Space, time and concentration in online teaching and learning

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Abstract
The contemporary society framework is characterized by rapid changes and a continuous development. These conditions were accelerated by the diffusion of COVID-19. In these challenging times, the cultural digitalization increased at more sustained rhythms, and the role of online education has to be reconsidered. On one side, it was fundamental for schools and universities to continue to provide the regular teaching and training services. On the other, more people started to dedicate more time to their personal and professional development. To keep up with the times, it has therefore been essential to adapt and to integrate the traditional educational methods with all the technological opportunities offered by the digital world. Using two case studies, the paper investigates how this integration can be done efficiently. Space, time and attention/concentration are the three main dimensions that will be explored. The paper will also provide some best practices and recommendations on how to implement successful online training, teaching and learning strategies, tools and methodologies.

Keywords
Educational technologies, digital technologies, cultural influences, space and time, concentration, digitalization

Introduction
Nowadays, society is undergoing a new cutting-edge paradigm shift to face the increasingly pervasive implementation of technologies in the everyday life of individuals. It is essential to anticipate all the future implications and subsequently to identify the concrete integrations of the digital. The *techne* (Galimberti, 1999) in the history of humanity has always been a concrete means to mediate the biological insufficiency of man. It has made it possible to develop

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tools capable of meeting the perceived substantial needs and providing for the requirements in a functional and efficient way. From *homo sapiens sapiens*, we have come to define ourselves as *homo technologicus* (Longo, 2015) which is described as an evolutionary hybrid unit in a perpetual transformation that sees its actual completion only through the mediation of technological devices. It was therefore an inevitable step that technologies were introduced and applied also in the cultural and educational field. Thus, their integration has modified the way in which individuals access, use and create the contents, and the way they learn new concepts, and has also made them have enriching experiences. The new media have been the bearers of a new process of action by the users. We are witnessing the process of digitization of cultural contents, and of the convergence culture (Jenkins, 2004), which is the expansion of the medium universe in other media. This process, as we will see, is not just about their conversion from analogue to digital, and therefore it is not reduced to mere coding. It is a trend associated with changes due to the application of digital technology in all aspects of human society (Stolterman & Fors, 2004). It implies the boosting of the contents which increases their educational potential through the digital level. The consolidation of ICT, Information and Communication Technologies, in everyday life constitutes a fundamental milestone for the social and cultural inclusion policies of the European Union.[1] In particular, in the last year, with the spread of COVID–19 and the relative limitation of travel and the avoiding of direct contact, new temporary needs have arisen (McKinsey & Company, 2020).

These needs have amplified the social perception of the benefits of the internet.

ICT has allowed remote meetings by replacing the physical presence of interlocutors, and they have increased the possibilities of edutainment as a form of escape from domestic confinement.

Due to the rapid evolution of this scenario, the spatial and temporal dimensions have completely changed. On one hand, the physical distances have been cancelled in favour of a momentary closeness obtained through the digital connection. On the other hand, the time experienced has been perceived as contracted (interaction, acceleration of feedback collection) or expanded (delayed moments, freezing scenes, a higher level of concentration required for the on–screen content) according to the way the contents have been delivered

or structured. Within this metamorphosis, the value of keeping high attention was then emphasized through levers such as participation (Castells, 2001) and bricolage (Deuze, 2006), typical of the media tools involved.

The exponential evolution of these aspects in the last year has underlined the necessity to recognize what the future holds for institutions and schools to understand in what direction they should go to keep up with the new educational requirements. Paradoxically, instead of limiting the dynamics mediated by the media, to obtain an improvement in the use of digital contents it will be necessary to enter into the perspective of hypermediation (Bolter & Grusin, 2000). This notion reminds the individual that to counterbalance his desire for immediacy one will have to use more and more mediations, which privilege fragmentation, indeterminacy and heterogeneity (Mitchell, 1994).

Indeed, together with technological progress, the cultural dimensions have also undergone a transformation through the redefinition in structural and value terms. This process is called cultural digitization. The digitized content, according to the etymological definition of the term "culture", belongs to the sphere of knowledge that includes the complexity of traditions and the fundamental knowledge for people (Baldelli & Vignuzzi, 1998). The definition of culture, therefore, embraces all aspects related to ideas, values, conventions, attitudes, and social habits that can present themselves in many forms.

Two case studies

Set and plan

Through the analysis of two different case studies, the main significant aspects coming from the digitization of cultural contents will be highlighted. In the first case study, the actions of a museum, specifically the Uffizi Gallery in Florence, Italy, have been analysed. To create value, the Uffizi have started a massive project of digitization of their artworks, catalogues, and museum spaces, proposing routes, tours, guided visits, and free access to their archives. In the last year, because of the high number of limitations, like the various lockdowns and the forced closures imposed by the Italian government, this type of operation has revealed its maximum effectiveness.

In the second case study, it will be shown how a company can contribute to create educational content of high value and in this way to develop an educational offer for the user, starting from the topics linked to the services offered by the same company, namely as a social enterprise contributing to social, cultural or environmental well-being. Specifically, the study will deepen the "Far From Home" initiative, a project started by Global Mindset Development in March 2020. The company, through a series of live interviews, has analysed what it means to work and live away from home during a global pandemic, transposing all the reflections in multi-educational levels such as the development of new soft skills, awareness raising, and mental well-being training programmes.

The Uffizi Gallery, Florence, Italy

The Uffizi Gallery is one of the most important Italian art museums, situated in Florence, Tuscany. Since 2014 it has been included under a single administration together with the Vasari Corridor, Palazzo Pitti, and Boboli Gardens. Over the years, the museums have adopted several projects to digitalise their contents. In May 2016, the Uffizi Gallery launched "The Uffizi Digitization project",[2] a five-year project in collaboration with the Virtual World Heritage Laboratory, based at the Indiana University School of Informatics and Computing, Politecnico University in Milan and the University of Florence. The aim of the project was to create a limited number of 3D models starting from photogrammetric reliefs of the collection of Greek and Roman sculptures,[3] restoring them, and digitalising part of the museum's heritage for users who wanted to study or analyse the subjects represented. Thanks to this collaboration, 300 sculptures and fragments were digitized and made available online (Russo, 2018). The users can access the website https://www.digitalsculpture-uffizi.org/ from their laptop and view the sculptures as 3D models, or if they have a Virtual Reality headset, they can even observe them as virtual reality. The advantages of this operation, as claimed by Fabrizio Paolucci, the curator of the classical art and coordinator of the scientific activities of the Uffizi, is that compared to what can be seen on the physical space, the user, through the digital medium, has the opportunity to observe the sculptures in all their details, and study them from all angles including those which are generally not accessible due to their positioning.[4] Also in 2016 the "HyperVision project" was launched, which is a section of the Uffizi website that allows the users to access 27 Hyper Visions that then contain thousands of high-definition images of artworks, collections, and

virtual exhibitions proposed by the museum staff. To accompany these paths, the Uffizi has also made available the digital archives that present additional resources, the result of a profound review of the contents and services offered with the integration among the present databases.

The digital archives are divided into three main sub-categories:

1. The Photographic Archive and Inventories[5] with over 600,000 images and 300,000 works;

2. The Catalog[6] with the possibility of searching, filtered by museum location and by collections;

3. The Euploos Project – Department of Drawings and Prints,[7] an interdisciplinary research program presenting an IT catalogue with 180,000 digitized works, including drawings, engravings, miniatures and photographs.

Digitalising such a large quantity of artworks and making them available to art scholars, students, or enthusiasts is the value that has distinguished the museum. The digital offer is also supported by an important digital presence on social media. In 2018, @uffizigalleries, the official Instagram profile of the Uffizi Galleries, was the most followed museum in Italy on Instagram. Today it counts over 611,000 followers.[8]

The latest initiative of the museum was the creation of virtual exhibitions, with the collaboration of Opera Laboratori Fiorentini, Multiservice Management and Review (Adnkronos, 2020). The exhibitions were realised during the lockdown caused by the COVID-19 pandemic, in response to the general closure of museums. Browsing https://www.digitalsculpture.org/florence/www.uffizi.it/mostre-virtuali/uffizi-virtual-tour, users are able to access the virtual tours[9] and visit the digitalised museum spaces, moving through 10 different rooms, viewing 55 works and reading the descriptions and information of the various masterpieces (Marsala, 2020). The digital visitor can do the visit using its devices and can decide whether to see the paintings following the proposed plan, to view the spaces in dollhouse form, from above, or to immerse themselves in the spatial dimension and, virtually moving inside, to stop at the different artworks.

A special feature included in the digitisation process was the integration of the view from one of the windows of the room, in which was inserted a projection of Florence and the river Arno, recreating a cross-section of the external landscape. Undoubtedly, this is a more interactive mode than the consultation of digital archives because the user is introduced into a simulated virtual space and can move just as he would in the physical one.

The Galleries allow total and realistic immersion in their rooms and physical spaces. The visit becomes an expansion from the room of the visitor to the room of the museum. The user is guided into a cultural path of in-depth content supported by tools and information which make the digital experience more complete.

All these projects have had great success. Eike Dieter Schmidt, the director of the Galleries, reported in May 2020 that the virtual exhibitions received 3.7 million visits, registering a "growth of 3,500%"[10] compared to the two months prior to the interview, corresponding to the closure of the museums to prevent the spread of the Coronavirus.

Summing up all the implications in the spatial and temporal dimension of the cultural digitalization of the contents, we have observed different levels of transformations.

At first, the user's spatial dimension coincides with the two-dimensional axes, height and width, of the screen he uses to access the contents. To these two axes is then added the third one: depth. It happens when the user browses and accesses the virtual spaces of the rooms of the museum or views an artistic work at 360°. When the user has immersive navigation (Slater & Wilburn, 1997) a new process takes place, whereby the virtual space takes on all the characteristics of a real and physical space, thanks to the interface of the media in which the user must find the same features of the real world (Nielsen, 1993). The virtual space, in its own interface, must have the features of the real space (Bolter & Grusin, 2000). It allows the visitors to be able to move around it according to their will. It lets them approach the content in an autonomous way, as long as they have a device and a good internet connection. This peculiar aspect is part of the characteristics of interactive media, in which the user must provide an input to the system, in order to receive an adequate output. This has

transformed the media from simple one-way channels to more proficient tools in which users can dialogue with the machines through personal interactions (Sundar et al., 2015).

As mentioned, the temporal dimension also undergoes significant changes. First of all, the visitors recognize that they have "control in real time" of their actions, in order to guarantee a positive experience (Manovich, 2002). The more valuable experiences are the ones that make the users understand how they gained a true advantage, such as time- and resources-saving or the provision of additional possibilities for the achievement of needs otherwise unsatisfied. The shared materials are actually no longer bound to the opening hours of The Uffizi Galleries: they become available at any time, 24/7. In this way, the visitor is able to retrieve the contents at specific times and can always access them. If conceived from a global perspective, this transformation means that a visitor can access the contents in any time zone. This implies that the user can choose the moment of the fruition and the place, including the spatial dimension, like home, work, car, but also one country rather than another.

Far From Home, Malta

During the pandemic, especially in the months of the lockdown, many migrants have been very active on social networks, publishing news and videos, and creating Facebook groups and online discussions to promote information and awareness. What has emerged is "networked individualism" (Rainie & Wellman, 2012) – an operating system that, through the internet, facilitates the creation of links and the involvement of people by directing partial attention to sources of information and social networks. Along with activism, many have also rediscovered a renewed pride or sense of belonging to their country of origin and facilitated emotional, but also physical participation, through symbols, such as the display of the national flag on balconies, and the participation in events organized in the country of origin, such as the applause to the health sector workers or the singing of the national anthem.

For many, however, especially for those who were from the most affected areas, online activism alone was not enough: uncertainty and the sense of guilt and helplessness for the lives of their loved ones in danger was also putting their mental health at risk and the feeling of homesickness became unbearable. This has therefore determined both the search for spaces for sharing the difficulties,

the resources, and the solutions found to manage them, and the search for more concrete forms of presence and support for their loved ones both in the countries of origin and in the country of destination. For many, this has also determined the redefinition of their migratory project, thinking of a return to the country of origin, a new migration or forms of circular migration in order to be closer to their loved ones without totally renouncing their life abroad and the related opportunities.

Sharing has been configured as a fundamental resource: from the sharing via video of moments of daily life with loved ones who remained in their countries of origin (online lunches and dinners; physical exercises in groups with friends; virtual coffees with colleagues and business partners) to the creation of more official spaces for sharing and reflection such as webinars or online activities on emotions, resources and strategies, promoted by official groups and organizations as well as by individuals.

Sharing helped people to feel united and to rediscover a sense of normality for feelings and emotions, the idea that it was "OK not to be OK", and sharing the difficulties and the search for meaning were able to bring people together.

For many migrants living abroad, far from "home" during the first days of the pandemic, was extremely hard. The feeling of loss and the sense of grief experienced following their geographical relocation was unbearable (Kessler, 2019). Technologies and the digital practices proved to be of great help to feel closer, to find new resources and also to develop innovative and creative ways to do something and give their contributions to the people and the place they left behind.

The project *Far From Home* started based on these considerations. The project involves 40 interviews with migrants of different origins living in different countries[11] carried out between April and October 2020. In the interviews professionals discussed the emotional challenges of living abroad during the pandemic and the online and offline resources that they found, discovered or rediscovered that helped them to face these uncertain times.

All the interviews were streamed live on Facebook and recorded and uploaded on the GMD YouTube Channel in the playlist "Far From Home. A talk with a friend abroad" so as to make them available to the public and to be used

as part of training materials at a later stage. Each interview lasted no more than 30 minutes and followed a structured pattern.

The interview had 3 main sessions:

1. The migration story of the person interviewed;

2. The challenges experienced during the pandemic;

3. The resources that they had discovered/rediscovered about themselves and the skills that they gained through their migratory experience.

The modular structure facilitated the fruition of contents.

Analyzing this case study using the three dimensions highlighted, we can share several reflections to better understand the evolutions of the implication of technology in these educational contexts.

First of all, the space dimension. As a result of the advent of disruptive digital technologies, we have observed the "distance nullification" (Porter, 2015). The geographic distances have been reduced. The borders were reimagined according to personal interests and needs (Anderson, 1983; Appadurai, 1996); thus, new psychological maps and home territories have risen (Diminescu, 2008). This phenomenon developed and the world started to be identified as a "global village": a single digital space in which it is possible to reach countries and people wherever they are in the world. Analyzing its origin, Patrick Porter (2015) claimed that it is a space in which distances are generated by the interaction between man, land, and technology. Space, therefore, cannot be understood as a mere barrier.

This dimension was affected in two different ways. On one hand, we find the space of the interviewee, the person interviewed, and on the other hand, the space of the user.

The space of the person interviewed corresponds to:

- the physical space in which he/she finds himself/herself;

- the one he/she thinks about in reference to his/her home; and
- the digital space created by the meeting with the interviewer.

The user who listens to the contents, on the other hand, has the opportunity to "travel" by moving to the different countries from which the interviewees gave their interview from, and at the same time the content available online gives the user the possibility to enjoy it wherever they are.

Secondly, the time variable. Concerning this, the fruition could take place in sync or after the digital appointment. The interview was streamed live on Facebook, so it could have been seen sharing the same time of the speakers even if the user was in a different time zone, and/or through the live recordings, which were then made available from the moment of the recording on the two platforms, Facebook and YouTube. It is important to highlight that the final user lives in what Naisbitt (1984) called "the time of the parenthesis", a time capable of isolating the present and freezing it between the past and the future, splitting the historical dimension and reducing future prospects. At the same time, the user wants everything immediately. The "time of immediacy" (Fabris, 2011) is a time that has created a short-term obsession, linked to the immediate present and the nearest future (Zimbardo & Boyd, 2008). The digitalization of the contents has speeded up the internal clock and the users' expectation regarding external responses: the digital feedback must be immediate and even a few seconds can change the users' grade of satisfaction.

The attention, the last dimension analysed, implies considering different aspects like the storytelling and the emotional involvement of the respondents. The users who relate to all the forty interviews can find a red thread in the narrative structure. Despite the physical distance of the different migrants, there were lots of common topics resulting from their personal experiences of being *Far From Home*. This has been made easier in the act of producing the content since the facilitator/interviewer was a migrant herself. Thanks to the presence of two people and through all the emotions shared, the contents were not cold and aseptic. They have also been influenced by personal experiences. In this way, it is easier for the user who listens to the interviews to keep the attention high because one can identify a general fixed structure common to all the interviews and can discover new things because the narrative discourse is enriched from time to time with details, themes, and reflections belonging to the sensitivity of the person interviewed. Facebook and the community

created around the project have also facilitated the interest of other people that reached out to share their own story and contribute.

The next step will be the integration of captioning and subtitles in each video in order to allow the fruition without sound so to also give users a choice about how and where they can interact with the videos and to improve accessibility and inclusion of hard of hearing or deaf people.

Results

The two cases presented some interesting points for discussion. Both of them, even if using different digital tools, were able to create a common space for users living and connecting from all over the world. It can seem a contradiction in a time of isolation and without the possibility of travelling, that at the same time there is the opportunity, thanks to the digital technologies, to be taken from one country to another and from one artistic age to another.

The space in both cases is easy to access; what is needed is a laptop/tablet/mobile and a good internet connection, and there are no physical limits because all the contents could be enjoyed across countries.[12]

In spite of distance, accessibility is key and brings educational, social and psychological benefits:

- users can have access to information and social and cultural resources, ideas, skills and social capital and can decide on the space and time to make use of them;
- users don't belong anymore only to physical territories but also to networks and online communities all over the world (Kasinitz et al., 2002). ICT provides people with "electronic proximity", and thereby produces social and informational resources able to create deterritorialized "communities of sentiment" (Appadurai, 1996);
- the gamification process allows the visitor/user to be the leading actor of his/her own experience;
- online contents and interactive media increase educational possibilities, stimulating attention and developing soft skills. Digital technologies make new resources accessible to people, enabling them to assert their individuality and experiment with transnational practices;

- there are no obligations with the person/organization who makes the experience available for the users.

In the table below, we made a summary of all the points of discussion divided into the three analysed dimensions: space, time and attention. Each dimension was then considered according to three axes: who designed the digital content or experience, the final user, and the common traits between the two.

Table 1: Case studies and the three dimensions of analysis

Case Study	Actor	Space	Time
Uffizi Gallery Keys to obtaining attention: Interactive model Diversity of offer and formats: Archive, Inventories, Catalogues, HyperVision Virtual Tours Research purpose	Designer of contents	Rooms in the Uffizi Places of the paintings/artworks	Continuous online presence Released from museum opening hours The contents present different artistic ages (Renaissance, Baroque, 1800s, 1900s, etc.)
	Final User	Place from where individuals are connected: - Bidimensional place (if the fruition of the contents takes place through PC, mobile phone, tablet) - Tridimensional (if the fruition of the contents takes place through VR headset)	Guaranteed access at any time of the day User can choose the best time
	In common:	Creation of a space in between	Time of fruition for the user
Far From Home Keys to obtaining attention: Storytelling Question blocks Structure Empathy	Designer of contents	Countries of origin of the interviewees Countries where they live	Live and recorded Always available
	Final User	Place from where individuals are connected to watch the interviews	Guaranteed access at any time of the day If the user fruition occurs during the live session: he/she has got the possibility of interaction with real-time comments and reflections
	In common:	Creation of a space in between	Time of fruition for the user

Moreover, thanks to the analysis of the Uffizi's case study and thanks to the process of planning for the *Far From Home* project, we have found three main design phases that can guide and facilitate anyone who wants to implement the use of technologies in educational programs and, in this way, smoothed the path of the entire process of cultural digitalization:

1. The assessment phase: in which the designer of the content should decide which benefits to convey, which contents to digitize, and in what way. At this stage, it is always advisable to think about the target the contents are addressed to. The Uffizi had many ways to digitize their content at their disposal. Their purpose was making culture accessible to users even at a distance, even in a situation of closure of physical buildings. Hence the decision to transform their artworks, create digital tours and make them accessible on their website. Their targets were not just the physical tourists of the museum but also the art lovers, the students, the scholars and so on. In the second case, the aim was to share experiences of migrants in order to raise awareness of the difficulties caused by living in a different country. The contents were designed in video interviews and made accessible in two social networks: Facebook and YouTube for the users of the GMD network but also for those who have experienced similar professional dynamics or for those who want to deepen the aspects related to living abroad.

2. The decision-making phase: once one has decided whether to digitize content or introduce technologies to better create value in their educational offer, we suggest planning how to create all the materials by structuring modules and identifying all the tools which will facilitate the process. In this phase, the spatial and temporal dimensions are considered. Will the final user's spatial dimension be two or three dimensional? What will be the common space designed? Will the use of the contents take place asynchronously? Will the user log in autonomously? The Uffizi have created a dedicated area within their site. They preferred to keep all materials within the domain rather than sharing them on other digital platforms. The common space between those who designed the contents and the user manifests itself in the single museum itinerary, the page with the catalogue of the works, the space in which the work can be seen. The time of use corresponds to that of the user who does not receive warnings or notifications of the presence of the materials but must decide

independently to enter the site and carry out his or her own research. In the second case, the space was divided into several levels: the one of the interviewee, the one of the interviewer, the space investigated during the interview (country of the origin and actual country of the migrant), the space of the user who accessed the videos through Facebook or YouTube. In this case, the contents reach the user and not vice versa.

3. The monitoring phase: the experience of creating content is a continuous process that requires constant checks. We suggest to always foresee monitoring, evaluation and control actions on what has been implemented. It will therefore be useful and necessary to identify some specific Key Performance Indicators such as: likes, comments, mentions, accesses, impressions, quality of feedback received, specific survey results and so on. As we have seen previously, Eike Dieter Schmidt confirmed the results obtained by the digitalization of the contents (3.7 million visits and +3,500% growth registered). The *Far From Home* project registered more than 100 reposts, views from more than 45 countries,[13] and the sum of the reach register for any post of interview published corresponds to 50.894.

Conclusions

As we have seen, the integration of technologies in education and culture is a fundamental step and many opportunities have been offered by the digitalization of contents and the new technologies at large. Despite this positive contribution it is also important to highlight some challenges and limitations still faced by users.

The first issue that the pandemic made extremely evident is the digital divide, which is of uppermost importance for governments and all of society to take care of and provide a solution to manage and solve it. It is still an issue in some countries, in specific areas and/or communities. In a permanently connected society, internet access becomes a fundamental need and right.[14] Being unable to enjoy it could be a real disadvantage. In the last two years this perspective has become more accentuated, but already in 2011 United Nations rapporteur, Frank La Rue, set forth the need for a priority intervention by the States to ensure for their citizens free, universal and equal access to the internet as "an indispensable means for the realization of a whole series of human rights, fighting inequality and accelerating development and progress" (La Rue, 2011).

The risk of transferring education online, as many schools and educational institutions have been forced to do since the beginning of the pandemic, is increasing the gap between people who have access to the resources, in this case the digital resources, and people who don't, especially for the new generations. This can have an impact on their skills development and future career opportunities. Having access means to have material access to a good internet connection that enables the fruition of the content but also to have the devices from which to access the contents. In some countries, the government, companies or civil society organisations were able to provide kids with tablets, laptops and 4G routers to allow them to follow online lessons.[15] The pandemic also made evident the need to promote digital literacy and digital skills to allow people not only to access content but also to be able to enjoy it at full and to transform it into real educational opportunities and soft and hard skills development.

Online education, transforming and mediating the human-to-human and human-to-machine interaction, requires higher attention and more concentration from the learners as studies have shown that users get tired faster. Attention means to focus on one aspect while neglecting others. For this reason, it is extremely important in online learning to use valuable, relevant, engaging and motivating stimuli to maintain high attention from the learners, to use an easy structure for the educational sessions with frequent breaks and short units, and to use summaries at the end of each session so as to help the learners to clarify the concepts discussed in it. Lastly, it is important to use contents that the audience can easily relate to and motivate their empathy and engagement. Supporting teachers and educators in learning and developing new learning and teaching methodologies for the digital world is also extremely needed.

Notes

1. cfr. DESI: The Digital Economy and Society Index, URL: https://ec.europa.eu/digital-single-market/en/digital-economy-and-society-index-desi, last accessed: 19.02.2021.
2. The Uffizi Digitization Project, «Archivio delle opere digitalizzate suddiviso per: Collection e Fragments», URL: http://www.digitalsculpture.org/florence/, last accessed: 20.09.2020.

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11. Among them are Malta, UK, USA, Serbia, Vietnam, Singapore, Italy, Brazil, Argentina, Mexico, Denmark, Colombia, USA, Norway, India, Egypt.
12. In some countries social media access is restricted by governments, while in the countries where the access is free, the pandemic made evident the digital divide that still exists in some areas or in deprived and vulnerable communities. Ironically, technologies, which bring distant countries closer, could paradoxically drive apart people living in the same country.
13. Albania, Argentina, Australia, Austria, Bahrain, Bangladesh, Belgium, Brazil, Canada, Colombia, Cyprus, Denmark, Egypt, Ethiopia, Finland, Florida, Germany, Holland, Hong Kong, Hungary, India, Iraq, Italy, Korea, Kosovo, Luxembourg, Malta, Mexico, Morocco, Netherlands, Norway, Poland, Qatar, Russia, Singapore, Spain, Switzerland, Tanzania, Tunisia, Turkey, United Kingdom, Ukraine, United Arab Emirates, Uruguay, USA, Zimbabwe.
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