CULTURAL HERITAGE

**GOOD PRACTICE
CASES COLLECTION**

Business Model Evolution Good Practice Cases for the Cultural Heritage sector

November 2022

TITLE

Good Practice Cases: Business Model Evolution Good Practice Cases for the Cultural Heritage sector

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CITATION

Arkins, M., Kortesidou, D., Schellekens, F., Tasha, D., Pavan, D., Lusiani, M., Nicolas, E., Baldo S., Bartels, C., O'Reilly, A., Harbich M., Reckling & T., Junge, T. A. (2022). Good Practice Cases: Business Model Evolution Good Practice Cases for the Cultural Heritage sector. *Cultural Heritage Project 2.0: Business Model Evolution*. Retrieved from https://culture2point0.eu/result-1-future-of-cultural-heritage-sector-scenarios/

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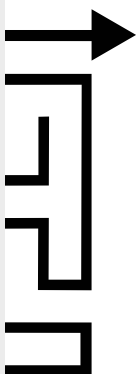
CONSORTIUM

The Cultural Heritage Project 2.0: Business Model Evolution, an Erasmus+ project (2021-1-IT02-KA220-HED-000032050) is designed to support Higher Education Institutions to effectively assist the regeneration of the European cultural heritage sector in a highly digitised (post-Covid-19) world, through Cultural Organisations' business models evolution. The project also aims to provide Higher Education's academic staff and educators with the knowledge, skills and resources relevant to the future to support the sector. This publication is part of the project's first deliverables and outcomes (Project Results 1; PR1), next to a 1. "Future of Cultural Heritage Sector Scenarios" Book, 2. "Cultural Heritage Challenges and Needs" Status Quo Report, and 3. Good Practice Cases Collection; all accessible through the project's website.

Our partnership consists of 6 organisations from 5 countries, all with a direct interest in using the project's results to (1) drive university-cultural heritage organisations' collaboration, (2) contribute to revitalisation of the cultural heritage sector and (3) increase their contribution to society. The partners have been selected based on their diversity of knowledge and experience in social sciences and humanities, institutional commitment to external engagement, and strong networks with cultural heritage organisations.

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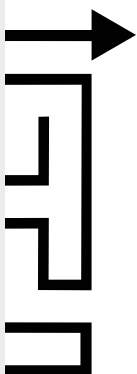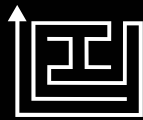**Momentum [Educate+Innovate]**
www.momentumconsulting.ie

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Why a Collection of Business Model Evolution Good Practice Cases?

The COVID-19 pandemic and the measures to contain it has taken a considerable toll on all aspects of the European living environment, including the world of cultural heritage (CH). Since the very outbreak of the pandemic, the crisis severely impacted the European Cultural Heritage and its stakeholders on multiple levels, e.g., challenges for the security of jobs and security of heritage sites and visitors, as well as socioeconomic, cultural, and financial challenges.

The Business Model Evolution Good Practice Cases sheds light on the evolution of the Cultural Heritage Organisations' business models. The cases represent successful physical, digital and/or hybrid business and revenue models that have evolved in the Cultural Heritage sector as a result of the pandemic, based on the sector's needs and challenges on both regional and European-wide levels.

The documented cases have been collected through desk-research and further articulation of the researched trends on Business Model Evolution for Cultural Heritage (horizon scanning phase, i.e., find the complete methodology in the "The Future of Cultural Heritage Sector Scenarios" Book, Methodology chapter).

The collection of the Business Model Evolution Good Practice Cases is aimed at Cultural Heritage Organisations' staff and leadership to develop strategies for the CHOs' digital transformation and redefinition of their business models.

Image Credit: Luca Bravo, Unsplash

ARTIS

Pitch

Art and Research on Transformations of Individuals and Science (ARTIS) seeks to broaden access to the arts for public well-being and build lasting partnerships with art institutions.

Organisations

National Gallery, London
Kinda Studios

Country

United Kingdom

Type of Business Model

☐ Physical
X Digital
☐ Hybrid

Focus of strategic goal

☐ Higher revenue
X Wider audience range
X More impact
☐ Increased offerings
☐ Other, specify:

Introduction

ARTIS seeks to broaden public access to the arts. One such project is an art intervention to reduce barriers to museum visits by training visitors on how to look at a painting in a 1-minute animated video. They aim to provide one technique of engagement that can be applied quickly and easily in galleries where individuals may disengage and are then unable to connect with the artwork. The intervention is a collaborative effort between the National Gallery of London, industry design partner Kindastudios, as well as an aesthetic philosopher and perceptual psychologist who guide the design.

Documented on	July 2022
Case Author	Allison O'Reilly from the University of Vienna
Case's Coordinator	Mackenzie Trupp from the University of Vienna
Links	Website

Image Credit: The National Gallery London

THE CONTEXT

ARTIS began in 2020 as an EU Horizon-funded project under the call "Societal Transformations and the Arts." ARTIS represents a first-of-its-kind collaboration to theoretically explore, empirically capture, and co-create individual and societal change via the transformative power of art.

This case focuses on the work of McKenzie Trupp, PhD candidate studying the intersection of art and science at the University of Vienna.

THE CHALLENGE

Research suggests that art can enhance wellbeing (Trupp et al., 2022). However, many groups who feel removed from art cannot experience this and cannot relate to it. Small-scale digital interventions could help this group overcome barriers to find connection and understanding and allow them to profit from an enhancement of their overall wellbeing.

Image Credit: Andrea De Santis, Unsplash

THE IMPLEMENTATION

– The **type of new business model** is hybrid, as the instructional videos support an in-person visit but can also be used during a digital visit.

– **New model's benefits**: The project allows for a wider audience reach for gallery visitors, however, the evidence behind it signals to other fields that this support in art consumption can also be viewed as a health intervention, extending the overall value of the project to many different areas of interest.

– T**ransition mechanics involve** financial resources needed to produce the videos and advertise the new experience to visitors; human capital in the form of design experts and health specialists.

– **Involved stakeholders** include museum staff, researchers, and designers.

THE IMPACT

Experiencing art can have a positive impact on well-being, however, an understanding of art is a prerequisite for this well-being enhancement. This case shows how the use of media can widen art's target audience and help a larger group experience its positive effects.

Two **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01 Online media can be produced to target less-engaged groups and enhance their experience of CH sectors

02 The findings of Trupp et al. (2022) regarding improved well-being following the consumption of art offers a whole new area of interest to health institutions.

"

The project allows for a wider audience reach for gallery visitors, but the evidence behind it signals to other fields that this support in art consumption can also be viewed as a health intervention.
– *Mackenzie Trupp*

"

Image Credit: James Moore, Unsplash

References:

- Trupp, Mackenzie & Bignardi, Giacomo & Chana, Kirren & Specker, Eva & Pelowski, Matthew. (2022). Can a Brief Interaction With Online, Digital Art Improve Wellbeing? A Comparative Study of the Impact of Online Art and Culture Presentations on Mood, State-Anxiety, Subjective Wellbeing, and Loneliness. *Frontiers in Psychology*. 13. 782033. 10.3389/fpsyg.2022.782033.
- Find more: www.artis.univie.ac.at/ & Website: www.artis-h2020.eu/

BreraPLUS

Pitch

BreraPLUS+ is the online platform that enriches the experience of the Brera Art Gallery in Milan with multimedia content, documentaries, special programs, concerts, premières and much more.

Organisations

Brera Art Gallery

Country

Milan, Italy

Type of Business Model

☐ Physical
X Digital
☐ Hybrid

Focus of strategic goal

☐ Higher revenue
X Wider audience range
X More impact
X Increased offerings
☐ Other, specify:

Introduction

BreraPLUS+ is a constantly updated platform, which over time, will be enriched with content and insights. It represents the set of contents that the Brera Art Gallery offers to enhance its art collections. This ranges from innovative dialogues and exhibitions that combine video and online exploration, to concerts, masterclasses, and streaming shows. There are also guided tours and online meetings with specialists, actors, writers; access to deposits and the online restoration laboratory. Each cardholder or member can visit Brera Art Gallery (booked in advance) and in addition to their physical visit, they will also have access to online content, special programs, concerts, and live streaming events.

Documented on	May 2022
Case Author	Daniela Pavan from the Ca' Foscari University of Venice
Case's Coordinator	James Bradburne from the Brera Art Gallery
Links	Website Instagram Twitter

Image Credit: Pinacoteca di Brera

THE CONTEXT

The Brera Art Gallery is a national gallery of ancient and modern art, located in the homonymous building, one of the largest buildings in Milan, covering an over 24,000 square metre surface area. The gallery was initially established alongside the Accademia di Belle Arti, founded by Maria Theresa of Austria in 1776, to offer students the opportunity to study priceless masterpieces.

THE CHALLENGE

Prior to COVID-19, Brera was already rethinking their model. According to Director James Bradburne, they decided to focus on the enhancement of the collections, rather than mass tourism, after seeing museums that had focused on the latter, such as the Guggenheim in New York, collapsing after 9/11. They are trying to fashion tourism to the gallery in such a way that it assimilates tourists to citizens, in order to foster responsible behaviour of tourists.

Image Credit: IconArt Magazine

THE IMPLEMENTATION

– The **type of new business model** is a digital one connected to the physical experience.

– **New model's benefits**: The idea was born in 2020 to face the COVID-19 emergency and benefit from the lessons learned. Like all museums, Brera had to close during lockdowns. In those weeks, however, Brera staff worked to rethink their entire approach to visitors. Brera was one of the first institutions to put their exhibitions online in order to not lose contact with their audience. They also changed their pricing from single tickets to membership.

– T**ransition mechanics involve** fundraising to develop the project, hiring partners for its implementation, and setting up an education path to communicate it to both seasoned and new audiences. "We must also kill the idea of 'visitor' and move to the one of 'users'. Visitors exist thanks to the visit to the physical museum, but the online visit is complementary to the physical one," shares James Bradburne.

– For the **business model's implementation**, the set up of an online booking platform is essential, as well as a push on online communication. Moreover, the creation of a subscription model is important.

– **Involved stakeholders** include Intesa San Paolo, Fondazione Berti, Associazione Amici di Brera, La Settimana Enigmistica, Francesco Brioschi Editore, Miel de Botton.

THE IMPACT

This case represents a **good practice case** as it was received the award for the best digital innovation in arts and culture of 2020 by Artribune.

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01 Create infinite trajectories to visit the museum combining physical and digital experiences

02 Appreciate the freedom of the experience

03 Learn more about the collections thanks to additional digital content

> "
> In a post-COVID world, the museum experience can no longer be defined merely in terms of visits to physical spaces. Its identity (and economic model) should instead be based on everything the museum does to enhance its collections, within the spaces, outside and online.
> *– James Bradburne*
> "

Image Credit: Pinacoteca di Brera

References:

- Tanni, V. (2020). ArBreraPlus. Il programma digitale della Pinacoteca di Brera a Milano. Artribune. Retrieved from: www.artribune.com/arti-visive/arte-moderna/2020/10/breraplus-programma-digitale-pinacoteca-brera-milano/

- Finestre Sull'Arte. (2022) La Pinacoteca di Brera lancia una tessera per visitare il museo e gli speciali online. Retrieved from: www.finestresullarte.info/musei/pinacoteca-di-brera-lancia-tessera-abbonamento-brera-plus

- Milano Today (2020). A Brera continua la 'rivoluzione': il museo diventa 'plus'. Retrieved on www.milanotoday.it/cultura/brera-plus-piattaforma.html

CPH:DOX

Pitch   CPH:DOX is Copenhagen's annual documentary film festival. It allows audiences to watch documentary films in cinemas in 20 Danish municipalities, along with a digital option to stream films online.

Organisations   CPH:DOX

Country   Denmark

Type of Business Model
☐ Physical
☐ Digital
X Hybrid

Focus of strategic goal
☐ Higher revenue
X Wider audience range
X More impact
X Increased offerings
☐ Other, specify:

Introduction

When lockdown hit Denmark in 2020, CPH:DOX changed its entire physical programme into a digital format where people could stream documentary films from their homes. It was a great success, and the festival has continued in a hybrid format where the digital festival functions as an extension of the physical one. Following a pilot project in the autumn of 2021 where a range of 'mini festivals' were launched in nine municipalities around Denmark, the festival this year has expanded its main program to now include 20 municipalities. The documentary film genre has experienced a boom in popularity in Denmark, and by spreading the festival to smaller towns around the country, as well as to an online audience, it is now accessible to a much larger audience of than ever before.

Documented on	July 2022
Case Author	Tanja Junge from the University of Copenhagen
Case's Coordinator	Katrine Kiilgaard, CEO & Niklas Engstrøm, Artistic Director from CPH:DOX
Links	Website Instagram

Image Credit: CPH:DOX.dk

Image Credit: Sebastian Føns, Unsplash

THE CONTEXT

CPH:DOX has taken place since 2003. In addition to their films, talks, and concert offerings, they run initiatives such as a talent development program, a talent award event, and an academy, among others. With a range of debates, artist talks, events and masterclasses, they aspire to create real social transformation and expand the viewer's idea of the world.

THE CHALLENGE

Before the pandemic, the festival only took place in a physical format and only in Copenhagen, limiting the access for people living outside the capital city. The lack of suburban and digital presence has an excluding function which goes against the current political agenda in Denmark of democratizing cultural heritage in order to make it more accessible to all people.

THE IMPLEMENTATION

– The **type of new business model** is hybrid, offering both in-person and digital activities during the festival.

– **New model's benefits**: Hybridity allows a wider audience to access a larger range of documentary films, while the spread of the physical festival to 20 municipalities nationwide permits people from the outskirts of the country to join in the collective experience of the cinema – 'documentary style'. Documentaries also often offer an educative insight into a phenomenon, culture or aspect and therefore has a (social) transformational potential.

– T**ransition mechanics involve** a wider collaboration with local partners is necessary, such as local cinemas around the country, along with volunteers from the different municipalities.

– **Involved stakeholders** include CPH:DOX's collaborative partners and sponsors such as TV2 (broadcasting company); Kunsthal Charlottenbord (art gallery); To Øl (brewery); Netflix; Creative Europe media; The Danish Film Institute

THE IMPACT

Since 2003, CPH:DOX has grown to become one of the largest documentary film festivals in the world and is continuously developing new creative formats by building bridges from the documentary genre to a range of related art and media formats and research.

Two **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

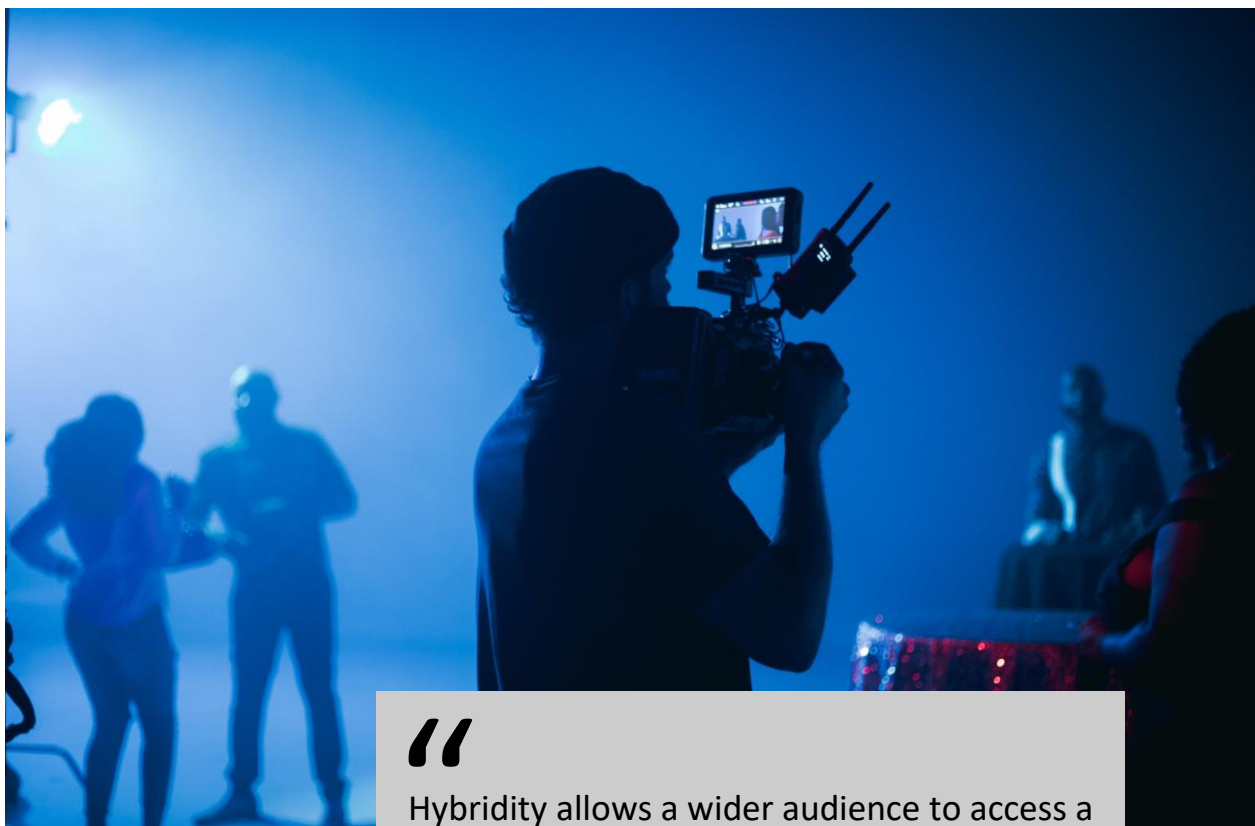|	
01	CHOs must be prepared for unforeseen circumstances, learn from this experience and transform it into a success factor (i.e. hybridity).
02	The festival has demonstrated the ability to reach a wider audience and help more people discover the transformational potential of the genre

Image Credit: Kal Visuals, Unsplash

"
Hybridity allows a wider audience to access a larger range of documentary films, while the spread of the physical festival to 20 municipalities nationwide permits people from the outskirts of the country to join in the collective experience of the cinema.
– Katrine Kiilgaard
"

Black Country Living Museum

Pitch
The Black Country Living Museum has engaged a massive audience of digital natives using digital storytelling techniques through their innovative use of TikTok.

Organisations
The Black Country Living Museum

Country
Midlands Region, United Kingdom

Domain of Good Practice Case
☐ Physical
☐ Digital
X Hybrid

Focus of strategic goal
☐ Higher revenue
X Wider audience range
☐ More impact
☐ Increased offerings
☐ Other, specify:

Introduction

The Black Country Living Museum (BCLM) is an educational charity, opened as a permanent site in the 1970s. It is an open-air museum with a collection of 60,000 objects, including over 70 significant buildings that tell the story of one of the first industrialised landscapes in Britain. Set across 26 acres, visitors can explore carefully reconstructed shops, houses and industrial areas. They can learn how steam power, human ingenuity and an increasingly interconnected world transformed this region into a manufacturing powerhouse. Visitors can meet historic characters in person, hear stories of what it was like to live and work during this revolutionary period. Pre-COVID, the museum welcomed around 350,000 visitors.

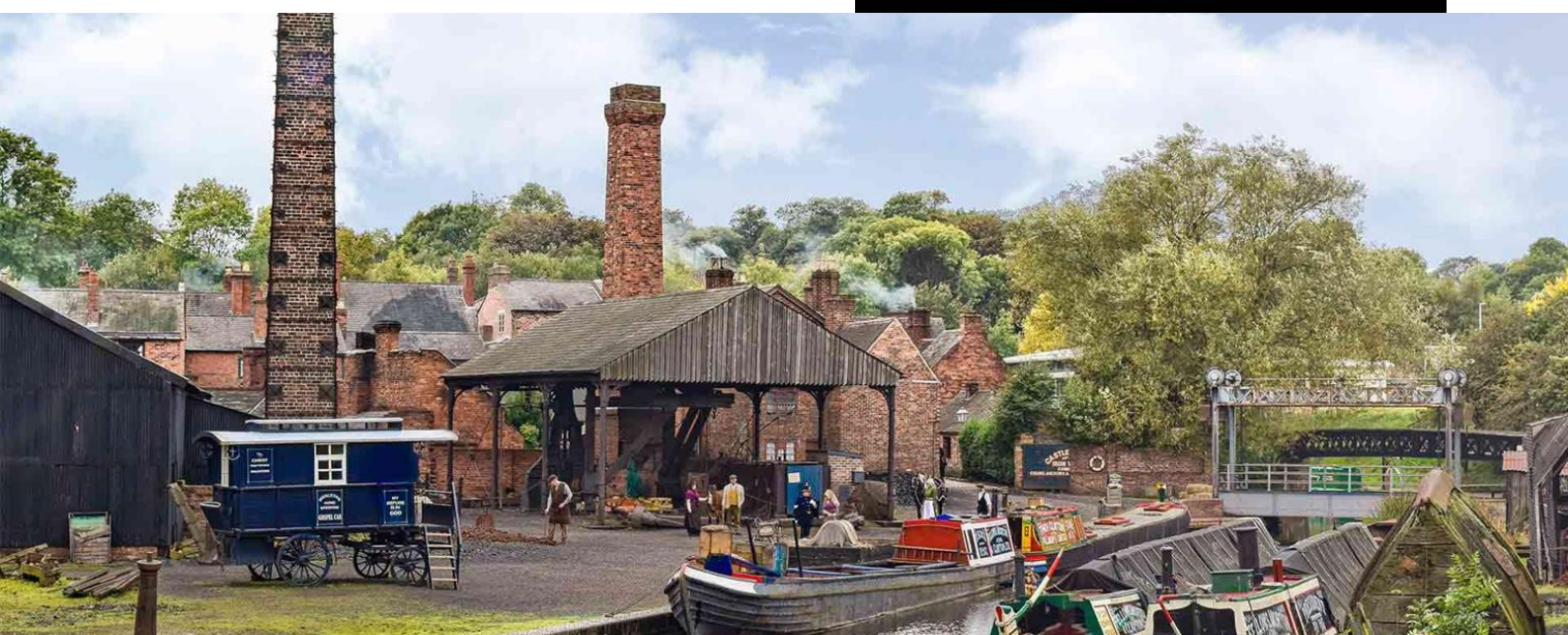|	
Documented on	July 2022
Case Author	Con Bartels from Momentum
Case's Coordinator	Abby Bird, Audiences and Communications Manager from BCLM
Links	Website TikTok Instagram

Image Credit: Black Country Living Museum

THE CONTEXT

BCLM is one of approximately 60 open air museums across Europe, exploiting the open-air museums' premise – precisely because they aren't a classroom, but still offer hugely valuable opportunities for learning. However, the museum was forced to close from 18th March 2020 with only three months of being open to visitors as the pandemic took its toll. Visitor attendance collapsed and by the year-end the museum welcomed just 25% (89,338) of its normal level of attendance, after otherwise six successive years of growth. The museum and its staff felt like they were back at square one. Revenue from admissions fell from £4.4 million to just over £1 million. Profits from retail sales on site fell from £618k to £31k. The museum survived with the help of government aid, its funders and its staff.

THE CHALLENGE

When the second lockdown was implemented on 1st November 2020 the Museum was again closed to the public. However, as a result of financial support through the government's Culture Recovery Fund and increased flexibility of the Job Retention Scheme, the Museum was able to keep a greater number of staff working and more activity could continue. The pandemic therefore acted as a challenge for greater experimentation in developing a hybrid learning approach; this included a new range of learning packages that combine digital resources for schools with an on-site visit or an outreach session.

Image Credit: Black Country Living Museum

THE IMPLEMENTATION

– The **type of new business model** is digital, utilising the museum's natural creative character and story-driven approach for explosive engagement with audiences on TikTok.

– **New model's benefits**: The museum's short, eye-catching, videos went viral, allowing them to reach a larger audience than ever before. They made the official UK TikTok 100 list and received national recognition for its success with coverage across different media.

– T**ransition mechanics involve** financing from TikTok to support the production of several videos a week; human capital required for acting and creation of the TikTok videos.

– **Involved stakeholders** include TikTok and the wider Museum team to drive the creativity required to sustain content creation on a demanding social platform.

THE IMPACT

The success of this practice case is evident in the Museum's over 1.3m following on TikTok - more than twice as many as its best annual visitor numbers. User data shows that 80% of their TikTok followers are below the age of 30, and 82% had not interacted with a museum on social media before they engaged with the Black Country Museum (AIM, n.d.).

Three Intended Learning Outcomes that can be derived from this case for the CH sector are :

| **01**	Highlight living interpretation, working demonstrations and creation as the principal and best means of engagement to create an emotional response from visitors.
02	Broaden the appeal and value of the story of the CHO beyond its regional and national boundaries.
03	Experiment with new mediums to be agile.

References:

- Association of Independent Museums(n.d.) *Staying on top with Tik Tok at Black Country Living Museum.* www.aim-museums.co.uk/case-studies/staying-top-tik-tok-black-country-living-museum/

Image Credit: ICOM UK
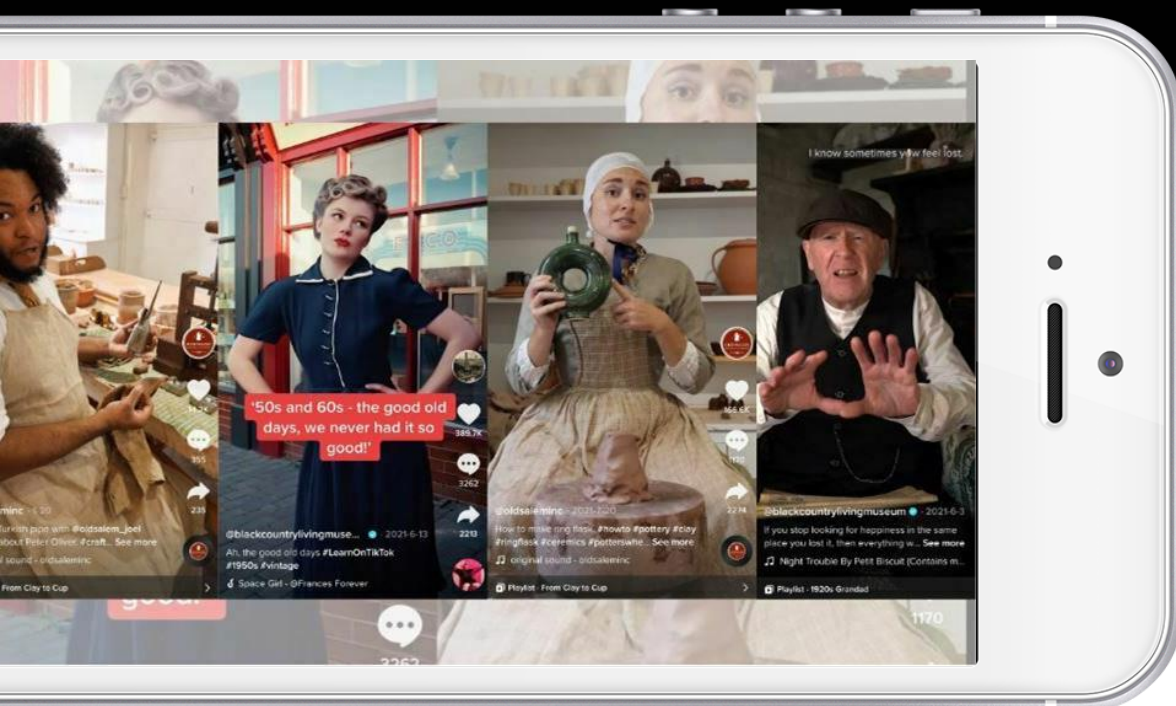
Data driven storytelling

Pitch

Data driven storytelling expresses data and research-based decisions with emotion and appropriate dramatization; an interesting tool for communication strategies of Cultural Heritage institutions.

Organisations

Neil Halloran

Country

USA

Type of Business Model

☐ Physical
X   Digital
☐ Hybrid

Focus of strategic goal

☐ Higher revenue
X Wider audience range
X More impact
☐ Increased offerings

Introduction

By developing new and digestible ways of expressing data-based information for non-experts, fact-based and scientific reasoning is opened to a larger crowd. Data-driven storytelling combines facts with emotions and appropriate dramatization. The Cultural Heritage sector could profit immensely from this form of communication. Cultural and historical data across Europe is more accessible due to recent digitization initiatives. This form of communication would make the data comprehensible to an interested public, an option for communication strategies of cultural heritage institutions.

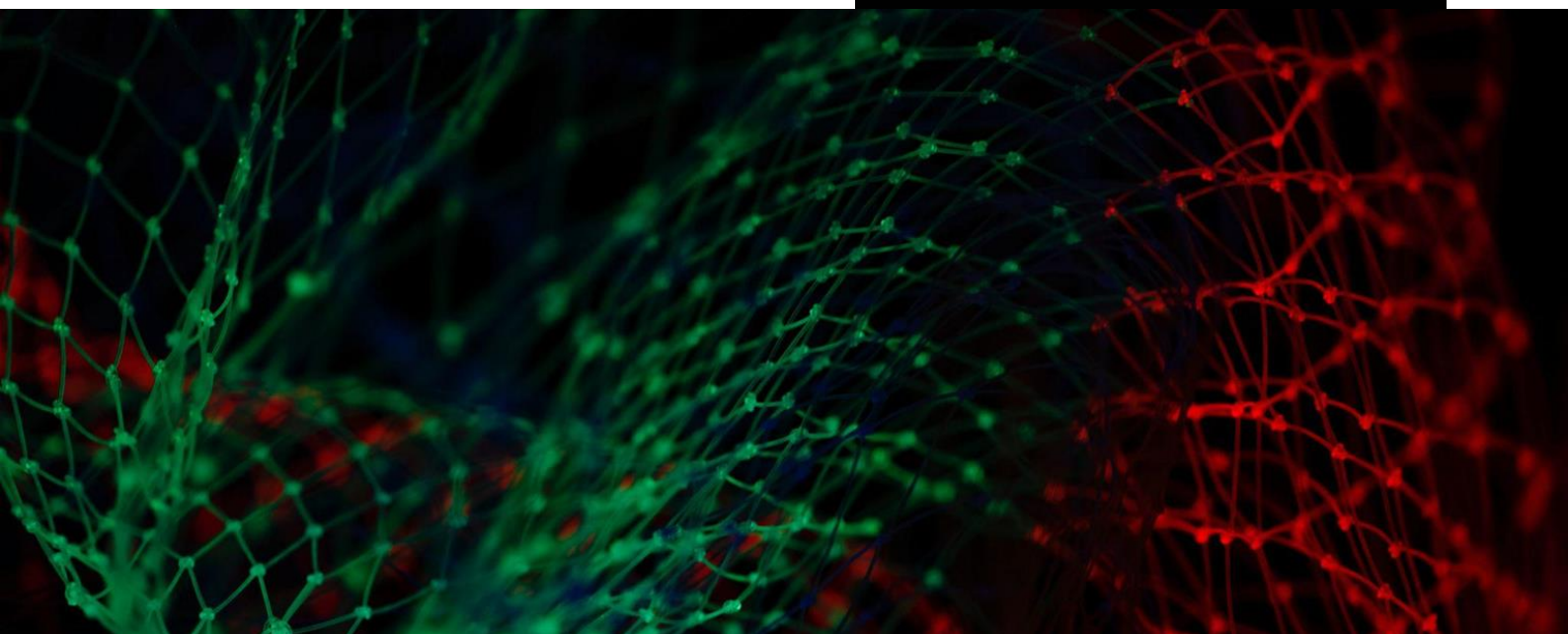|	
Documented on	July 2022
Case Author	Madeleine Harbich from the University of Vienna
Case's Coordinator	Neil Halloran from Climbing Tree Productions
Links	Website YouTube

Image Credit: Pietro Jung

THE CONTEXT

Data driven stories are stories that are based on or contain data where the data plays a central role in the storytelling. Neil Halloran is an American designer, director and videographer who directs data-driven storytelling documentaries such as the described "Fallen of World War II" (2015) in which data visualization is the sole protagonist. Visualizations of quantitative data about the victims of World War II form the basis of the story whilst music, sound, and the voice of the narrator tell a story that that is deeply emotive. The viewer finds themselves faced with a black screen showing icons of humans forming graphs and timelines, supported only by a few vector graphics based on historical photographs.

THE CHALLENGE

Data can often evade public understanding. New forms of making data easily digestible and understandable are needed if the target group of communication activities is a non-expert audience.

"We think this movement towards data-driven stories, which is apparent in both the data visualization research community and the professional journalism community, has the potential to form a crucial part of keeping the public informed, a movement sometimes referred to as the democratization of data – the making of data understandable to the general public" (Riche et al., 2018).

Image Credit: Renate Vanaga, Unsplash

THE IMPLEMENTATION

– **The type of new business model** is digital – using the techniques of data-visualisation, storytelling and documentary film.

– The **new model's benefits** include having wider audience reach, modernization of CH communication strategy, and overall increased impact. On the recipient side, this type of data presentation results in a better understanding of the numbers. Storytelling is also an excellent tool for generating interest in other ways. Linking data and storytelling makes it possible to generate attention for data in the cultural sector.

– **Transition mechanics** needed to implement this project are: digital data, human capital (visualization, communication, and data experts), and financial resources. Not all data sets will lend themselves to storytelling. Data and communications experts will need to work closely together to accomplish the melding of data and a compelling story without deviating from the actual message of the data. Quality assurance should therefore be considered at every step. Depending on the scale of the project, the financial outlay can also be significant.

– **Involved stakeholders** include collaborations between CH experts, institutions, data-, storytelling-, and visualization experts.

THE IMPACT

The project is an example of a good practice case as it uses data, simplistic bar charts, and timelines and elevates them as visual tools to create deep emotional impact.

Two **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Communicating contextualised cultural heritage data to the interested public
02	Accessibility of Cultural Heritage contents to non-expert audiences

> "
> Data driven stories are stories that are based on or contain data where the data plays a central role in the storytelling.
> *– Neil Halloran*
> "

Image Credit: Pietro Jung

References:

- Riche, N. H., Hurter, C., Diakopoulos, N., Carpendale, S. (2018). Data-Driven Storytelling. CRC Press
- Valtolina, S. (2016). A Storytelling-Driven Framework for Cultural Heritage Dissemination. Data Science and Engineering. 1. 10.1007/s41019-016-0007-z. www.researchgate.net/publication/302921654_A_StorytellingDriven_Framework_for_Cultural_Heritage_Dissemination
- Find more: www.patreon.com/neilhalloran & www.youtu.be/DwKPFT-RioU

DEN: Digital DNA & Focus Model

Pitch

Building on research about the Dutch cultural sector's current state of digitalisation, DEN's Focus Model provides insight into an integrated approach for CHOs and individual artists to use digitalisation to enhance their work's reach and social relevance.

Organisations

DEN: Focus model; DEN, Cultuur+Ondernemen; and New Nodes: Digital DNA

Country

The Netherlands

Type of Business Model

☐ Physical
☐ Digital
X Hybrid

Focus of strategic goal

☐ Higher revenue
☐ Wider audience range
X More impact
☐ Increased offerings
X Other: integrated approach for digitalisation strategy

Introduction

In collaboration with Cultuur+Ondernemen and New Nodes Wielinq, at the end of 2019, DEN launched the Digital DNA initiative. The initiative aimed to research the current state of digitalisation in the cultural sector and develop instruments that help CHOs uncover and develop new digital revenue models. The research uncovered that, at present, only a small number of CHOs are working on digital revenue models in the cultural sector. Consequently, knowledge and experience in developing these models are limited. Before embarking on the collaboration with C+O and New Nodes, DEN launched the Focus Model in the digital leadership programmes within the DEN Academy.

Documented on	June 2022
Case Author	Tasha Day & Despina Kortesidou from UIIN
Case's Coordinator	Maaike Verberk, Managing Director from DEN
Links	Website Twitter YouTube

Image Credit: DEN, LinkedIn

THE CONTEXT

DEN, a knowledge institute for digital transformation in the cultural sector based in the Netherlands, is the primary organisation driving the Digital DNA and focus model. DEN was founded in 1996 to create and preserve digital heritage and is now leading the cultural transition to its digital future. DEN aims to enable cultural institutions to utilise the opportunities that the digital transformation brings to the cultural sector, hereby enhancing its social relevance, its focus on (new) audiences and therefore, future-proofing the sector. DEN launched the digital DNA initiative at the end of 2019, along with Cultuur+Ondernemen and New Nodes (now called Wielinq).

THE CHALLENGE

There is a need for the sector to develop new revenue models to allow for an increased range, reach, impact and income of these organisations, as well as their resilience to future shocks. Digital technologies can boost these revenue models.

Research conducted by the Digital DNA initiative showed that concepts of "digital transformation" and "revenue models" can be met with suspicion in the cultural industry. The research also revealed that, at present, only a small number of organisations are working on digital revenue models in the cultural sector.

Image Credit: Rafael Ishkhanyan, Unsplash

THE IMPLEMENTATION

– **The type of new business model** is hybrid. DEN Academy utilises the Focus model in their digital leadership programmes and innovative working programmes. First, the model is used to visualise the complexity of digital transformation: a fundamentally new way of doing things that touches upon all the working areas of a CHO. Second, it is used to order the learning themes and case studies within the several programmes of the DEN Academy. Third, the Focus model tool is introduced as a test and filled out by the participants, together with a digital maturity test. This shows where the organisation stands on digital maturity and digital transformation. From this point, the participants start to ideate the digital strategy for their own CHO.

– The **new model's benefits** include utilising the Digital DNA research and the expertise of the involved organisations to provide insights into an integrated approach for cultural institutions and empower individual artists to use digitalisation to enhance their work's reach and social relevance.

– **For the business model's implementation**: As a starting point, cultural (heritage) organisations plot their organisational digital activities or projects on the graph and use this activity as to begin their digital transformation roadmap. Using an effective digital strategy must take all aspects of the organisation into account and also increase the social impact. The Focus Model centres on all aspects of cultural production by considering: **I.** the cultural organisations, referred to as the 'business,' **II.** their digital and/or hybrid offerings, represented as the 'product', **III.** the organisations' audience, stated as the 'public,' and **IV.** the creator or maker of the digital product and/or experience referred to as the 'maker'. These four domains are plotted onto two axes (see DEN, n.d.-b) to form four quadrant areas, i.e., creation, experience, value and process. Digitalisation can significantly impact and enhance all these different areas through new modes of creation, delivery, collaboration, impact and reach.

THE IMPACT

Using the self-assessment tool, any CHO can map out its current focus with digital activities and receive advice on how to take the next steps to create a more integrated digital strategy. In the future, the model will be further expanded with more advice and benchmarks to enable users to compare their organisations.

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	To understand the current state of digital transformation in the Dutch cultural sector and the challenges to overcome.
02	To provide knowledge and best practices of digital transformation in the cultural sector.
03	To empower cultural organisations to assess their current digitalisation practices, and build a strategy to plan for a digital future

Image Credit: DEN

> **"**
> DEN's Focus Model is also available as a self-assessment tool with which CHOs can map their digital projects and strategies and see the maturity of the integrated approach that is necessary for digital transformation.
> *– Maaike Verberk*
> **"**

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Digitalt Museum

Pitch

DigitaltMuseum provides online access to more than 7.2 million objects from over 340 different Norwegian and Swedish museums and collections.

Organisations

KultureIT

Country

Norway and Sweden

Type of Business Model

☐ Physical
X Digital
☐ Hybrid

Focus of strategic goal

☐ Higher revenue
X Wider audience range
☐ More impact
X Increased offerings
☐ Other, specify:

Introduction

DigitaltMuseum was developed by KulturIT with financing from Arts Council Norway. KulturIT is a company that develops digital tools for the Norwegian and Swedish cultural sector in close collaboration with the museums themselves. They mainly work with the IT department within the CHO and give them help to further their digital presence. As they are positioned internally in the CHO, it allows for the digital to be adapted based on the specific needs of that organisation. Digitalt Museum was created to make it easier for collections to be used for image searching, in-depth research, studies, education and for the mutual development of knowledge.

Documented on	May 2022
Case Author	Ema Nicolas and Sara Baldo from Bespoke
Case's Coordinator	KulturIT
Links	Website

Image Credit: Digitalt Museum, Kraft Museet

THE CONTEXT

The vision of DigitaltMuseum is that museums' collections should be made available to anyone who is interested, regardless of time or place. Through this democratisation of images, they hope it will now be easier for these collections to be used for image searching for research and education. DigitaltMuseum is currently only available for Norwegian and Swedish CHOs. Regarding DigitaltMuseum's contents, all of the objects and associated information published at DigitaltMuseum have, in the majority of cases, been obtained from the Primus collection management system.

THE CHALLENGE

Museums contain extensive collections, however, only selected objects from these collections have been displayed as part of exhibitions or captured in books. As such, there are large parts of museums' collections that have never been made available to the interested public. Through the establishment of DigitaltMuseum, online access to more than 7.2 million objects from over 340 Norwegian and Swedish museums and collections is now made available.

Image Credit: Martin Pechy, Unsplash

THE IMPLEMENTATION

– The **type of new business model** is digital.

– **New model's benefits:** giving the public easier access to search for an artefacts for their studies or work; democratising access to artwork through digitalisation

– T**ransition mechanics involve** resources to hire an internal or external expert in the digital publication of artwork.

– For the **business model's implementation**, the digital archiving of all artwork in a museum's possession is necessary, as well as the creation of an online platform for all the collected artwork to later be displayed.

– **Involved stakeholders** include a digital expert from the CH sector, as well as an internal/external technician for the digital archiving of the artwork.

THE IMPACT

This case represents a **good practice case** as it is an up and running website through a collaboration between Swedish and Norwegian museums such as Norwegian Museum of Cultural History and The Nordic Museum Foundation.

Two **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Categorise the current art collections held by museums
02	Create a digital platform to discover the variety of artworks across different organisations and museums

> " For the business model's implementation, the digital archiving of all artwork in a museum's possession is necessary, as well as the creation of an online platform for all the collected artwork to later be displayed. "

Image Credit: Digitalt Museum

References:

- Find more on the KultrIT: www.kulturit.org/
- Find theNorwegian and Swedish versions of DigitaltMuseum: www.digitaltmuseum.no & www.digitaltmuseum.se

DIME

Pitch	DIME is a digital platform for the registration of archaeological findings by private citizens – 'amateur archaeologists' enabling the Danish state to explore, preserve, and democratize a much larger part of the CH with the same amount of resources.

Organisations	DIME – Digital Metal Detector Findings	**Country**	Denmark

Type of Business Model	☐ Physical X Digital ☐ Hybrid	**Focus of strategic goal**	☐ Higher revenue ☐ Wider audience range X More impact ☐ Increased offerings ☐ Other, specify:

Introduction

The DIME platform was developed between 2016 and 2018 by a group of museum representatives and university archaeologists, and in close collaboration with metal detector users. The effort and participation of 'amateur archaeologists' enables the Danish state to explore and preserve a much larger part of the cultural heritage with than ever before.

Their aim is to increase the collaboration and information flow between amateur archaeologists and museums through co-creation. By qualifying the work of the amateur archaeologists through educational information and guidance on the digital platform, the process of registration and treatment of findings becomes smoother and more efficient.

Documented on	July 2022
Case Author	Tanja Junge from the University of Copenhagen
Case's Coordinator	Andres Dobat, Project Leader from the University of Aarhus
Links	Website Facebook

Image Credit: Pixabay /Pexels

THE CONTEXT

Since the 1970s, metal detecting has gained great popularity among private users in Denmark. Every year, enthusiastic detector users spend thousands of hours searching fields across the country, all contributing to saving important archaeological finds from gradual degradation due to cultivation, wind, and weather. Within the last few years, there has been a drastic increase in significant metal detector findings that contributes to a new and more comprehensive understanding of our ancestors' way of life.

THE CHALLENGE

Museums have limited resources of time and money to search for ancient artefacts. This means that a lot of undiscovered cultural heritage is lying unexplored underground. In contrast, archaeology enthusiasts are an under-utilized resource as they want to actively participate in experiences rather than be passive onlookers. The DIME platforms addresses both of these challenges.

Image Credit: Jack B. , Unsplash

THE IMPLEMENTATION

– **The type of new business model** is digital.

– The **new model's benefits** include an expansion of the country's cultural heritage whilst easing the workload of museum staff and researchers. Additionally, there is major value in the participative and democratizing aspect of the business model where citizens can explore their country's history and be potentially be rewarded for their findings. It cements the fact that Denmark is a country rich in history where there is still much to be discovered.

– **Transition mechanics:** The state is obliged to pay a reward to finders of artefacts according to the value of what they have found. However, professional archaeologists and museums are struggling to keep up with the research and preservation of all the different artefacts registered on DIME, and therefore this payment procedure is delayed. Aside from the platform, DIME has also initiated a Facebook group run by experienced volunteer metal detector users with the aim to provide help regarding the platform. Recently DIME also created an app, which makes it easier for users to register findings, GPS coordinates and pictures directly from locations. As such, IT and programming skills are required.

– **Involved stakeholders** include the Kroager Foundation and the Ministry of Castles and Culture who fund DIME. They also collaborate with a range of museums and universities including: the Historical Museum of Northern Jutland, Moesgaard museum, the Danish National museum, and the University of Aarhus

THE IMPACT

Since the first registration on DIME in 2018 there have been a massive increase in the number of findings. 10,675 findings were registered within the first two months, and as of July 15th 2022, the number has now increased to 163,204. The platform has gained international acclaim as one of the world's largest archaeological citizen science projects.

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

|	
01	The efforts of citizens to preserve their cultural heritage demonstrates a higher involvement and interest in the wider population
02	The participatory nature of the crowd sourcing method strengthens the sense of community and national pride
03	The group effort generates larger opportunities for the country to discover untouched parts of its national history.

Image Credit: Jack B., Unsplash

" Andres Dobat, Peter Jensen Marin and Torben Trier Christiansen [the three main forces behind the project] aim to develop a more radical citizen science method where amateur archaeologists not only register the findings, but also analyse them based on research articles and relevant professional methods.
– Tanja Junge "
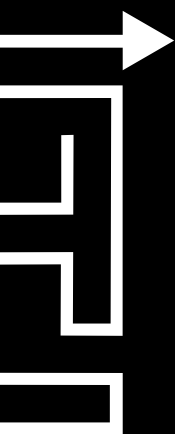
Dolom.it

Pitch A museum platform to access, at any time and from any place, the stories, testimonies and heritage contained within one of the most beautiful landscapes in the world: the Dolomites.

Organisations International Association Dolom.it

Country Veneto Region, Italy

Type of Business Model
- ☐ Physical
- X Digital
- ☐ Hybrid

Focus of strategic goal
- ☐ Higher revenue
- ☐ Wider audience range
- X More impact
- ☐ Increased offerings
- ☐ Other, specify:

Introduction

Dolom.it is a new concept of a museum, a new way to narrate and collect stories; it's a digital eco-museum created to explore the spectacular Dolomite region through new digital spaces and tools. Thanks to the digital 'rooms', people can virtually explore the heritage of the Dolomites. The museum contains hundreds of stories and over 50 digital collections that tell the history of these remarkable mountains. Visitors can choose from more than 20 multimedia tours that bring the voices, emotions and sounds of the Dolomites. Dolom.it wants to encourage the exploration of the territory, including the museums that are part of it; it aims to be a bridge builder for everything that can be explored as heritage in the Dolomites, connecting physical museums with the territory thanks to itineraries that can be explored digitally and physically.

Documented on	June 26th , 2022
Case Author	Daniela Pavan from the Ca' Foscari University of Venice
Case's Coordinator	Stefania Zardini Lacedelli, Co-founder and Project Manager from Dolom.it
Links	Website
	Instagram
	Twitter

Image Credit: Dolomiti.it

THE CONTEXT

Dolom.it is a museum platform created to welcome the communities' contributions. Dolom.it was founded by the Association Dolom.it. The organisations that collaborate with it are:

- the Mac Lab (Management of Arts and Culture Laboratory) of Ca' Foscari University;
- La Piccionaia Theater company;
- Cultural Heritage Consulting company BAM!;
- DigicultHer (Digital Cultural Heritage School);
- We Exhibit, Exhibition set up company, and
- Mile, museum and innovation in language education.

THE CHALLENGE

The traditional Cultural Heritage Model is challenging for a landscape such as the Dolomites because it doesn't allow it to be narrated to a large number of people. Furthermore, it does not contemplate co-creation with locals, engaging with residents and giving them the chance to share their stories.

Image Credit: Museodolom.it

THE IMPLEMENTATION

— **The type of new business model** is hybrid. The project aims not only to offer new contents, but to change the process through which heritage is told. There are two key points: the first is the platform model that has changed the way to explore the Dolomites through the active involvement of users. The second is the Faro convention, which changed the definition of tangible and intangible heritage by recognising the role of communities in defining what heritage is and contributing to its enrichment.

— The **new model's benefits** include a wider audience reach and the creation of a co-design approach involving locals.

— **Transition mechanics required** to make this model sustainable include both financial and physical resources.

— **For the business model's implementation**, Dolom.it currently lends itself as a new digital model to build awareness about the Dolomites through its collection, virtual tours, itinerant theatrical performances and initiatives for the digital promotion of the heritage co-created together with visitors and cultural operators of the Dolomites. The next frontier of Dolom.it is to contribute to the great project of the UNESCO Dolomites Foundation' Museums of the Dolomites', which aims to create a network of museums on the Dolomites and to spread their heritages on the Web.

— **Involved stakeholders** include the ISOIPSE association from Belluno, the first supporting actor of the initiative, within various content creation projects together with the communities of the Dolomites. In 2018 Dolom.it received the patronage of the m.a.c.lab - the Arts and Culture Management laboratory of the Management Department of Ca' Foscari - and of DiCultHer, the Italian Digital Cultural Heritage School. Dolom.it is also the promoter of innovative formats for cultural heritage that share the same digital and participatory spirit: from Invasioni Digitali, to Museum Week, to the Instant Silent Play of La Piccionaia.

THE IMPACT

Since 2016, hundreds of students have visited museums as part of the Dolom.it ecosystem and met cultural associations to tell and reinterpret what they had learned in DOLOM.IT. Students become curators, and what they reinterpret becomes the heritage they will cherish.

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Generates engagement with visitors and locals thanks to co-creation experiences
02	Combines different locations that can be experienced digitally and physically, originating infinite possibilities for the visitors.
03	Modifies the museum experience thanks to the freedom regarding the physical/virtual visit.

" The Dolom.it team is convinced that cultural heritage belongs to everyone and that everyone can contribute to it with their story, collections, and interpretations. Museums, operators, cultural associations, companies, citizens, schools and students constantly become curators to expand its digital heritage experience.
– *Stefania Zardini Lacedelli* "

Hack4DK

Pitch   An annual hackathon on cultural heritage organised by major heritage institutions in Denmark.

Organisations   National Museum of Denmark

Country   Denmark

Type of Business Model
☐ Physical
X Digital
☐ Hybrid

Focus of strategic goal
☐ Higher revenue
☐ Wider audience range
X More impact
☐ Increased offerings
☐ Other, specify:

Introduction

Hack4DK is an organisation that works with museums and other organisations that try to introduce hackers and other technological experts to think outside of the box on what 'digitisation of museum' means through annual hackathons. Hack4DK looks for creative, curious and idea-rich people with a penchant for digital development and cultural heritage who will help participate in HACK4DK, which is all about finding new ways of using cultural heritage, showcasing the power of API's, webservices and mashups.

Documented on	May 2022
Case Author	Ema Nicolas and Sara Baldo from Bespoke
Case's Coordinator	Hack4DK
Links	Website Twitter

Image Credit: Hack4DK

THE CONTEXT

The first Hack4DK event took place in October 2012 and was a great success followed by increasingly bigger events in 2013 – 2019. Past participants range from designers, software developers, art historians, storytellers, interaction designers, concept developers, journalists, artists, historians and all open data enthusiasts. Hackathons to date have taken place at unique venues, such as the National Museum of Denmark, National Gallery of Denmark, DR – Danish Broadcasting Corporation, and the Agency for Culture and Palaces.

THE CHALLENGE

The challenge with the old business model was that there were not enough radical innovations for museums coming from within the museums themselves. Having external feedback and creating workshops with other tech experts allows the possibility for a new way to engage the community whilst simultaneously keeping the project at a high level. Projects that have won the Hack4DK have visions that range from making it easier to find works of art and cultural artefacts online across cultural institutions, to combining datasets, AR and QR codes.

Image Credit: Hack4DK

THE IMPLEMENTATION

– **The type of new business model** is digital.

– The **new model's benefits** include a business model to engage the community to join in the creation of a digitised museum or other cultural heritage organisation.

– **Transition mechanics** needed to implement this projects in other museums and regions would include a main organiser within the CH to assist in event planning; a digital expert to coordinate the running of the event and to determine what technology is needed; a coordinator that can liaise with the university or their students who would like to be involved in the organisation of the event.

– **For the business model's implementation** the following steps are required: contact universities potentially interested in taking part in this project; locate the coordinators and project manager above to plan the event; develop a plan to implement the outcome of the event i.e., go beyond raising awareness and lead to tangible results on the CH's part

– **Involved stakeholders** include students enrolled in a technology major (to be able to understand digital competencies); an ICT expert to ensure the event is carried out ethically; CH sites and their respective managers.

THE IMPACT

The hackathon that is organised by a CH allows a platform for the youth of today to explore new ways of engaging with their culture through the use of technology and, as a result, is an example of a **good practice case**.

Two **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Develops innovative ways that CH could use technology
02	Critiques current ways of using technology in the sector and allows for new developments

"

The challenge with the old business model was that there were not enough radical innovations for museums coming from within the museums themselves.

"
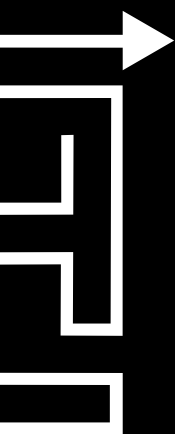
HDGÖ - Digital Museum

Pitch

The House of Austrian History's (HDGÖ) digital museum is a central part of bringing new perspectives on the country's past and present, with an eye to the future.

Organisations

House of Austrian History

Country

Austria

Type of Business Model

☐ Physical
X Digital
X Hybrid

Focus of strategic goal

☐ Higher revenue
X Wider audience range
X More impact
☐ Increased offerings
☐ Other, specify:

Introduction

The House of Austrian History's (HDGÖ) digital museum's exhibitions are developed in such a way that they can be experienced on multiple platforms in both the physical and digital space. As a very young museum (opened in 2018) set in a historical conflicted site, the museum's main aim is to engage with citizens, not only in the physical space but also digitally. They offer an extensive digital museum which can be experienced virtually, or in a hybrid form. Implemented as a forum of discussion for the nation, the museum allows new perspectives on the country's past and present – with an eye to the future (HDGÖ, n.d.). Their innovative approach has brought them the Kenneth-Hudson Award for Institutional Courage and Professional Integrity.

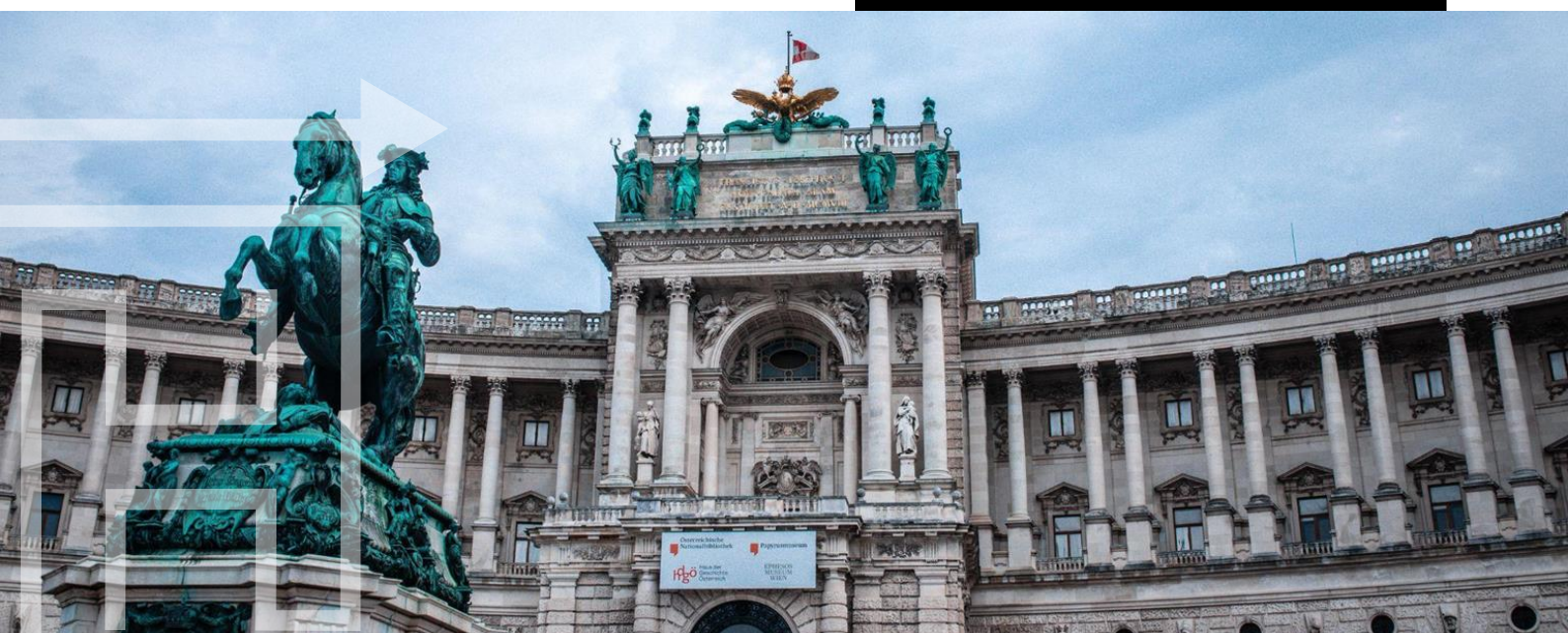|	
Documented on	July 2022
Case Author	Allison O'Reilly from the University of Vienna
Case's Coordinator	House of Austrian History's (HDGÖ)
Links	Website

Image Credit: Pham Ngoc Anh, Pexels

THE CONTEXT

The HDGÖ was opened in 2018 and is the first contemporary history museum on Austrian history. A main goal of the museum is to open up discussion and invite the audience to examine the conflicted history of Austria. This starts already with the location of the museum; it is located within the Hofburg, a conflicted historical sight. The Heldenplatz, the square outside the Hofburg and the balcony of the Hofburg are commonly associated with the 1938 Nazi take-over of power in Austria.

THE CHALLENGE

The museum is set up as a Discussion Forum for the public. This brought the challenge to move away from a model where museums are touristic sites, to an interactive museum "for the people". The museum is also located at a site of conflicted history; addressing this and involving visitors to reflect on it is an important part of their work. Accessibility was also a significant challenge, as the museum wanted to be open to all those interested, as such, language barriers, and technical barriers needed to addressed.

Image Credit: BWM Architekten

THE IMPLEMENTATION

– **The type of new business model** is hybrid, using the web as a highly interactive exhibition space, leaving lots of room for people to contribute content which can then be exhibited in several areas: the web, social media, the physical room, or in guided discussions and tours.

– The **benefit of this new model** is the ability to reach a wider audience and build a community that is interested in critically reflecting on Austrian history.

– **Transition mechanics:** Time and human capital is needed to develop the digital platform.

– **Involved stakeholders** include the Austrian government (as the funder) and the wider public.

THE IMPACT

Though the museum is in its infancy, it has received many prizes for its innovative approach and as such, is a **good practice case** for the sector

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	The digital space must be considered from the inception of a project.
02	Multidisciplinary teams involving curators, educators, communication experts etc. can be the path forward to building interactive digital exhibitions.
03	Digitalisation should be a method to develop new possibilities for exhibitions and discussion.

Image Credit: BWM Architekten

"
The museum is set up as a Discussion Forum for the public. This brought the challenge to move away from a model where museums are touristic sites, to an interactive museum for the people.
– Allison O'Reilly
"

References:

- Find more: www.hdgoe.at/mission_statement_digitales

MuseumCamp

Pitch
During the annual MuseumCamp people from the fields of museum and heritage are offered a three-day intensive camp to examine how museums can better respond to social and technological developments.

Organisations
MuseumCamp; WAAG; Allard Pierson; and Amsterdam Museum

Country
The Netherlands

Type of Business Model
☐ Physical
☐ Digital
X Hybrid

Focus of strategic goal
☐ Higher revenue
☐ Wider audience range
X More impact
☐ Increased offerings
X Other, specify: CHO staff capacity building

Introduction

The MuseumCamp (organised by Waag and project partners Allard Pierson and Amsterdam Museum) brings together CHO professionals, designers, engineers, artists, coaches and technical staff to work on current cultural heritage challenges. Together, they brainstorm on how to improve the museum experience for visitors and bring new ideas into practice. The MuseumCamp initiative could be used by more CHOs that are eager to upskill their staff and expose them to the design and tech sectors, to open doors for potential collaborations.

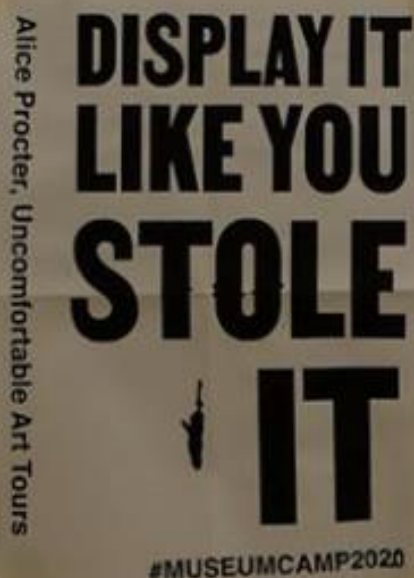|	
Documented on	June 2022
Case Author	Fleur Schellekens & Despina Kortesidou from UIIN
Case's Coordinator	Dick van Dijk from Waag
Links	Website

Image Credit: Waag FutureLab

THE CONTEXT

The MuseumCamp is an initiative based on the concept by Nina Simon, director of Santa Cruz Museum of Art and History, who organised the inaugural MuseumCamp in 2013 (MuseumCamp, n.d.). After Wim Hupperetz, (former) director of Allan Pierson, joined the second year, he was inspired to organise something similar in the Netherlands (De Museum Podcast, 2016). Dutch museums as well as designers, engineers, and other CHO professionals are involved in the events (van Dijk, 2022). Participants are supported by coaches and technical staff and can make use of labs for 3D printing and audio tour technicians (De Museum Podcast, 2016).

THE CHALLENGE

MuseumCamp aims to take on a new challenge each year relevant to that year's hosting partner. To date, these have ranged from interactivity in the museum to contested histories in the museum collection. One of the main challenges that started off the Dutch edition of MuseumCamp, was the fear of technology, the lack of knowledge on what is possible and how to use it, and a lack of a shared vocabulary to discuss it. Furthermore, there is little room in the daily practice of CH professionals to explore and experiment with new approaches to contemporary challenges. The MuseumCamp events address this by providing space to 'play' and by inviting software programmers, designers and artists to bring in other perspectives.

Image Credit: Waag Futurelab

THE IMPLEMENTATION

– The **type of new business model** is hybrid. During events, the participants mainly do experiments and create (paper) prototypes, exploring potential new approaches and offerings of the museum. The programme is designed specifically for each theme, and includes presentations from experts, design thinking activities and critical making.

– **New model's benefits**: Often CH professionals assume that the digital realm is out of their scope, inviting external designers to deliver solutions that can't be supported or updated by the museum staff themselves. MuseumCamp aims to encourage CH professionals to take a more central role in that discussion.

– Each MuseumCamp is an intensive experience for the participants who are provided with aids to document their experience ranging from an individual scrapbook to creating a shared manifesto.

– For the **business model's implementation**, the main resources required are financial resources, a physical location and human capital. The preparations for the first MuseumCamp edition were done in a few months' time, with most preparations taking place in the final eight weeks.

– The main responsibility for organisers was to create a structure for the participants and ensure that there is an appropriate mix of skills among **stakeholders** in the team.

THE IMPACT

During the pressure cooker event of three days, participants work in multidisciplinary groups, enabling the participants to learn from other disciplines to get new ideas and design new museal processes. Direct outcomes of the event might be (prototypes or demonstrators of) apps, tours, projections, audio, etc. (van Dijk, 2022; De Museum Podcast, 2016).

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Understanding the cultural heritage challenges
02	Analysing how to improve the museum experience for visitors
03	Implementing new ideas in practice

Image Credit: Waag FutureLab

"
There is little room in the daily life of CH professionals to experiment with new approaches to contemporary challenges. MuseumCamp addresses this by providing experts a space to 'play.'

– Dick van Dijk
"

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Rathcroghan Visitor Centre

Pitch

Learn about the not-for-profit, community run social enterprise that brings over 5000 years of Irish history to life. Rathcroghan were deeply affected by the COVID crisis, but have come back stronger.

Organisations

Rathcroghan Visitor Centre

Format

☐ Physical
X Digital
X Hybrid

Domain of Good Practice Case

Country

Co. Roscommon, Ireland

Focus of strategic goal

☐ Higher revenue
X Wider audience range
☐ More impact
X Increased offerings
☐ Other, specify:

Introduction

Rathcroghan Visitor Centre is a non-profit social enterprise, located in the medieval village of Tulsk, Co. Roscommon, Ireland. They are the interpretive experience, community café, gift shop and heritage custodians for the archaeological landscape of Rathcroghan ("CruachanAí"). The centre opened in 1999 and continues to be operated by the Tulsk Action Group CLG whose purpose is to promote their local brand of heritage tourism for the social, economic and employment benefit of the communities in Tulsk and Rathcroghan. The Rathcroghan landscape boasts over 240 identified archaeological sites, spanning an impressive period of over 5,500 years of history. It is also the location of numerous prehistoric burial mounds from the Bronze and Iron Age.

Documented on	July 13th, 2022
Case Author	Con Bartels from Momentum
Case's Coordinator	Daniel Curley, Manager from the Rathcroghan Visitor Centre
Links	Website Twitter YouTube

Image Credit: Rathcroghan Visitor Centre

THE CONTEXT

Inspired by the ArchaeoGeophysical Imaging Project at Rathcroghan, the Tulsk Action Group Ltd (TAG) was established in 1996. This involved the joining of the local community to utilise Rathcroghan as an economic driver for the area. TAG interacted with a variety of agencies, from Failte Ireland to Roscommon Leader Partnership. Prior to the pandemic, they had firmly established themselves as the Jewel in the Crown of Ireland's Hidden Heartlands with many successful projects and visitor numbers reaching 22,259 in 2019 but dropping to 9,938 during 2020 as a result of COVID.

THE CHALLENGE

Rathcroghan Visitor Centre faced a number of issues, primarily the closure of the centre during COVID, with no certainty over its future, its staff, or when customers would be able to return. There was also the issue of people with limited mobility not being able to experience parts of the centre, especially Oweynagat Cave, which is difficult to access, and is also very enclosed, so would prove an issue to people who might suffer from claustrophobia.

Image Credit: TripAdvisor

THE IMPLEMENTATION

– The **type of new business model** is digital. As well as revamping their website and adding a virtual shop, Rathcroghan also developed a free virtual tour. Visitors can enjoy 360° panoramic views of the archaeological landscape from the comfort of their home. The tour visits some of the 240 identified archaeological sites in the area, including Oweynagat Cave.

– **Benefits of this new model** include wider audience reach and improved accessibility online**.** The virtual tour allows those with limited mobility to maintain an interest in the area and experience the sites. The tour is free but increases engagement with the new website and online shop, increasing marketing, shares, online ticket sales and revenues.

– **Transition mechanics involve** financial resources from tourism bodies such as Failte Ireland; human capital to build the website, shop and virtual tour; technological equipment to make the tour and convert it to a digital, panoramic format

– **Involved stakeholders** included Failte Ireland who funded the digital transition together with local community members. Rathcroghan are also currently in the process of consulting with local farmers to seek new collaborations to turn the area into a farming/food hub.

THE IMPACT

Rathcroghan's virtual tour has been viewed nearly 1000 times, and since the pandemic they have moved their ticket sales from walk-in's to entirely online. This allows them to plan tours and staff availability in advance and predict revenues from sales for more long-term planning.

Three **Intended Learning Outcomes** that can be derived from this case for the CH sector are:

01	Emphasise inclusivity when generating new ideas
02	Prioritise the community as your main stakeholders
03	Seek the support of experts if you want a quality product

> " The virtual tour allows those with limited mobility to maintain an interest in the area and experience the sites. The tour is free but increases engagement with the new website and online shop, increasing marketing, shares, online ticket sales and revenues. "
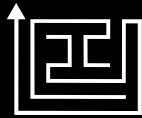>
> – *Daniel Curley*

Image Credit: Rathcroghan Visitor Centre

References:

- Rathcroghan Visitor Centre (n.d.) Virtual Rathcroghan. www.rathcroghan.ie/discover/virtual-rathcroghan/

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Conclusion

The collection of Business Model Evolution Good practice cases illuminated that the majority of the documented cases by the consortium are either digital or hybrid ones, making a case for the potential of Cultural Heritage Organisations to experiment with alternative business and financing models to achieve their vision and mission.

Moreover, most documented cases' business models focused overwhelmingly on reforming CHOs to offer their audiences a higher societal impact. This was closely followed by the hope to achieve a wider audience range reach through the adoption of different business models. This is emblematic of the overall broader impact CHOs wish to generate beyond the scope of their physical institutions.

Hopefully, these cases can act as a springboard for organisations' staff and leadership to support long-term digitalisation and cohesively implement it on strategic, tactical and operational levels across CH to support their organisations' message and identity.

Image Credit: Matheo Jbt, Unsplash

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