinary team from Iceland, Ireland, Lithuania, Denmark and Slovenia to capitalise on the potential of the topic.

Our team includes experts in sustainable tourism, tourism management, film and literary tourism alongside educational developers and information technology experts.



Vera Vilhjálmisdóttir , UNAK



Guðrún Þóra Gunnarsdóttir,  
UNAK



Lina Pečiūrė, VILNIUS TECH



Vilma Purienė, VILNIUS  
TECH



Monika Grinevičiūtė,  
VILNIUS TECH



Tanja Abarca Kokol , VSGT

# OUR TEAM

UNAK, based in Iceland, supports the UPLIFT project through its work in tourism research and digital innovation. With a focus on sustainable tourism and cultural heritage via the Icelandic Tourism Research Centre, UNAK brings valuable links to tourism businesses and strong international experience. VSGT Maribor, a top vocational college in Slovenia, contributes its strengths in hospitality training, digital marketing, and AR/VR, offering hands-on insights that connect technology with tourism. TUS adds to the project through its Tourism Innovation Research Group, helping to drive sustainable tourism and effective use of new technologies.

VILNIUS TECH, known for its engineering and technology education, brings deep knowledge in AR, VR, and virtual production, helping to modernise literary and film tourism. Feltech contributes with practical digital tools and immersive simulations that support visitor engagement. EUEI, with over 20 years in eLearning and tourism, leads the development of UPLIFT's training platforms, ensuring the project delivers useful, accessible resources for both educators and tourism providers.



Dr Tony Johnston, TUS,  
Ireland



Dr Noelle O'Connor, TUS,  
Ireland



Mr Alex Yu, TUS, Ireland



Ms Laura Magan, Feltech



Irena Krošl, VSGT



Kathryn O'Brien, EUEI



Upskilling in Immersive Literature and Film Tourism

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