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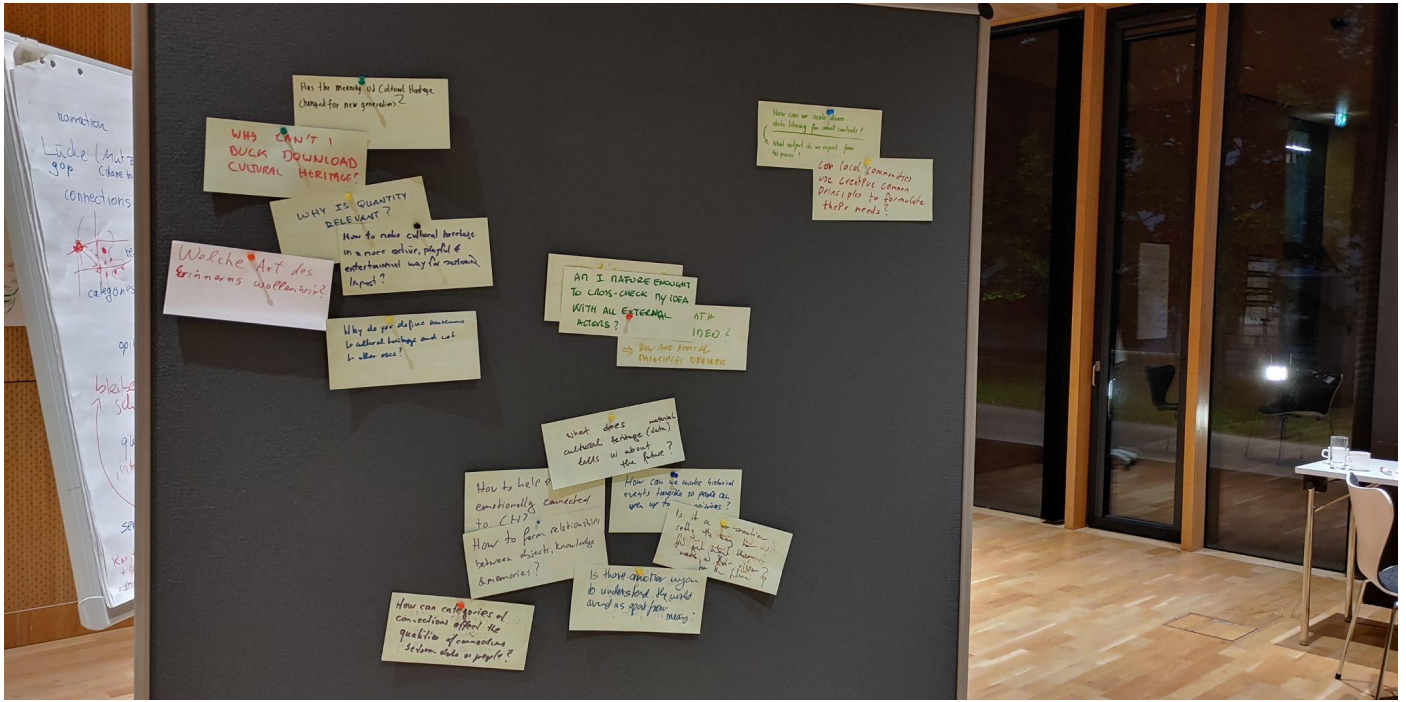**GUIDEBOOK
FOR EDUCATORS**

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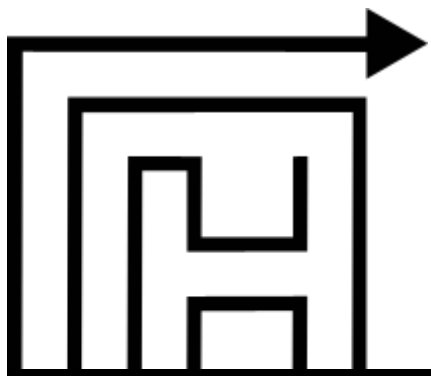
HERITAGE

CULTURAL HERITAGE 2.0

Authors & Editors
Madeleine Harbich (University of Vienna)
Manuela Holzmayer (University of Vienna)
Tobias Reckling (University of Vienna)
Marie Roloff (University of Copenhagen)
Sara Alba (Ca' Foscari University of Venice)
Daniela Pavan (Ca' Foscari University of Venice)
Déspina Kortesidou (University Industry Innovation Network; UIIN)
Kirsten van Dam (Bespoke Manyone, Copenhagen)
Ema Nicolas (Bespoke Manyone, Copenhagen)
Georgina Norris (Bespoke Manyone, Copenhagen)
Con Bartels (Momentum [Educate + Innovate])
Denise Callan (Momentum [Educate + Innovate])

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 digitized (post-Covid-19) world, through Cultural Organizations' 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. Our partnership consists of 6 organizations from 5 countries, all with a direct interest in using the project's results to (1) drive university-cultural heritage organizations' collaboration, (2) contribute to the revitalization 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 organizations.

Definition
The Cultural Heritage sector can be divided into:
1. Tangible cultural heritage (such as buildings, monuments, landscapes, books, works of art, and artefacts)
2. Intangible cultural heritage (such as folklore, traditions, language, and knowledge)
3. Digital cultural heritage (such as software, digital documents, digital arts, and digitized physical cultural assets)

Abbreviations
We use the following abbreviations throughout the guidebook:
CH = Cultural Heritage
CHO = Cultural Heritage Organizations
HEI = Higher Education Institution

INTRODUCTION

In the highly digitalized post-COVID-19 world, the European cultural heritage sector faces numerous challenges. The project Cultural Heritage 2.0 not only focused on the analysis of challenges (mapping of challenges, research of good practice) in the sector. It innovatively co-designed a pathway and resources like i.e. Open Educational Resources (OER). On top of that the Cultural Heritage 2.0 project developed and implemented pilot tests to support Higher Education Institutions to effectively assist the regeneration of the European cultural heritage sector, to create resilience, and to be better prepared for the future and always changing realities.

These regional pilot tests were held by three Universities (Ca' Foscari University, University of Copenhagen, and University of Vienna). The implemented formats aimed to test problem-based learning interventions in multidisciplinary student teams in different national and cultural settings. Through the implemented pilot projects, participating students had the opportunity to practice relevant competencies that the cultural heritage sector requires.

Building on the Cultural Heritage 2.0 Digital Student Consultancy Approach Course, comprising a learning framework and a toolkit for academic staff and educators, and the regional pilot tests in Copenhagen, Venice and Vienna, the project offers a brief, hands-on guidebook for university staff and educators.

With this booklet, we intend to guide educators through the pilot test of the consultancy program to increase their confidence in developing and applying innovative education programs in collaboration with the cultural heritage sector in their institutional settings.

01 | OBJECTIVES

The need to develop new digital models of customer engagement following the COVID-19 impact on the cultural heritage sector has highlighted gaps and challenges (find more information and resources here) in the resources, capabilities, and ability to respond to these changes. These institutions require support and a more entrepreneurial approach to develop future business models that embrace innovation and digitalization.

| TARGET GROUPS

Even though higher education institutions can support the struggling cultural heritage sector, partnerships with smaller organizations specifically in education are largely overlooked.

The target groups of the consultancy program are:
The cultural heritage organizations who get support in redefining their business model. Through mapping the trends and needs of the sector and identifying future business models, cultural heritage organizations are provided with insights and good practice examples to inspire and guide their evolution. In addition, they benefit from access to higher education institutions and students who can support them in testing and developing new business models, while also having access to a pipeline of future talent.

Students who can address (some of) their skills gaps and needs. The consultancy program greatly benefits students by exposing them to challenge- and problem-based learning and consultancy projects. By participating in these formats, they can acquire relevant skills for later employment in the cultural heritage sector and strengthen their connection with potential employers in their region.

Educators and academics in the cultural heritage sector who gain confidence in applying digital teaching tools.

| Collaboration PARTNERS

The involvement of external partners and stakeholders is crucial for the success of student consultancy approaches. This not only applies to the definition of the actual challenges to be addressed by students but also to the actual implementation of formats such as hackathons and problem-solving workshops. During the implementation stage, external partners could support the students as mentors, provide them with access to their institutions, and/or be involved in the evaluation of the outcome of the student projects. Only based on such close cooperation can student consultancy formats be successfully implemented - and their results taken up by cultural heritage institutions.

The type of collaboration partners depends, of course, on the different regional settings. Besides small and large cultural heritage institutions, existing networks such as OpenGlam networks can also be involved in the organization of the student consultancy formats. These networks and their established contacts can help in reaching out to further cultural heritage institutions and increasing the general visibility of the formats. Furthermore, the active involvement of collaboration partners can also contribute to the funding of the planned events.

| OER

OER (Open Educational Resources) refers to digital materials provided freely and openly to allow teaching and learning. They are toolkits that educators will provide to undertake interdisciplinary student consultancy projects based on the real problems of the cultural heritage stakeholders in the region/city. We used the Open Educational Resources as resources for the project work in the pilot tests. Each project was linked to at least one OER.

| FORMATS

The implementation can be done as blended formats and combine digital with face-to-face elements.
- Digital tools can be crucial to open such formats for international audiences and experts and can provide access to a large variety of digital resources.
- Besides all the advantages of digital meetings, face-to-face interactions remain crucial for many innovative formats such as hackathons to stimulate collaboration and creativity.

The Cultural Heritage 2.0 project tested two formats that seemed to fit the purpose of the pilot tests: Hackathons and a problem-solving workshop. Below we describe both formats to give an impression of how they can be planned, organized and carried out.

1.) Hackathon

Briefly explained a hackathon is a challenge where people come together in a limited amount of time to create experimental, creative solutions for specific problems. Although its origins lie in software and hardware development, it can be quite flexible in terms of duration, topics, or the level of focus on technological/digital solutions.

Framework

As a challenge-based format, the definition of the challenges is crucial for the success of a Hackathon. In the case of the CH 2.0 project, and against the background of the scenarios, these challenges should be provided by the Cultural Heritage Organizations. The challenges should be discussed in advance with the HEI. OERs should be linked to each challenge as additional material. The CHO can provide additional material such as data for each challenge. The description of the challenges should include the following information:
- Title
- Short description of the problem/challenge
- Target group of the expected outcome/solution
- Resources available for the solution of the challenge (i.e., digital infrastructure in the CHO etc.)
- Ideally, each challenge should be briefly explained by an expert of the CHO (i.e., in a short video statement).

What to prepare/think about

When: consider students' holidays and if it is a co-curricular event, consider the students' need to attend classes.

Where: either use a big room that can host all teams (which means more interaction between teams) or smaller rooms where they can work quietly, one room should be available for everyone to come together (for food, drinks, presentations)

Things to consider: Wi-Fi access/ Should participants bring their own computers? Do you need flipcharts, whiteboards, sockets, and equipment for presentations (microphone, screen, theatre seating, etc.)? How many participants can you host? First come first serve or do you select participants? Think about selection criteria.

Catering: participants socialize with each other over food

Photographer Make sure to have consent from participants to take and share pictures.

Cooperation partners: who could support the event topic-wise, with programming, with business expertise, and financially.

Prices: is it a competition event? What do you want to offer? Price money, e.g., gadgets, training, tickets) Do you or your stakeholders provide those? Who wins? What are the criteria? Are there special prices? Who selects the winner? (Consider this affects the knowledge sharing during the event.)

Recourses: when looking for digital solutions, suitable datasets and resources should be available to all participants

Promotion material: decide which channels are best for your target group.

Personnel

- The **moderator** is essential to the hackathon, he/she provides the framework for the event, is the main contact person for participants and is familiar with the overall topic as well as the challenges.
- The **mentors** support in various ways such as technical issues, topic-related, narrowing down the projects, business development, etc. The mentor role allows stakeholders to directly work with the teams.
- If you decide on a **jury** selecting the winning team(s) the jury requires a pitch by the participating teams. Explain checkpoints and discuss which outcome is expected from each team at the end of the hackathon.
- **Contact person** from the organizational team

Teams

Your participants apply as Teams

Think about how advanced their idea could be and consider it in the criteria for the jury.

Your participants apply as individuals

Think about the following:
- Do they assemble in teams before or during the event?
- Do you create the teams or do they do it themselves?
- How can you support team building?
- Should participants present their own ideas?

Agenda

- Welcoming words
- Presentation of the agenda and expected outcome, introduction of stakeholders
- Training & talks (OERs, project, pitching, programming, business development)
- Project work incl. mentoring throughout the event
- Pitch
- (Jury decision)
- Group pictures

Ways of integrating the CH 2.0 OERs

- Integrate them into the announcement of the specific challenges
- Make them part of the jury criteria. For example as a must during the pitch or require each project to make use of at least one OER.
- Integrate them in the review of the event
- make it part of presenting the teams and their project in the follow-up

Outcome

The results of the Hackathon should be delivered in a format that can be used for presenting the outcomes to an interested public. This could be:

- Recorded pitch/presentation
- Digital slide show
- Interactive digital prototype
- Other digital formats

2.) Problem Solving Workshop

A problem-solving workshop is a rapid session that helps to understand the root cause of a problem, quickly generate ideas to solve it, evaluate the pictures to ensure possible solutions are robust and make a plan to test or implement the suggested options.

The problem-solving workshop allows students to think about how to solve the problem they were given as a team. By setting foot into the CH organization, students will have access to its members and the possibility to understand their real issues.

Framework

Like a hackathon, a problem-solving workshop is a challenge-driven format. These challenges should be provided by the Cultural Heritage Organizations, who discuss them in advance with the HEI. The CHO can provide additional material such as data for each challenge. Each challenge should be linked to at least one OER. The description of the challenges should include the following information:

- Title
- Short description of the problem/challenge
- Target group of the expected outcome/solution
- Resources available for the solution of the challenge (i.e. digital infrastructure in the CHO etc.)

Ideally, each challenge should be briefly explained by an expert of the CHO (i.e. in short video statements).

What to prepare/think about

When: consider students' holidays.

Where: the students will need a space to meet

Things to consider: Wi-Fi access/ Should participants bring their own computers? Do you need flipcharts, whiteboards, sockets, and equipment for presentations (microphone, screen, theatre seating, etc.)? How many participants can you host? First come first serve or do you select participants? Think about attributes.

Catering: participants socialize with each other over food

Recourses: when looking for digital solutions, suitable datasets and resources should be available to all participants

Promotion material: decide which channels are best for your target group.

Personnel

Representatives of the **Cultural Heritage Organizations** should welcome the groups.

One **teacher** per group is needed to guide the students through the workshop.

Ways of integrating the CH 2.0 OERs

- Integrate them into the announcement of the specific challenges/ problems.
- Use them as constant reference points during the workshop.
- Make them part of the jury criteria. For example, as a must during the pitch or require each project to make use of at least one OER.
- Integrate them in the review of the event.
- Make it part of presenting the teams and their project in the follow-up.

Outcome

The results of the workshop should be delivered in a format that can be used for presenting the outcomes to an interested public. This could be:

- Recorded pitch/presentation
- Digital slide show
- Interactive digital prototype
- Other digital formats

02 | CASE STUDIES

Case 1: Hackathon University of Vienna

Facts & Figures

Title: Kulturhackathon2023 ([#GLAMhack23](#))
Where and When: St.Pölten, AUT, June 2023
Number of participants: 20 (photography, visualisation, digital heritage, dataspaces, archiving, coding, communication, of art, data analysis)

Participating institutions / Data providers:
• [Cultural Heritage 2.0](#)
• [Museum Lilienfeld](#)
• [OpenGLAM.AT](#)
• [Landessammlungen Niederösterreich](#)
• [ÖAW – Austrian Academy of Sciences](#)

Cooperation Partners of the OpenGlam network:
[Provincial Capital St.Pölten](#)
[Austrian Institut of Technology](#)
[ÖAW – Austrian Academy of Sciences](#)
[FH St.Pölten](#)
[International Centre for Archival Research](#)
[Stadt Wien Büchereien](#)
[Digital Makers Hub](#)
[SMART UP](#)
[Belvedere Museum](#)
[Museums Management – Kultur.Region.Niederösterreich](#)
[ÖAW – Austrian Academy of Sciences](#)
[Krems Kultur](#)
[AWS – Austria Wirtschaftsservice](#)
[E.I.N.S.](#)
[EUDRES](#)
[Graz Museum](#)
[Museum Lilienfeld](#)

Links:
https://www.openglam.at/en/glamhack23-thanks/
https://www.openglam.at/oerglamhack23/
https://www.openglam.at/wp-content/uploads/2023/06/Kulturhackathon-2023-PLUS_Ergebnis_ENG.pdf

Implementation of the Format

To have as diverse a group as possible, applications from people working in the fields of software development, art history, art education, science, academia, museum management, project management and many others were accepted. No prior knowledge and no prior preparation were necessary to participate, just the willingness to share knowledge and dive deeper into the selected projects. The participants experimented with data from the cultural heritage fund, developed projects, designed concepts, and created prototypes for 2.5 days. At the end of the event, the small groups presented their projects and pitched them to the public and collaboration partners. Sponsors and relevant partners were invited to implement the project of their choice to achieve sustainable success. Technical and scientific mentors from the partner organizations supported the participants to develop and implement strategies based on data from the field of arts and culture, which will influence the future of the cultural landscape. Participation was free of charge.

Raising Awareness

• Websites of various facilities at the University of Vienna
• Website FH St. Pölten
• OpenGlam Network
• Facebook
• LinkedIn
• Internal Chat Groups to address certain parties within the university

Partner & Participating Institutions

OpenGLAM.AT, a platform for the development of digital strategies and projects of a far-reaching network of Austrian cultural heritage institutions, **conducted the hackathon**. GLAM is the abbreviation for Galleries, Libraries, Archives & Museums, where AT stands for the Austrian network in an international context. This platform has its

origins in the Open Knowledge Foundation (okfn.at) and is currently run independently as a separate association.

The [Austrian Centre for Digital Humanities and Cultural Heritage Austrian Academy of Sciences](#) **(ACDH-CH) provided data**. The Austrian Centre for Digital Humanities and Cultural Heritage (ACDH-CH) has been bringing together two focal points of the Austrian Academy of Sciences in one institute pursuing (a) basic research in the humanities in long-term projects for the development and preservation of cultural heritage and (b) research in the methodological and theoretical paradigms of digital documentation, processing, research and visualization of the digital humanities. Within the ACDH-CH, both pillars are intended to increasingly cross-fertilise each other and, thus, contribute to the development of joint work on the rich treasure of Europe's cultural memory.

[Landesmuseum](#), the **State Collections of Lower Austria provided data**. In addition to archaeology, art, and cultural history, the 4 collection areas of the State Collections of Lower Austria also include the natural science collection. One section is the vertebrate collection, which currently consists of about 4,000 individual objects: from display and alcohol preparations to brats, skins, skeletons, and individual bones to hunting trophies. In terms of content, it covers the specialist areas of ichthyology, herpetology, ornithology and mammalogy. It is a valuable archive and offers a picture of diversity in the past and present through finding data (place and time). Wolf, eagle owl, adder and rhinoceros can be found in the provincial collections of Lower Austria. Some of these animals can be found via the online collection hidden in the depot.

Bezirksmuseum & [FIS-ZDARSKY-Skimuseum Lilienfeld](#) **provided data.** The District Home Museum shows the cultural, historical, and economic development of Austria's most densely wooded district, consisting of 14 municipalities.

Integration of the CH 2.0 OERs

The OERs had been introduced via the website before the event. At the beginning of the hackathon, they were presented to the participants. They have proven to provide good descriptions of the topics and were used as a basis for the developed projects. The moderators reported that they were a valuable source to refer to at the event.

The outcome of the pilot test:
3 project plans on the following challenges with project descriptions, ideas on how to proceed further and thoughts about missing links.

The Challenges
Embracing the Gap: How do we make use of storytelling and harvesting for data exploration and meaning-making behind/between/with facts? We care about data literacy and method competence. These very abstract concepts need playful, engaging, and creative methods for further investigation. In the spirit of valuing the knowledge and opinions of everyone (public, expert, witness, etc.,) we want to harvest knowledge, ideas, opinions, and experiences to enrich our data and collections. Through exploring data, objects, and histories we can work on meaning-making with historical data or artefacts for ourselves and others. We are aware of gaps, assumptions, interpretations, and agendas in dealing with cultural heritage data and objects. We embrace these imperfections as opportunities to engage with questions and continue researching. Storytelling engages the mind and hearts for historical contexts. Through asking questions creation is triggered, possibilities are opened, and knowledge can be harvested for new generations.

Tracing Public Memory: Which problems are we trying to solve? How can we include accountability in the passing on of (digital) cultural heritage? How can the public space be used as an arena for identity construction? Our goal is a map that points to streets where places and monuments are named after a public person. By clicking, further information pops up that informs about when and why the street was named after the public person or the monument was erected and who was the decision maker.

Growing the Lilienfeld Memories - a Framework for Conveying Experience and Knowledge: How can we design a pluralistic, interactive, and democratic public digital archive? Our goal is to convey experience and knowledge over time. Using the metaphor of a cookbook, we create the framework for an operating system, based on a code of conduct which fosters applicable ethical principles. We are interested in conducting a time-limited research project and providing tools and an organizational framework for a group of citizen scientists.

Learnings from the pilot test

Providing data and background information is a great benefit for the CHOs. It is enriching to combine them with the knowledge and interest of the participants and to see what they develop within a short timeframe. Including the OERs wasn't as easy as anticipated, they are a great start to get participants interested and show various insights into topics, during the event itself they weren't that useful due to time constraints and creative minds. However they provided a valuable basis and source for organizers and moderators.

Case 2: Hackathon University of Copenhagen

Title: Hack the Culture 2023
Where and When: Copenhagen, DK, 27-29 September 2023
Number of participants: 18 students enrolled at different educations at the Faculty of Humanities, University of Copenhagen.
Participating institutions / Data providers:
● Villa Kultur
● Volcano
● Willumsen's Museum

Implementation of the Format

A hackathon offers a unique opportunity to bring people together, people from various institutions, expertise, and disciplinary backgrounds, under the umbrella of a specific topic and develop something new, possibly outside of academia. At the center of the cultural hackathon is the real encounter from person to person, which despite digitization is still a prerequisite for developing innovative ideas.
The cultural hackathon aims to make cultural heritage accessible. It should be brought closer to the people and increase their quality of life.

Students were divided into three groups of six and assigned to one of the three cultural heritage cases. The projects were developed in 48 hours, from the clients' (CHOs) presentation of the cases to the final pitching of the participants.
- **First day**: 2 facilitated hours, meeting the clients, and meeting the team.
- **Second day:** 10 facilitated hours of diving into the problem using OERs.
- **Third day:** 7 facilitated hours of qualifying the solution and pitching focusing on Why, How & What.

Raising Awareness

We engaged directly with various professors and they recommended their students to participate in the hackathon. We had posters and pop-up events at the campus and advertised via social media.

Partner & Participating Institutions

Villa Kultur 'Culture Kicks Back' takes place on 2-3 October 2023. It is a conference that focuses on how we create better working lives for a new generation of cultural creators and creative entrepreneurs. Through workshops, debates, and talks, we map the challenges that characterize the ecosystem of the cultural industry - and we discuss how to make it more inspiring, accessible and sustainable to embark on the cultural sector. It all culminates in a catalogue of inspiration and ideas, which is published online and used for dialogue with politicians etc. But is there another way to develop and disseminate knowledge about cultural work? How do we ensure that the knowledge and tools that are produced are used in the cultural industry? Villa Kultur is looking for solutions that break with habitual thinking, play with concepts, or have a completely new take on what a 'tool' is and how to create networks and knowledge sharing across the local environments for cultural actors.

Volcano The pedestrian streets in the small towns of Denmark are dying. Shopping malls and megastores pull the trade out of the town centre and with no trade, shops close and foot traffic dwindles. The street loses structure, colour, and identity. In the town of Frederikssund, the southern part of Jernbanegade was turned into a pedestrian street in the 1980s and expanded with the northern part in 1992. But the opening of Sillebroen shopping mall and a Føtex Megastore has pulled trade and life out of the pedestrian street. How can the street be revitalized, drawing on both the history and culture of Frederikssund? How can we that use cultural placemaking to rethink the pedestrian street, with cultural heritage at the centre? Volcano and Frederikssund Erhverv are looking for solutions for a city center that contains more than just buildings, and where life and culture create identity and belonging.

Willumsen's Museum J.F. Willumsen's Museum, north of Copenhagen in Frederikssund, opened in 1957 and is dedicated to the transgressive, grandiose and at times excessive figurative art of the Danish multi-artist Jens Ferdinand Willumsen (1863-1958) and his collection. Through innovative exhibitions, research-based publications, seminars, workshops and a diverse program of public events, the museum presents the art of Willumsen from a contemporary and historically relevant perspective. The museum also produces two to three annual thematic exhibitions in dialogue with Willumsen's oeuvre, often with artists who like Willumsen chose their own path in defiance of contemporary norms. Willumsen's Museum has earned international recognition for its exceptional collection and exhibits yet has been experiencing a notable absence of local visitors. How can the museum strengthen its connection with the local community? How can it have a stronger presence throughout the town of Frederikssund? How can it create ownership and belonging amongst a local audience? Willumsen's Museum is

looking for ideas that play with and on the sensuality and wildness of Willumsen while maintaining world-class quality and an outlook that is global but locally anchored.

Integration of the CH 2.0 OERs

Villa Kultur:

Guide to Cultural Policies

Ecosystem Mapping

The Reflecting Experience

Systems Thinking: the Iceberg Model

Volcano:

Ecosystem Mapping

Systems Thinking: the Iceberg Model

Citizen Science

Adaptive Reuse of Cultural Heritage Sites

Willumsen's Museum:

Ecosystem Mapping

Systems Thinking: the Iceberg Model

CHOs as Storytellers

Augmented Reality for Immersive Experiences

The outcome of the pilot test:

Each team created a pitch on the cases. The CHOs we invited to receive the suggested solutions, and everybody could ask questions and share knowledge (also between the clients). Afterwards, the team could talk with their client and celebrate 48 hectic hours.

Learnings from the pilot test

The hackathon format is good for engaging students from different educational levels as a co-curricular opportunity. The students were empowered to use their knowledge in an interdisciplinary team, putting their humanistic skills into play in an innovative process. The clients were very grateful for the new perspectives on their cases, and all of them planned to implement elements of the solutions. The OERs worked well in the environment. It was very easy to 'plug and play' them in designing and facilitating the process. The "read OERs" worked the best, because they were discussed in the teams and were used as a tool. Being a co-curricular event the student could leave the team and come back when they had classes. In this way, the rest of the team would present the work they have done, and this qualified their learning as well as their product.

Case 3: Problem-Solving Bootcamp Ca' Foscari Venice

Title: New Models for Venetian Cultural Heritage Organisations
Where and When: Venice, ITA, May, and June 2023
Number of participants: 70 international students of the course in Project Management for Cultural Organisations
Participating institutions / Data providers:
Peggy Guggenheim Collection
Museum of Oriental Art
Museum of Grimani Palace
CREA Contemporary Art
M9 - Museum of the 20th Century

Implementation of the Format

A problem-solving workshop is a five-week session that helps understand the root cause of a problem, quickly generate ideas to solve it, evaluate the ideas to ensure they're robust and make a plan to test or implement the solution. We decided to involve the class of Project Management for Cultural Heritage Institutions, with 70 students from all over the world and different backgrounds, ranging from the humanities, business studies, foreign languages, and the like. The course took five weeks and was perfect for applying the selected format. During the problem-solving boot camp, the students worked in teams. They had the chance to think about solutions for problems presented by the five involved cultural heritage organizations. By stepping foot into the assigned CHO, students had access to different scenarios and were able to understand real issues of the cultural heritage sector. The OERs were used as a building block to unlock the student's minds to find solutions that fit the CHO's problems best.

- Students were divided into 14 groups and assigned to one of the 5 cultural heritage organizations.
- **The first week** students met the 5 cultural organizations and got a briefing on the main issues they were supposed to address.
- **During the second and third weeks,** the students visited their assigned institutions, explored their locations, observed the context they were part of, and interviewed the managers.
- **In the fourth and fifth weeks,** they developed their project plans to solve the issues presented and shared these plans during their final test.

Raising Awareness

We engaged directly with the professor of the course in Project Management for Cultural Institutions while she was preparing her program. She was interested in the pilot test and in integrating it into her course to give her students the chance to work together with 5 important stakeholders in the city.
Therefore, we recruited participants directly in the class and explained the Erasmus + project and the pilot test to them.

Partner & Participating Institutions

Peggy Guggenheim Collection The Peggy Guggenheim Collection is one of the most important museums of European and North American art of the twentieth century in Italy. It is located in Peggy Guggenheim's former home, Palazzo Venier dei Leoni, on the Grand Canal in Venice.
The museum presents Peggy Guggenheim's personal collection, masterpieces from the Hannelore B. and Rudolph B. Schulhof collection, a sculpture garden as well as temporary exhibitions. The Peggy Guggenheim Collection is part of the Solomon R. Guggenheim Foundation, whose constellation includes the Solomon R. Guggenheim Museum, New York, the Guggenheim Museum Bilbao, and the future Guggenheim Abu Dhabi.

Museum of Oriental Art The Museum of Oriental Art preserves one of the most important collections of Japanese art of the Edo period (1603-1868) in Europe, with specific sections dedicated to China, Indonesia and South-Eastern Asia too.

Grimani Palace Palazzo Grimani was the home of one of the most important families of the Venetian patriciate until the mid-nineteenth century. It was purchased at the end of the fifteenth century by the patrician Antonio Grimani, protagonist of the political and military life of the Republic of Venice, who became doge in 1521. The property was

subsequently donated by Antonio to his four children and became the home of this branch of the family since then called "di Santa Maria Formosa". In 1981 the palace was purchased by the Italian state. The restoration has allowed the building to return back to its original beauty. The Museo di Palazzo Grimani was opened to the public in December 2008.

CREA - Cantieri del Contemporaneo is a project that starts from far, from the first steps of One Contemporary Art Association on Giudecca Island in 2016. During the last six years, the contemporary arts intervention project within the "Consorzio di Cantieristica Minore Veneziana" has been calibrating itself, identifying itself more and more towards a permanent and daily collaboration with the local artisans, almost merging into a single vision, in a single direction that daily aims to preserve the identity of the city, its heritage of arts, crafts and residences, drawing on the proactive power of the world of contemporary arts.

M9 is the biggest multimedia museum in Italy dedicated to the history of the 20th century and the only museum in the mainland of Venice. Born in 2018 thanks to an urban regeneration project by Fondazione di Venezia, it narrates history in the 2 floors of its permanent collection through immersive and multimedia installations. The third floor (1400 square meters) is dedicated to temporary exhibitions of contemporary art or scientific projects.

Integration of the CH 2.0 OERs

Peggy Guggenheim Collection:

Challenge: A new innovative format for their audio guide

Digital Communication for Cultural Heritage Institutions

Business Model Innovation

Leadership and Innovation as Means of Change

Relevant Tools and Tech Skills for Digital Humanities

Technology enhanced audience participation

Museum of Oriental Art:

Challenge: A new way to engage visitors through digital channels

Augmented Reality for Immersive Experiences

Digital Communication for Cultural Heritage Institutions

Crowdfunding

The reflecting experience

CHOs as storytellers

Grimani Palace:

Challenge: Attract more visitors, especially younger visitors

Tech digitalisation standards

Data management in humanities

Skills and practice in community projects

Marketing for cultural heritage institutions

Human resource management

Digital Communication for Cultural Heritage Institutions

CHOs as storytellers

CREA:

Challenge: Increase awareness through digital

Digital Communication for Cultural Heritage Institutions

CHOs as storytellers

Accessibility

Adaptive Reuse of Cultural Heritage Sites

M9:

Challenge: Increase the number of visitors and make them recurring visitors

The Gamer Motivation Framework - Quantic Foundry

Marketing for cultural heritage institutions

Project Management

The Augmented Performer

Augmented Reality for Immersive Experiences

Digital Communication for Cultural Heritage Institutions

Marketing for cultural heritage institutions

The outcome of the pilot test:
Each team created a project plan to potentially solve the issue of the assigned cultural heritage organization.
The pilot test resulted in 14 project plans, specifically:
- 3 for Grimani Palace
- 3 for the Museum of Oriental Art
- 3 for CREA
- 3 for M9
- 2 for the Peggy Guggenheim Collection

Each project plan has been thoroughly discussed as a final test of the students, in front of the assigned cultural heritage institutions on May 31st and June 14th, 2023.

Learnings from the pilot test
The main learning outcome from the pilot test is that the problem-solving solving camp is a good format to be integrated within an existing course to accompany standard classes with practical work on real issues.
Students were thrilled to work with real cultural heritage organizations in Venice, that can potentially be their future employers. At the same time, museums have been very satisfied with the project plans developed by students. Even though they cannot be implemented because they don't consider all the constraints that museums may have, each plan has specific ingredients that each CHO can include in their activity. Something that may be managed differently in the future is that students need more interaction with the institutions, talking also to different people in addition to their assigned manager.

3 | LEARNINGS

Dos & Don'ts

Do's:

Organization
- Facilitating sessions is often about giving participants enough space to work quietly and join forces. It helps to break long silent periods, with an actionable question e.g., "Can someone summarise their most important takeaway from this activity?"
- Give the students the possibility to go to class or do other things.
- Ahead of the event, especially if it's the first time that it's run, it helps to do some role-playing and try to get in the shoes of the participants and the CHO representatives, to envision their potential needs and questions during the event and prepare for these.
- It's important to consider in advance how to deal with no-shows of registered participants.
- Put students in teams beforehand. This reduces no-shows and enhances commitment.
- Be aware of competitive dynamics.
- Collect transferable to-dos from other co-creative sessions.
- Plan time for networking and regular breaks: participants need to interact and exchange with each other.
- Give time and space for discussion and feedback.
- Give participants freedom on the number of OERs to be used.

Formats
- The problem-solving solving bootcamp is a good format to be integrated within an existing course to accompany standard classes with practical work on real issues.
- Based on the challenge at hand, facilitators can explore different facilitation techniques that make the most out of the participants' expertise and the aim of the event. A database of such facilitation techniques can be found here: https://www.sessionlab.com/library?sort=updated
- Give extra time to students to interact with the institutions. The outcome needs to have them talking to different people in addition to their assigned manager.
- A topic could for example be, how to deal with gaps of information in research, also in terms of noninformation of specific target groups.
- Problem Solving Workshop: Give students a proper manual on how to interact with organizations. (Find an example from Ca'Foscari's pilot test in the appendix of this guidebook).

Communication
- Make clear what the challenges are and what you expect.
- For easy access: Be clear in your storytelling and language.
- Remember purpose is learning as well as good suggestions. Remember to have this conversation.
- Present your vision, mission, goals and values alongside the project outcomes, for accessible framing of the activities.

Don'ts:

Organization
- Don't plan a program that is too strict. Leave room for spontaneity.

- Don't be too rigid about the number of OERs to use.

Outcomes
- Don't expect realistic solutions but insights and elements that can be integrated within existing processes.
- Don't add requests to the deliverable during the workshop.

Challenges

Organization
- No-shows of registered participants can pose a challenge for the formats. Having a diversity of event dynamics ready for both a big and a smaller group, can ease the situation. Ideally, the formats should be integrated in the curricula and the participants should receive ECTS.
- Getting people to fill in sign-in forms at an open festival or conference-style event can be challenging. Contacting professors who then recommend participation, like in the pilot test in Copenhagen, can for example help.
- Appealing to people with different levels of knowledge and involvement in the specific project or subject matter proved to be challenging for our pilot tests.
- The role of universities as mediators should be reinforced.

Formats
- Developed processes from the Hackathon or Bootcamp must always be linked to actual existing processes within organizations.
- The usage of OERs during the Hackathon can be a challenge. Think of ways to integrate them in the program or moderation.

Partners
- The CHOs invest quite some time in your formats. Ways to give back to the organizations must be developed to continue maintaining good relationships with your stakeholders.

Documentation

- How to capture or document the knowledge generated from such events? Be clear on what you need to capture before the event. Documentation should not disrupt the flow of the actual work. Solutions could be:
  - Letting people be absorbed into activity and planning 'documenting' activities as a reflection at the end to be done by the participants themselves.
  - Facilitators should set clear roles for gathering documentation. The lead facilitator has to be present for the needs of the participants and has no time for documentation. It could be a solution to have one person solely dedicated to keeping up with documentation during the event.
  - Of course, the documentation could be done by the students (through posters or videos). But be sure to share with them how you will use this input afterwards.
  - Transcribing manuals to digital is very time consuming. Create templates for reflections and to gather learnings. An easy and consistent framework for gathering can then help cross-referencing or comparing results and input from different people.
  - Another way of documentation could be to contact institutions 6 months later to get knowledge about what they have done with the output so far.
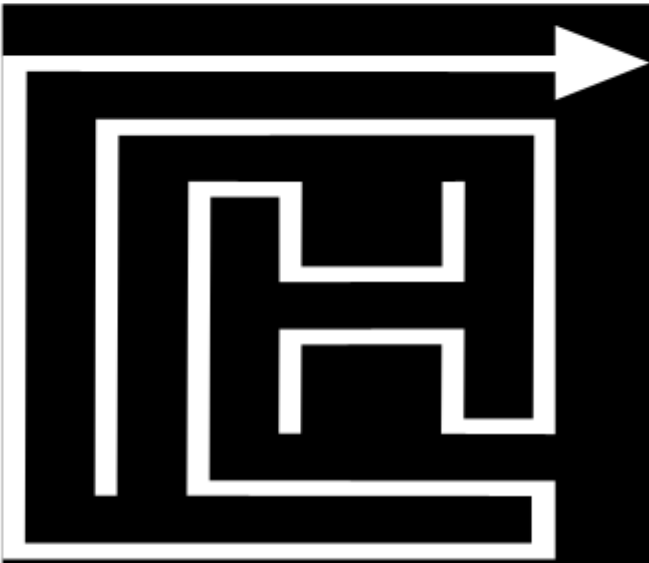
How to integrate OERs

Organization

- The OERs circumscribe better the field or "challenge" in which a project can fit.
- Include the OERs in the preparation materials for the workshop.
- With the experience from the pilot tests, we would incorporate the OERs more explicitly at the neuralgic points in the moderation. The pilot in Vienna proved that the OER articles fit well as a basis, bibliography, status quo (depending on the topic). They are starting points that can be expanded upon as reference points for a technique.
- For different learning styles: use the right OER. The CH2.0 project offers videos, podcasts and reading material as OER.

Formats

- Problem-solving workshop: Get people to interact with the OER in groups at the workshop to encourage exchange between participants and a deeper engagement with the content.
- When introducing different tools (OERs) and approaches (e.g., design thinking for CHOs' transformation) to a group that is not familiar with them, the OERs proofed to be helpful to give examples of previous use and suggestions for further utilization.

04 | ADDITIONAL RESOURCES

Resources - How to: Hackathon

https://eventornado.com/blog/how-to-form-a-winning-team-for-hackathons
https://hackathon-planning-kit.org/
https://arxiv.org/pdf/2008.08025.pdf
https://guide.mlh.io/general-information/judging-and-submissions/draft-up-a-judging-plan
https://blog.mettl.com/hackathon-planning-organizing/
https://eventornado.com/blog/how-to-judge-a-hackathon-5-criteria-to-pick-winners
https://opensource.com/article/23/2/hackathon-guide
https://hackathon-planning-kit.org/
https://waag.org/en/article/hacking-culture-guide/

Resources - Successful Hackathons

https://youcanleadbn.com/yseali-cultural-heritage-hackathon/
https://www.openglam.at/en/
https://www.eurisy.eu/event/copernicus-hackathon_166/copernicus-hackathon-cork/
https://becultour.eu/hackathon

Resources - How to: Problem Solving Workshop

https://pipdecks.com/blogs/workshops/how-to-run-a-problem-solving-workshop

Resources - Successful Problem-Solving Workshops

https://munshing.com/education/wonder-art-workshop