CH2.0
MAGAZINE

CULTURAL O. HERITAGE

Guidebook
for Educators

Looking into
the Future

Final Meeting
in Venice

What is
Next?

www.**culture2point0**.eu

WHAT'S INSIDE

The Cultural Heritage 2.0 project is coming to an end.

During the past two years, partners worked in great synergy to identify new potential business models for the cultural organizations of the future, testing if and how technology can be a driver to innovate in this field.

We started working during the pandemic emergency and, following the vision of the project of creating "a future-ready cultural heritage sector equipped with the skills for revival through digitalization and transformative business models", we experienced the consequences of COVID19 on the cultural field and the impact it had on it, and tested potential ways to support the sector.

At the beginning of the project, our work started analyzing a context that suddenly became digital-focused because of the pandemic. We began, trying to identify best practices that cultural institutions were testing to face the pandemic, when social distancing and lock down made very difficult to meet in person. Then, when the pandemic started getting weaker and allowing the world to open doors back to in person meetings, we wanted to design a pilot test suitable for the new scenario we were going through, using hybrid methodologies to design innovative training paths, with the goal to support cultural organisations fill the gaps regarding the skills they need to improve to become realistically future ready.

The challenges that the pandemic generated were so incredibly complex that made it impossible for us to think that they could be faced by one single discipline, one kind of experts or institutions. This is why we decided to embrace multi-disciplinarity and cross-sector collaborations, specifically humanities, technology and management. In this context the role that universities play becomes very strategic. They are indeed facilitators of dialogues among local governance, academia and cultural organisations, in order to generate innovative learning environments, to help students learn skills that will help them contribute to the design of future-ready cultural institutions.

Cultural Heritage 2.0 is ending as a project, but ideally beginning moving its steps towards becoming a movement for innovators in this field, thanks to the outputs produced by partners:

- the Open Education Resources are important materials for students who want to have a future in the cultural and creative industry, as well as for people already working in this field;
- the Future Scenario Book opens minds to potential scenarios for the industry and how to be prepared to face them;
- the Guidebook for Educators is a tool for any institutions who may decide to replicate our methodology to make a positive impact on the cultural field.

Our deliverables aim at being a first step to support cultural organisations learn how to really be future-ready, and an invite for them to embrace multidisciplinarity and knowledge sharing as strong values for their future.

CULTURAL 0. HERITAGE 2.0

PROJECT RESULT 3 OVERVIEW:

Seeing it all come together in the **pilot tests** and their **outcomes**

By Madeleine Harbich, University of Vienna

In the final project phase, we were able to reap the fruits of our previous work and see how all the pieces of the puzzle came together to form a whole. The regional pilot tests were the gem of the project, an absolute highlight for the universities, students, cultural heritage institutions and all project partners who paved the way there and prepared the content and methodology over the past months and years.

This final phase of the project aimed to implement and showcase the results of the Cultural Heritage 2.0 Digital Student Consultancy Approach in action in 3 partner countries. These regional pilot tests were held by three Universities (Ca' Foscari University, University of Copenhagen, and University of Vienna). The formats implemented aimed to test problem-based learning interventions in multidisciplinary student teams in different national and cultural settings. Through these activities, participating students had the opportunity to practise relevant competencies that the cultural heritage sector requires.

01 Pilot test of the Cultural Heritage 2.0 Digital Student Consultancy Approach:

This comprised of the pilot tests of the programme at each HEI partner and involved 9 cultural heritage organisations, 6 academics delivering the programme and 36+ students from social sciences, humanities & business disciplines.

02 Implementation reports:

The reports highlight the experiences from the pilot testing partners as lessons learned and informed the potential adjustment of the PR2 materials where needed.

03 Guidebook for university staff and educators

The Guidebook was created based on feedback and evaluation of all pilot tests and showcase of the student consultancy results in all pilot testing regions.

04 Success Stories of business model evolution

A digital library of videos that highlight the outstanding student projects and their uptake by the consultancy subjects (cultural organisations participating in the programme).
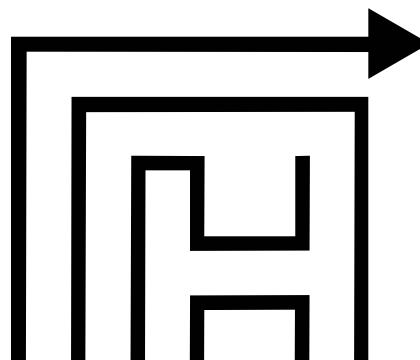
GUIDEBOOK FOR EDUCATORS: PASSING THE RESOURCES TO THE NEXT HOSTS

From the perspective of our **Guidebook for Educators**, the whole outcome of the project can be seen as one interconnected piece. At this point, our work has been **tested in three countries by several educators, students and cultural heritage institutions.**

By Madeleine Harbich, University of Vienna

As a result of this experience, a **hands-on guidebook for university staff and educators** evolved. This booklet should increase the confidence of educators and university staff to develop and apply innovative education programs in collaboration with the cultural heritage sector in their institutional settings.

The realisation of the regional pilot tests (the hackathons and the problem-solving workshop) was a highlight for the project team. The work with external partners was experienced as enriching. The formats were a big success at the institutions and the results were appreciated by the cultural institutions involved. The guidebook for educators shows the essence and a how-to of the regional pilot tests.

Objectives - Case Studies - Learnings - Resources

The guidebook emphasises partnerships with educational institutions as well as integrating **Open Educational Resources** into hackathons and problem-solving workshops with the goal of redefining business models, empowering students, and fostering innovative solutions.

The case studies show how the student consultancy approach can be put into action and how each partner institution approached the challenge. Passing on the know-how and experience to the next hosts of such student consultancy approaches felt natural to the project team. We gathered for a workshop during our transnational partners meeting to collect learnings and enrich our guidebook with our experiences.

An additional resources section provides the interested reader with a lot more practical information.

Download the Guidebook for Educators and start applying these innovative education programmes in your institution.

**By Madeleine Harbich, University of Vienna**

SUCCESS STORIES

Showcasing outstanding **student projects** and their uptake by the consultancy subjects

Our success stories are one of the outputs of our regional pilot tests and the absolute highlight and essence of our project work. In the end, it is what the innovative education programme, in collaboration with cultural heritage institutions, was about: students networking with the cultural heritage sector, tapping into their knowledge and pouring it into projects that benefit the cultural heritage sector to adapt to a highly digitalized post-COVID19 world.

108 students and 13 cultural heritage institutions in 3 countries took part in the regional pilot tests at Ca'Foscari Venice, the University of Copenhagen and the University of Vienna. Many great ideas and student projects that are realistically feasible came from these events. The stories of business model evolution are collected for you to view in a **digital video library**. This video collection showcases what can emerge from these kinds of events.

RESULT 3
Business Model Evolution Programme implementation & Success Stories Collection

CLICK TO **VIEW**
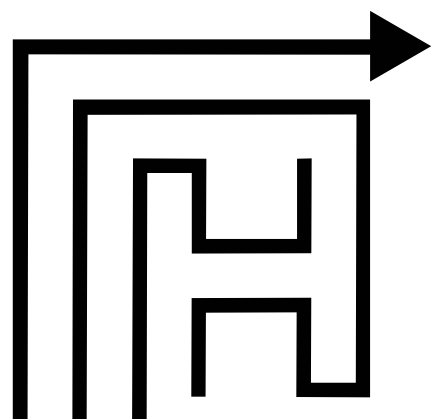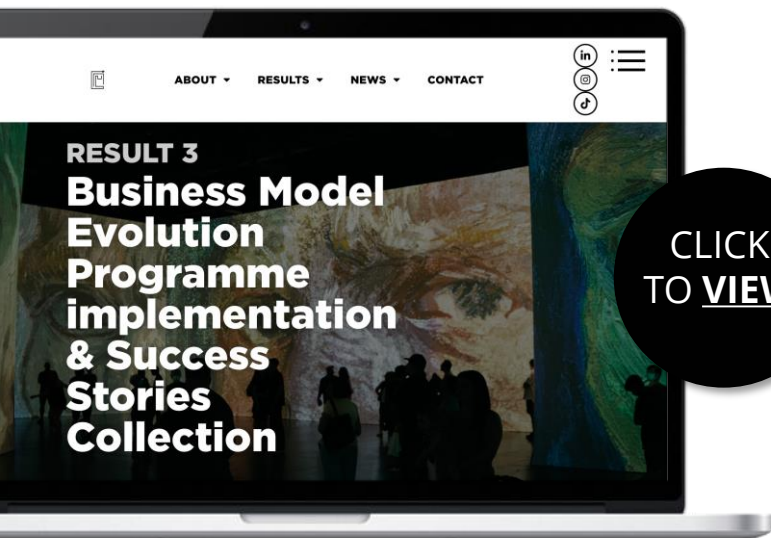
Introducing the Success Stories

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

Hackathon University of Vienna

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:

- Museum Lilienfeld
- OpenGLAM.AT
- Landessammlungen Niederösterreich
- ÖAW – Austrian Academy of Sciences

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

All of the **Success Stories video** are available to watch on our **website**.

PROJECT DISSEMINATION
+ SUSTAINABILITY

Momentum Educate and Innovate was the project partner responsible for the effective **Dissemination of the Cultural Heritage 2.0 project**. At the outset, we developed a **bespoke strategy that addressed the specific project objectives** and was designed to meet the project objectives.

By Denise Callan, Momentum

When considering Dissemination our goal is to ensure continuous communication of project activities, milestones and results to the key target audiences on the most appropriate channels. As project results were delivered our dissemination strategy was more focused on maximising the sustainability of the project by prompting our target audience to engage with the content, and prompt the desired actions

The earliest dissemination activities were the development of a strong project brand identity and a detailed brand manual outlining the appropriate use of the brand. The Momentum team developed a contemporary font, in black and white. Black symbolises power and strength while evoking elegance and authority. We incorporated the letters C and H and included arrows to indicate the journey of digital transformation the sector is embarking on.

A black-and-white brand echoes black-and-white photography, evoking the past while symbolising the focus on function and form when the distraction of colour is removed. The brand identity sits unobtrusively alongside the strong visual images used on the website and other project materials.

Next, we focused on creating awareness of the project. We built an engaging project website and established it as the central access point for the project and dissemination. Specific sections were developed on the website for each of the Project Results (PRs), and these results were made available to download in a variety of formats including Guidebooks, Podcasts and videos. We also created a project video which outlines the project, and its objectives and introduced the Partners. Several branded templates were also created, and used by partners to present results, publish various outputs and use at in-person and online events.

We also established **social media profiles on LinkedIn, Instagram and TikTok.** We created high-quality branded visual images for each channel and maintained a **regular posing schedule of at least twice a week.**
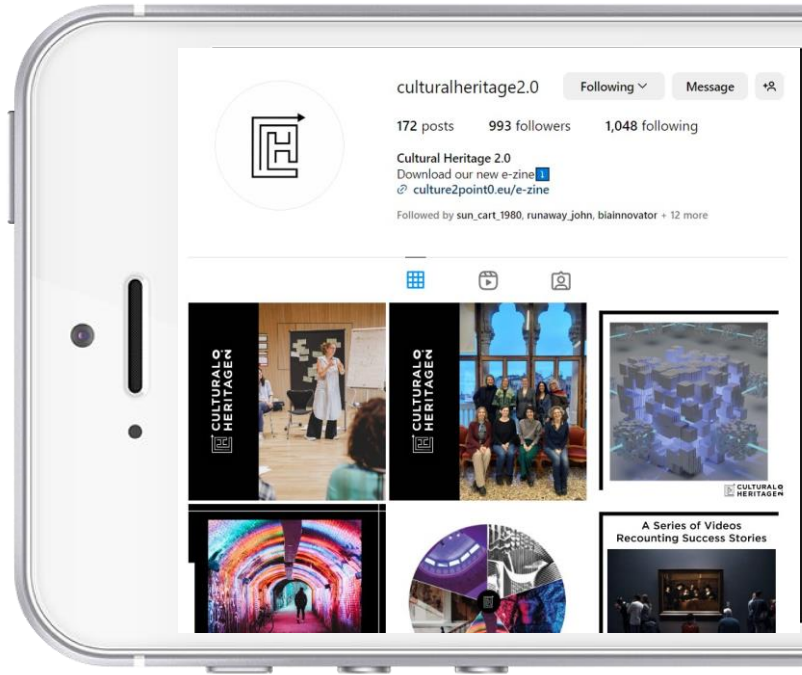
Throughout the project, Momentum Educate and Innovate worked with our other partners to create four project Newsletters of Ezines. Each issue was dedicated to a specific topic, was available to download from the website, and distributed to those who had subscribed to the e-zine and through partners' own networks.

To date, the project has been very successful in creating awareness with the key target audiences, and prompting them to engage with the work carried out. With tens of thousands of views on social media and website visits, we have also seen thousands of downloads of the material we have produced throughout the project.

Looking to the future, as the outputs from the project have been so favourably received by the target audiences, we expect downloads to continue over the coming years, as more and more educators and institutions in the Cultural Heritage sector experience the value to be gained from using the tools and techniques created by the project and implementing initiatives to support their future development based on the work shared by this project. As a further sustainability initiative, a LinkedIn Group has been established by the partners who will invite those who participated in the project to join and continue the conversation into the future.
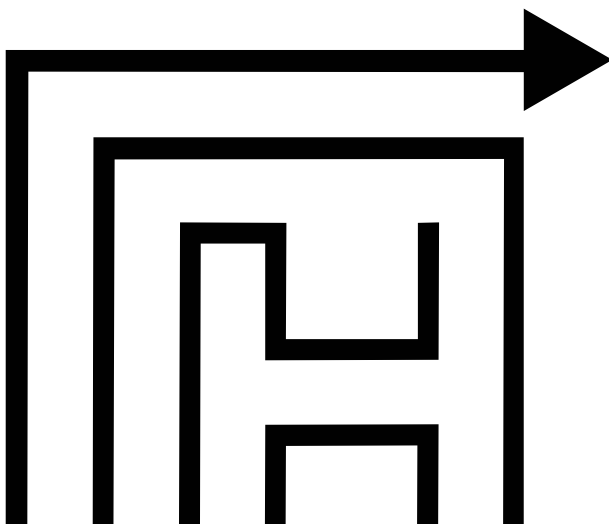
Follow Our Journey

By Déspina Kortesidou, UIIN

Looking into the Future

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How can **HEIs inspire** the transformation of the **cultural heritage sector**

As one of the project's research outcomes, the **"Future of Cultural Heritage Sector Scenarios"** book explores what might lie ahead for the European Cultural Heritage Sector. As already shared in our **second ezine**, the **Community Localhood** scenario emerged as the favoured choice among the consortium's engaged stakeholders. This scenario casts a future where the cultural heritage sector transforms, reevaluating its role and societal value and transitioning into community-based hubs for proactive initiatives to shape a more positive future.

Lessons learned from HEIs to help CHOs achieve "Community Localhood"

In navigating the journey towards a community-based, accessible and radically innovative future, CHOs can adopt lessons learned from HEIs for both institutions' dedication to preserving and transmitting knowledge, commitment to educational initiatives, public engagement initiatives and recognition of the value of interdisciplinary collaboration. Both sectors are also undergoing profound transformations, adopting a global perspective and actively engaging with their communities. These parallels highlight three overarching institutional themes in HEIs that may be useful for CHOs to observe in their continuous transformation

Three overarching institutional themes in HEIs

01 Meaningful engagement with communities

The Community Localhood scenario raises the widely debated issue of examining the cultural heritage sector through a social lens for meaningful engagement with local communities. Hence, the role, significance and cultural value of CHOs are to be reimagined within this context. As CHO adopt a radical new approach to engaging people, focusing on hosting and designing platforms for co-creation in their local contexts, a pathway opens for democratising the relationship between people and cultural institutions. From previous research on civic engagement, we observed that "citizens want to feel more empowered and to be involved, understand and influence the local environments they are part of, to design and enhance a more constructive citizen-public authority relationship", in the words of Daniela Pavan, Innovation Designer and Marketing and Communication Consultant, at Ca'Foscari University[1].

02 Transparency + accessibility in connecting with local communities

The Community Localhood scenario urges us to reflect on the future need for CHOs to understand local communities and have knowledge of the local context with a focus on facilitating communities. Tis understanding will impact the need for relational abilities and the ability to build networks through engagement with local projects and social/non-profits. For HEIs, the concept of community-based learning has risen to prominence in recent years. Through their work in Urban Living Labs configurations[2], HEIs have experience engaging the right stakeholders, co-creating plans and forming a mutually beneficial research consortium. Learning from HEIs work, through transparency on the level of commitment CHOs should be willing and able to provide [when partnering with local communities], the long-term involvement can be translated to value exchange, and sustainable and meaningful relationships can be cultivated[3].

03 Shifting CHO's strategic + business models

Another interesting point that the Community Localhood scenario explores is the possibility of reduced public funding for CHOs in the future and the subsequent redesign of the organisations' business and financing models to complement traditional structures with alternative, participatory, crowdfunded platforms and hybrid business models. Embracing strategic change is a challenge that HEIs often face, and in the journey to radical innovation, the secret may lie in navigating organisational hurdles and politics. Moreover, radical collaborations with (other sectors') external stakeholders can help CHOs shift their business models' perspective, break silos and engage in transdisciplinary projects. Due to their positioning, more CHOs could consider collaborations with the movie and animation industry.

1. Kortesidou, D., Day, D., Zinovyeva A. (2023) Social Urban Innovations and the Supporting Role of Universities Thoughtbook, page 57, University Industry Innovation Network B.V. https://www.urbangoodcamp.eu/publications.html
2. Living labs, as defined by ENoLL (2013), represent "user-centred, open innovation ecosystems operating in multistakeholder, public–private–people partnerships, integrating research and innovation processes in real-life communities and settings."
3. Kortesidou, D., Day, D., Zinovyeva A. (2023) Social Urban Innovations and the Supporting Role of Universities Thoughtbook, page 66, University Industry Innovation Network B.V. https://www.urbangoodcamp.eu/publications.html

Venice: the final meeting to discuss the potential sustainability of CH2.0

On **January 19th 2024**, all **partners had the chance to meet in person in Venice**. Since the project was managed during the pandemic emergency, almost all the meetings among partners happened online, rather than face-to-face.

The consortium opted indeed to have fewer in-person meetings to reduce the risks associated with COVID-19 health concerns, as well as post-COVID-19 travelling uncertainties, and also to reduce the environmental footprint of the project.

Ca' Foscari University hosted the final meeting, which was organised in the beautiful city of Venice, at the headquarters of the university. Ca' Foscari which is based in a late-Gothic Venetian-style building, built in 1453 by order of the Doge Francesco Foscari (1373-1457) overlooking the Grand Canal. To build his home, Doge Francesco Foscari bought a pre-existing building at auction, known as the House of the Two Towers, which was later demolished to make way for the family's new home. Such a context, where history meets contemporary times, was perfect to welcome partners and discuss about a future-ready cultural heritage sector.

Partners spent a full day sharing their final findings and thoughts on the project, reviewing all the results achieved together and finalising the sustainability plan and dissemination performances.

The **main results** that the **project achieved** can be summarised as follows:

01   50 Open Education Resources (OERs) <u>available online</u> for students, educators, and people working in the cultural and creative industry to learn new skills;

02   More than 5000 downloads of all the resources produced by all partners, which is an incredible achievement demonstrating the strength of the work done by the consortium as well as that the cultural field needs to develop a multidisciplinary culture internally;

03   36+ qualitative interviews, specifically researching the potential for cultural heritage organisations' business model evolution;

04   150+ trends identified that will lead to future directions, behaviours, business models, technology and values in cultural heritage;

05   A collaborative sense-making workshop to share insight and validate findings, making sense of the data and integrating our research to draw conclusions to inform the development of the sector;

06   4 different learning pathways were identified and 2 tested by HEI partners as part of the **<u>Digital Student Consultancy Approach</u>**;

07   108 students and 11 cultural heritage institutions involved in the pilot test;

08   A **<u>Future Scenario Trendbook</u>** to explore emerging drivers of change and the possible impacts that may reshape the cultural sector;

09   A **<u>Guidebook for Educators</u>** that aims to guide trainers through the pilot test of the student consultancy programmes, to increase their confidence in developing and applying innovative education methodologies in collaboration with the cultural heritage sector.

By reviewing these results and discussing what worked well and what could be improved, the whole team concluded the meeting with a workshop, organised to explore potentials for future sustainability of the project. Together, the consortium identified one key point per partner to commit to, for the exploitation of the results.

The meeting in Venice marked the conclusion of the project, but for partners, it is the beginning of a new journey to make a continuous impact on the cultural field, thanks to all the hard work delivered.

Cultural Heritage 2.0: What is Next?

The cultural and creative industry was among the most severely **impacted by the Covid-19 pandemic**. Covid-19 has highlighted inequalities between larger cultural heritage organizations and smaller players, with the latter having lower potential to develop new business models and test multidisciplinary approaches, a general lack of entrepreneurial capabilities to rapidly transform rigid traditional business models, and few human resources equipped for the transition.

Cultural Heritage 2.0 demonstrated not only the importance of applying multi-disciplinarity and embracing cross-sector collaborations to deal with change; it also pointed out the strategic role of Higher Education Institutes, that can support the cultural heritage sector with novel solutions to their business model evolution challenges, while helping foster their students' entrepreneurial and innovative mindset, through targeted collaborative activities in education.

Even though the project is moving towards conclusion, it has established its legacy in the deliverables available on the website for everybody to use, and in their ready-to-use format that makes them usable at any time to test the methodologies developed, also in other cities, other institutions, even in other fields.

During the Cultural Heritage 2.0 project, partners designed indeed approaches to equip academic staff and educators with knowledge, skills and resources to engage with cultural heritage sector representatives in educational activities and organise problem-based learning interventions in multidisciplinary student teams. These training paths that have been tested in Venice, Vienna and Copenhagen, have been collected in a series of videos that narrate the experiences as success stories, and also witness the importance of continuing to test the training methodologies built

within the project, to develop Cultural Heritage 2.0 at a broader scale.

To explore the potential for future sustainability, the consortium, during the final in-person meeting in Venice, discussed a lot and believes this project can create a bridge between the present and future, by providing a foundation for the development of additional OERs and new student projects, to help future-proof Cultural Heritage Institutions for a rapidly changing world, with even more sophisticated technologies and audiences. Also, the many relationships that the project allowed to open represent an incredibly valuable resource that should be amplified by continuing testing and improving the student consultancy's pathways built during the past 2 years.

Because of this, the consortium is thinking about leveraging the network of project participants through a LinkedIn group to continue conversations and gather new feedback on the project results, and experience of their implementation. Each partner will maintain their commitment to the project and keep contributing to the Cultural Heritage 2.0 legacy by sharing the project and its deliverables and results during conferences, events, publications and also in other projects.

QUALITY AS A KEY DRIVER IN ASSESSING THE PROJECT

Cultural Heritage 2.0 has been an **incredible journey** that allowed partners to work together for two years, trying to **make a positive impact in the field of cultural heritage, specifically in the post-pandemic context**.

Now that the project is at its conclusion, and all partners can start looking back at the hard work produced, everybody shows satisfaction and pride for the contribution to a field that was among those more severely impacted by Covid-19. Indeed, according to the estimates by Eurostat, the Covid-19 crisis may have affected about 7.3 million cultural and creative jobs across the EU while jeopardizing the sustainability of hundreds of independent organizations.

Specifically cultural heritage sectors dependent on the site visits, including museums, galleries, historic buildings, archaeology, and events have suffered significant losses, despite being subsidized. A more entrepreneurial approach has become incredibly necessary in contemporary society to develop sustainable future business models that embrace multi-disciplinarity. Knowledge institutions hold strong potential to support the European cultural heritage sector's regeneration. Now more than ever, there is a greater responsibility on the shoulders of universities to be "engaged" and contribute to both social and economic growth in their regions.

The project demonstrated how Higher Education Institutions can support the struggles of the cultural heritage sector with novel solutions to their challenges while helping foster their students' entrepreneurial and innovative mindset through targeted collaborative activities in education.

Even though the project was designed with a 2-year schedule, time has been a prominent constraint according to all partners. The **deliverables produced** and available on the website represent **a rich set of forward-looking materials** that can help **scale up the whole approach developed**.
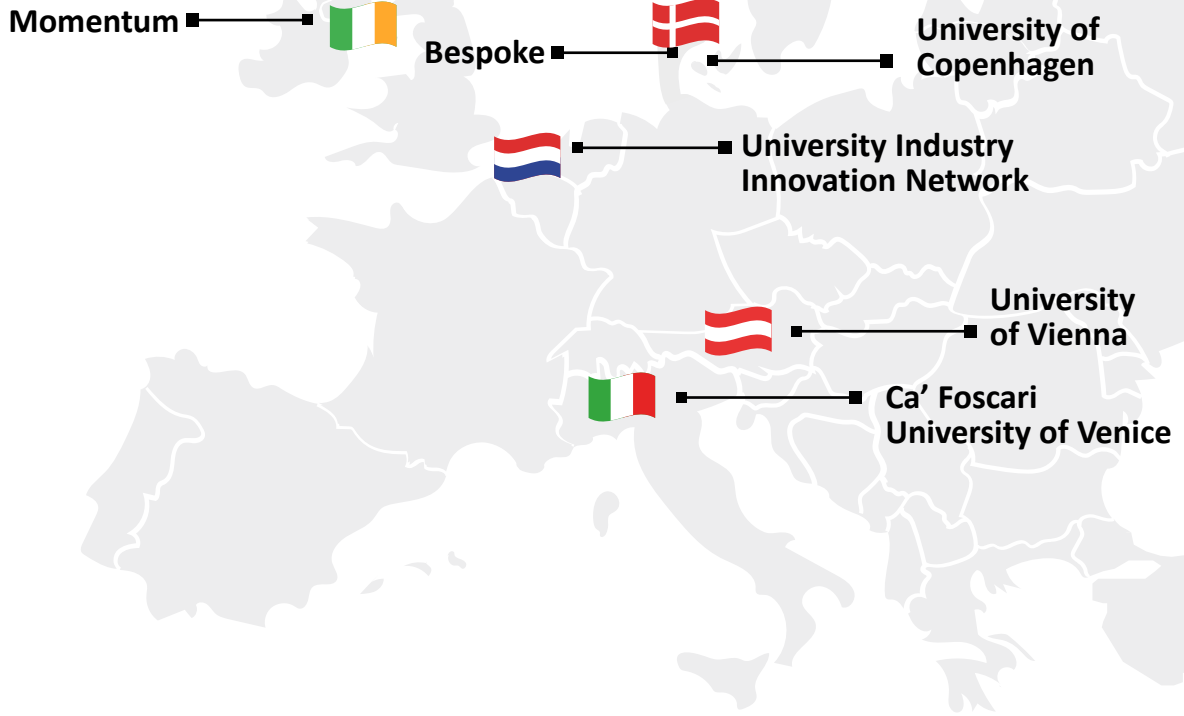
The project performed incredibly well dissemination-wise. The brand identity design looks very elegant and classy, and the choice to use black and white as branded colours, made it possible to make all the beautiful images then shared online to stand out. The more than 87000 impressions on social media and over 5000 downloads of project outputs are indicators that the Cultural Heritage 2.0 brand was very effective and the communications targeted the right audience, achieving excellent download figures for the project outputs.

Of course, a little bit of extra time would have allowed the consortium to think more about the process we were building, in addition to the deliverables we wanted to design. Beyond this, the project has been a huge team effort. Indeed, after the first moment of warm-up, which allowed partners to get to know each other, everyone worked very well together, synergistically and proactively, supporting each other work. Despite the challenges, project management and creativity helped partners to make things happen and solve any issues that the consortium encountered. Thanks to the monthly meetings, it was possible to stick to the project roadmap and keep the group united.

Eventually, the project has several take-aways not only for external institutions, but also for partners to bring to their organisations, such as the training methodologies that are flexible enough to be applied to different contexts, and the OERs that can be used during classes.

The incredible work done in Cultural Heritage 2.0 makes it possible to translate future capabilities into future training.

CULTURAL O: HERITAGE

Momentum ■——————————■ 🇮🇪

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🇩🇰 ■——————————■ **University of Copenhagen**

🇳🇱 ■——————————■ **University Industry Innovation Network**

🇦🇹 ■——————————■ **University of Vienna**

🇮🇹 ■——————————■ **Ca' Foscari University of Venice**

Ca' Foscari University of Venice

bespoke

universität wien

momentum [educate + innovate]

UIIN University Industry Innovation Network

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