



ReInHerit

Redefining the Future of Cultural Heritage, through a disruptive model of sustainability



www.reinherit.eu



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement No 101004545

Project

Project Number	101004545
Project Acronym	ReInHerit
Project Title	Redefining the future of cultural heritage, through a disruptive model of sustainability
Starting Date	01/03/2021
Duration in Months	36
Funding Scheme	Coordination and Support Action
Call(part) Identifier	H2020-SC6-TRANSFORMATIONS-2020
Topic	TRANSFORMATIONS-19-2020 <i>Culture beyond borders – Facilitating innovation and research cooperation between European museums and heritage sites</i>
Website	www.reinherit.eu

Deliverable

Work Package	CH Needs Analysis & Guidelines
Task	2.1 Primary Research
Deliverable	2.1 Focus Group Report Phase I
Dissemination Level	Public
Type of Deliverable	Report
Leader	UNIC
Due Date	09.01.2023
Submission Date	04.01.2023 (re-submission after periodic review)
Keywords	Primary research, focus groups, co-creation, cultural heritage management

Version History

Version	Date	Author	Reviewed By
V1.0	25.06.2021	Susanne Ådahl, Arcada	Maria Shedade, CYENS; Paolo Mazzanti, UNIFI
V1.1	09.07.2021	Susanne Ådahl, Arcada	Ioanna Hadjicosti, Polina Nikolaou, Monika Asimenou BOCCF
V1.2	17.07.2021	Susanne Ådahl, Arcada	Ioanna Hadjicosti, BoCCF
V1.3	09.01.2023	Susanne Ådahl, Arcada	Paolo Mazzanti Polina Nicolau

Acronyms and abbreviations

European Commission	EC
Research Executive Agency.	REA
Grant Agreement	GA
Consortium Agreement	CA
Description of Action	DoA
Project Coordinator	PC
Steering Committee	SC
Project Management Team	PMT
Work Package	WP
Cultural Heritage	CH
Cultural Heritage Site	CHS

Disclaimer

This document reflects only the author's view and the Research Executive Agency is not responsible for any use that may be made of the information it contains.



Contents

1. Introduction	1
2. Methodology	2
2.1. Research Design	2
2.2. The Interview Questions	3
2.3. Ethics Compliance and Data Management	4
3. Focus Group Interviews, Implementation	5
3.1. Participant Recruitment	5
3.2. Focus Group Composition	6
3.3. Interview Design and Moderator Role	7
3.4. Risk Mitigation	8
4. Analysis	9
4.1. Analytical Strategy	9
5. Results	13
5.1. Themes	13
6. Conclusions	28
7. Next Steps and Recommendations	30
8. Literature	34

Executive Summary

This report outlines the outcomes of the first stage of Task 2.1 Primary Research of Work Package 2 CH Needs Analysis & Guidelines of the ReInHerit project. The first stage of T2.1 consisted of primary research conducted as 5 focus group interviews with a total of 34 professionals working in the cultural heritage management sector from 12 countries in Europe. The selection of focus group interview participants and the development of the interview protocol were conducted following the principle of co-creation. Consortium partners were actively involved in the process through an ideation workshop and email correspondence. The data was analysed using a qualitative data analysis approach. Interview material was manually transcribed and coded to identify themes and sub-themes in the data. The data was organised according to three main themes used in the interview script (challenges, function of the digital platform and tools) as well as several sub-themes (audiences, relevance, revenue/value, effects of the pandemic, digitalisation, professional development, needs of the sector; connecting professionals, sharing experiences and information, practical issues, training, games) derived from the data itself.

One main finding of data was that the Covid-19 pandemic has affected the sector in a drastic manner in terms of resources, ways of working and overall philosophical questions related to the role, mission and meaning of museums and cultural heritage. There is further an overarching concern about reaching audiences: young audiences - on the one hand - and catering to the needs of local audiences -on the other hand- to reduce dependency on tourists as museum and cultural heritage site visitors, though this dependency too, could be efficiently redefined. There is also a dire need for tools to be developed to aid professionals in the sector to answer these needs and make content relevant to these target groups, to offer visitors some added value in visiting museums and cultural heritage sites. There is a clear juxtaposition between local vs global audiences due to the growth in digital tools and digitalization of content, but also due to the dependency on tourism and the lack of local audiences. Another major concern was financial sustainability, which was mentioned repeatedly. Interview participants recognized that new revenue models need to be courageously developed, requiring thinking out of the box, innovative models and advocacy work with decision makers.

Most importantly, the respondents felt that the overwhelmingly most central role of the platform is to connect professionals to each other in an easily accessible, hierarchy free, welcoming and egalitarian manner. There is great need for sharing experiences, practices, contacts and information, both digitally and through physical visits and exchanges. The platform that the ReInHerit project will be developing is seen as an enabler of this connection. Concern was expressed over the sustainability of the digital environment and the governance of it on a daily basis. A number of suggestions were made to ease use of the services offered on the platform and tools such as training in a variety of subjects, as well as other tools to ease the daily work of cultural heritage professionals.

1. Introduction

According to the Grant Agreement of the ReInHerit project in Work Package Two (WP2) the first specific task (T2.1) is to conduct primary research in the form of focus group interviews and tailor-made questionnaires in order to develop a Needs Analysis Report based on mapping of the current state of the affairs in the management of the Cultural Heritage (CH) sector. This component of the project is essential as the consortium needs to define the current state-of-the-art in the sector, examining specifically the communication mode between museums and cultural heritage sites, thus identifying bottlenecks and opportunities at the same time. A specific aim is to reveal the challenges in the current mode of communication between museums and cultural heritage sites, as well as the current needs for new technologies, materials, management tools, legal solutions, IPR management, financing instruments and visitors' and community involvement, in order to cover these needs with tools developed later on in the ReInHerit project. The leader of WP2 is the University of Nicosia and the leader of task one (T2.1) is Arcada University of Applied Sciences.

In the first phase of this process, primary data collection was conducted using qualitative research tools, in the form of focus group interviews with relevant stakeholders. The primary research phase of WP2 was initiated with focus group interviews because they will provide in-depth information on the challenges and support needs of museum and Cultural heritage Site (CHS) professionals. This will be followed by the development and distribution of two tailor made questionnaires, one for visitors and one for cultural heritage professionals, as well as a second round of focus group interviews. Additional tasks to be conducted under Work Package 2 are secondary research (T2.2), the production of a State-of-the-Art Report (T2.3) and a Cultural Heritage Management Guidelines Report (T2.4). Task leader of tasks T2.2-T2.4 is the University of Nicosia.

This report (D2.1 Focus Group Report Phase I) outlines the results of the first round of focus group interviews. Results have been categorised according to these themes: 1. Challenges, divided into the sub-themes of audiences (young people and global vs. local audiences), pedagogy/education, Relevance, professional development, effect of the pandemic, digitalisation, revenue/value.

2. Function of the platform, divided into the sub-themes of needs of the CH sector and practical issues (format of information, promotion, moderation, sustainability, governance). 3. Tools, divided into the sub-themes of training, games and Miscellaneous issues (manifesto, campaigns, handbooks, IPR, analytics, toolbox on sustainability, impact tools). The leader of the deliverable and author of the report has chosen to include numerous quotes from the transcripts in order to give direct voice to the persons who participated in the focus group interviews.

2. Methodology

2.1. Research Design

As the ReInHerit project aims to map the needs of professionals working in the cultural heritage sector and additionally has several outcomes for citizens and researchers, the methodology used in the primary research phase of the project can be characterised as applied qualitative policy research (Ervin, 2005; Hakim, 2000; Patton, 2002). The purpose of the research is, thus, primarily exploratory, with an aim to develop explanations at the level of meaning and descriptions which are based on the perspectives of the research participants. This is also reflected in the interview questions posed – they are directly linked to the deliverable of this project phase (D2.1). The utilization of an applied qualitative research approach is also in line with promoting an active participation of all relevant project stakeholders and contributing to the creation of bottom-up solutions, an aim stated in the grant agreement.

A qualitative approach will produce detailed, information rich and extensive data. This type of research approach is ideal when the aim is to address research questions that require explanation or understanding of social phenomena and their contexts (Denzin & Lincoln, 2000). In selecting research participants the researcher utilised information-oriented sampling in which informants are deliberately selected based on pre-defined criteria or because they are a rich source of data for the phenomenon being studied and are particularly knowledgeable about or experienced with the phenomenon. This type of sampling is especially appropriate for exploratory studies and situations where depth of information is valued over breadth (Cresswell & Plano Clark, 2011). In addition, participants were selected on the basis of availability and willingness to participate, and the ability to communicate experiences and opinions in an articulate, expressive and reflective manner (Bernard, 2002).

In order to design the interview questions the leader of the deliverable of the primary research component of Work Package 2 wanted to tap into the multi-disciplinary expertise found among the project partners (for information on partners see: <https://reinherit.eu/the-team>). Applying the principle of co-creation, the leader of the deliverable invited the partners to join a 2-hour online ideation workshop on 16.4.2021 to co-design interview questions for the focus group interviews. Workshop participants (altogether 16 persons) were in advance given background documents that outlined the challenges that the cultural heritage sector is currently facing. These challenges were based on the Grant Agreement and based on current literature (eg. Barron & Leask, 2017; De Silvey & Harrison, 2020; Navarrete, 2019; Lindqvist, 2012; Black, 2016; Stylianou-Lambert, Boukas & Christodoulou-Yerali, 2014; Papadimitriou, Plati, Markou & Catapoti, 2016) They were also given a brief description of the principles that guide the conducting of focus group interviews (see appendix 1).

During the ideation workshop, the group was divided into 2 smaller groups where each group was asked to produce 4 questions. In a shared discussion the

questions produced by both groups were combined and compared. During the workshop a preliminary outline of the interview questions was developed. Following the workshop, the questions were circulated through email communication and revised in a Primary Research Group (CYENS, Asociacion Arte Sostenible, UNIC, Graz Museum, University of Graz, Blue Shield, BOCCF) that was set up for the co-creation purposes in this phase of the project. Project partners were approached and asked for self-nominations to the group. The interview questions were also discussed and developed in collaboration with the project coordinator, the Bank of Cyprus Cultural Foundation and before finalization were evaluated by a researcher from one of the partners, CYENS – Centre of Excellence. The final product was an interview protocol that would function as a guideline for how the focus group interviews were to be conducted.

What gave rise to the main body of the discussion in this workshop was how to rank the questions (i.e. the order of the questions). This is important to consider due to the recommended duration of each focus group interview, which should not exceed 2 hours. Longer discussions are too taxing on participants, affecting the level of concentration in the discussions. (Krueger & Casey, 2008) Depending on how the discussion goes in a focus group interview it may mean that all four questions will not be able to be handled during the interview. The facilitator moderates the discussion, but interview situations are organic and cannot always be fully controlled.

2.2. The Interview Questions

During the focus group interviews the moderator used the pre-designed interview protocol that consisted of four main questions and a number of sub-questions (see appendix 2). The purpose of the sub-questions was to support the discussion and keep the discussion going.

The interview questions were the following:

1. What do you think are the opportunities and challenges faced by museums and heritage sites in the current societal situation?
2. What types of tools and support do professionals in this sector need in order for museums and cultural heritage sites to function in a sustainable manner and be relevant in a societal sense?

Sub-question 1: How has the pandemic situation played into this?

Sub-question 2: What types of long-term challenges have affected the museum and heritage sector that have been exacerbated by the covid-19 pandemic situation?

Sub-question 3: What tools are needed to help the sector take into account special audience needs?

3. The ReInHerit project will develop a digital platform (Digital Hub) that will combine state of the art tools and resources and cutting-edge technologies increasing both networking and exchanges across institutions, as well as engaging the public.

In your view, what should such a platform include so that we can address the challenges that we talked about earlier?

4. What is your experience of collaboration between museums and heritage sites?

Sub-question 1: How do you think a digital hub would facilitate this?

2.3. Ethics Compliance and Data Management

The information sheets, the procedures of obtaining informed consent from participants, and the anonymization of data was carefully planned beforehand following the instructions of the Ethics and Data Management Plan of the project. An additional central aim was to ensure that GDPR standards were diligently followed.

The interviews were recorded via the institutional Zoom account of Arcada University of Applied Sciences which is accessed through SSO log-in on a local computer that is not connected to a cloud service. From the local computer they were transferred to a personal computer via a USB memory stick (and deleted from the memory stick after transfer of the material). Access to the content of the personal computer of the task leader. Access to the computer is password protected. After the transcriptions have been completed, they will be stored, in their anonymised format, in the BOCCF secure server for the duration of the project will be sent via secure transfer. Also, the consent forms that participants filled out prior to the interview will be stored on the safe server. The anonymised interview transcriptions will be made available to all partners.

Participants were asked to fill out and sign a consent form, along with an information sheet, that was distributed to them with the initial invitation letter sent out to them (see appendix 3). The invitation letter and consent form described the overall objectives of the ReInHerit project, information on the consortium members, a brief outline of the challenges facing the cultural heritage sector and why the project wishes to collect the perspectives of professionals working in the sector, as well as information on the process of the focus group interview (who is moderating, duration of the interview, that it will be recorded and transcribed, that it will be conducted through the means of a digital platform and what types of issues will be discussed in the focus group interview). The moderator and focus group interview assistants were required to sign a non-disclosure agreement.

In conjunction with the consent form participants were informed of the aim of the project, the research method, the target group of the focus group interview and the data processing and data retention policy. They were also sent a

description of how the interview material would be used, how it would be stored and that the data derived from the interviews would be anonymised.

In order to protect the identity of the focus group participants they will in this report and subsequent reports be described only in terms of what type of institution they work for (public authority, research, museum or heritage site, NGO), their position in the organization, and the country they work in. In the transcripts any mention of specific institutes will be removed, but country references will be preserved as they have a bearing on our understanding of the geographical similarities or differences on what is happening in the museum and cultural heritage sector in the whole of Europe.

3. Focus Group Interviews, Implementation

The focus group interviews lasting 2,5 hours each were conducted online, using a Zoom connection, during the last two weeks of May, 2021 (interview dates: 18, 20, 21, 24 & 25.5). The total number of focus group interviews conducted in this first phase of task 2.1 was 5 with 5-8 participants attending each interview (for exact number of attendees in each focus group interview please refer to the table in section 3.2). Three of the focus groups consisted of senior professionals (directors, professors, senior experts), and two focus groups of junior professionals (project coordinators, project managers, experts, researchers, lecturers). The total number of respondents in all five focus group interviews was 34 representing 12 European countries (Austria, Croatia, Cyprus, Finland, France, Greece, Italy, Luxemburg, Malta, Spain, The Netherlands, The United Kingdom). All the interviews were conducted in English. Before the interviews started the participants were, once again, informed about the confidentiality of the interview process, that the interview would be recorded and that the recordings would be destroyed after they have been transcribed and anonymised.

3.1. Participant Recruitment

Participants for the focus group interviews were recruited with the help of the partner organisations. Project partners were given a set of instructions on the selection criteria and were asked to send a ranked shortlist of candidates based on selection criteria outlined below. In selecting candidates for the shortlist, the partners were requested to make sure to provide a selection of persons of diverse professional backgrounds.

The selection criteria were as follows:

1. Participants must be directly related to the CH sector and be from the stakeholders that officially manage cultural heritage i.e. museum and heritage site professionals, officers from public authorities, non-governmental entities and researchers. They must work in different types

- of museums and heritage sites (e.g. archeological, science, art, history, etc.), public authorities and NGOs.
2. The participants must cover different geographical contexts (local, national, European) of the partner institutions.

3.2. Focus Group Composition

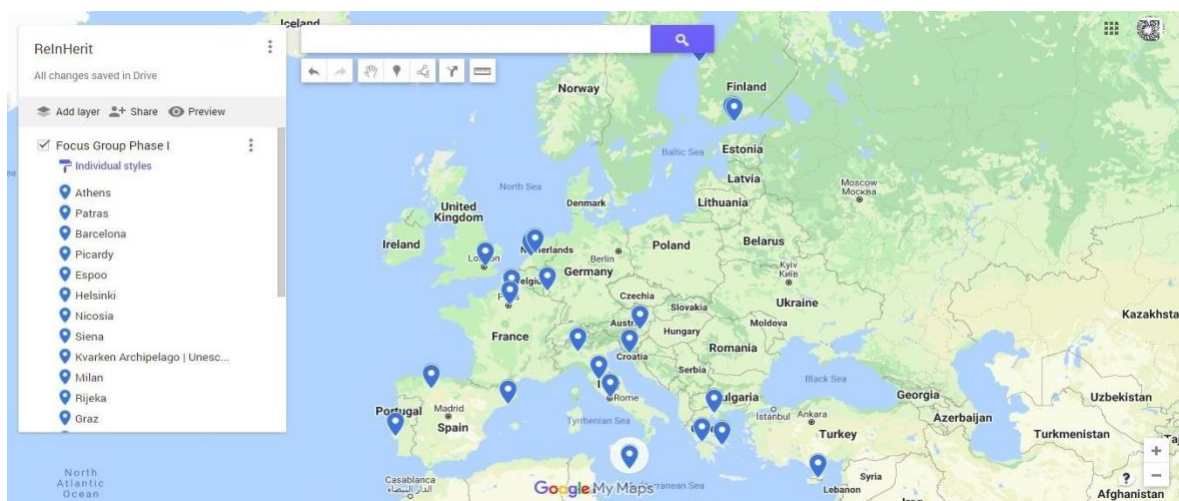
Each focus group consisted of people from the seven countries representing the consortium partner countries (Cyprus, Greece, Italy, Austria, Spain, Finland, Belgium) plus one person representing an additional European country (selected by BOCCF, in an effort to achieve geographical balance in each group). We were unfortunately not able to recruit more representatives from Eastern Europe, but hope to address this in the next round of focus group interviews.

Table 1. Composition of participants in the focus group interviews

Focus group 1 (senior)	Focus group 2 (senior)	Focus group 3 (senior)	Focus group 4 (junior)	Focus group 5 (junior)
Director, CH organization, Greece	Director, CH organization, Cyprus	Senior Adviser, Public Authority, Finland	Cultural Manager/ Consultant, Creative Enterprise, Greece	Consultant/ Lecturer, University, Malta
Academic Researcher, Professor, Spain	Director, CH organization, Italy	Architect, Museum, France	Academic Researcher, University, Portugal	Museum Educator, Museum, Cyprus
Director, CH organization, Italy	Project Manager, Museum, Netherlands	Curator, Museum, UK	Curator, Museum, Luxemburg	Manager, CH organization, Italy
Academic Researcher, Associate Professor, France	Project Leader, NGO, Finland	Officer, Public Authority, Italy	Academic Researcher, University, Finland	Museum Consultant, CH organization, Italy
Academic Researcher, Professor, Cyprus	Director, CH organization, Cyprus	Collection Manager, Museum, Spain	Academic Researcher/ Museum, Greece	Fundraising Coordinator, Netherlands
Director, Public Authority,	Project Manager, Public		Project Manager, CH organization,	Curator, Museum, Austria

Finland	Authority, Austria		Finland	
Head of Collections, Museum, Finland	Archeologist, Public Authority, Greece		Museum Educator, Museum, Cyprus	
	Curator, Museum, Croatia		Academic Researcher, University, UK,	
7 persons	8 persons	5 persons	8 persons	6 persons

Illustration 1. Map of distribution of focus group participant countries



3.3. Interview Design and Moderator Role

An interview protocol was produced outlining the process of the focus group interview, roles of the participants and a time schedule framework for the duration of the interview. In addition to the moderator, who is the researcher in charge of this task in Work Package 2, there were two interview assistants present, one from BOCCF and one from Arcada. The interview assistants wrote notes of the session and moderated the chat function. The assistant from Arcada was physically present in the interview studio with the moderator and was there to aid if technical problems arose and to take notes. She also later transcribed the interviews. The coordinator of the project was present for the first 5-10 minutes of each focus group interview in order to welcome the participants and present a short video of the ReInHerit project. She was requested not to be present at the interview, even as a silent member because the moderator did not want her

presence to influence or in any way impact on the discussions.

The focus group interviews followed this structure:

Welcome and presentation of ReInHerit by Ioanna Hadjicosti, Coordinator of ReInHerit

Participants introduce themselves briefly, first name, title and organisation

Interviewer tells the participants about the process and the instructions for Zoom communication

Discussing questions 1-4

Concluding the discussion

The moderator was in charge of facilitating the discussions, ensuring that all participants get to speak, controlling dominance in the discussions, summarizing themes, and probing. Although an interview protocol is in use it is impossible to fully control how the interviews proceed – it is an organic process that varies depending on the composition and dynamics of the interview groups.

3.4. Risk Mitigation

Proper buffer time for this WP was taken into account, but as the actual implementation of the starting of the primary research was slightly delayed (recruitment of researcher required time) it reduced the planning and implementation time of task 1 of this work package. Also, due to GDPR issues the focus group interview material had to be transcribed by hand (10-12 hours per interview), instead of using a voice recognition programme, which would have significantly reduced the work input in this phase of the project. The transcribed material amounted to 76 typed pages of material, which also posed a challenge time-wise to go through in order to report on the outcomes of this research phase. After realizing, that in the planning of the project the time requirement for manual transcription of interview data – due to GDPR constraints- was not fully taken into account, nor enough time was allowed as needed to analyse the data, the following mitigation actions were taken: a research assistant was employed by Arcada to help with the transcriptions of the interviews.

The risk was mitigated by employing a research assistant to aid the task leader in transcribing the material. The project has applied for an extension of task T2.1, all within the first reporting period of the project, in order to allow for sufficient analysis of the interview material, proper design and piloting of the questionnaires, better planning and implementation of the second round of focus group interviews, thus ensuring the high quality of research conducted by the ReInHerit Consortium.

4. Analysis

4.1. Analytical Strategy

The analytical strategy used was driven by the practical concern of identifying how professionals working in the cultural heritage sector view the challenges faced by the sector, what types of tools and support they need to conduct their work in an efficient and impactful manner, what they wish a digital platform would contain and what forms of collaboration they were involved in or wished to be involved in. The main themes identified/chosen are thus in line with the interview questions posed: challenges faced by the sector, function of the digital platform, and tools.

The leader of the deliverable chose to use whole group analysis, which treats the data produced by a group as a whole without delineating individual contributions. This means the group (all the focus group interviews combined) becomes the unit of analysis. The data was analysed using thematic manual content analysis using cross-sectional code and retrieve methods. This method entails that the researcher devises a common system of categories, which is applied manually across the whole data set and is used as a means of searching for and retrieving chunks of labeled data (Mason 2002). Thematic content analysis enables the researcher to investigate relationships, meanings and consequences found in the material. The content analysis was conducted with a data driven approach and using an inductive strategy, which means that the main categories of analysis identified were derived from the material itself (Strauss & Corbin 1998). Following Spiggle's (1994) approach, for the researcher, analysis is performing specific actions on the data, categorizing the beliefs of the participants in the focus group interviews. Due to time constraints (too little time reserved in the project plan for the implementation of task 2.1 to allow for lengthy analysis of the data) the leader of the deliverable's treatment of the data has not been elevated to the level of unriddling and elevating the meaning of the data, which means interpretation of the data. The researcher has followed the three-step approach proposed by Miles, Huberman and Saldana (2014), which involves reducing the data, visualizing it and drawing conclusions with the data.

The data has been analysed in relation to identifying recurring themes, comparison of themes and by considering the themes and issues presented in the grant proposal based on current literature. In the interviews many of the themes blended into each other and it is difficult to strictly categorise the information into just one of the analytical categories that were used when going through the transcripts. The degree of stress placed on certain themes varied from interview to interview. In some groups more time was, for example, spent on outlining challenges and in other groups more time was spent on discussing the functions of the platform or the importance of collaboration. This resulted in a variation in terms of the stress placed on some issues above others and difficulty in quantifying the degree of importance assigned to various themes. It however is not the goal of qualitative research to create numerical values, but to provide depth of description and show variation and particularity of themes in the material. As the purpose is to do a need analysis from the perspective of the

potential users of the digital platform, a service that will be created as an end product of the project, a qualitative approach will provide answers to the question of ‘why’. It will bring cultural insight, reshape perspectives and make sense of the human complexity inherent in the field of cultural heritage management (Hasbrouck, 2018).

Categorisation was a good way for the leader of the deliverable to become familiar with the interview material bit by bit. It is a way of grouping, displaying and discussing data thematically such that further lines of enquiry can be pursued. Sub-themes were identified in the data when doing the categorization of the data (see table). To identify relationships between categories she made a mind map on paper with the main themes of the data. It helped her see how the themes overlap with, support or contradict each other.

Table 2. Themes and sub-themes identified in the focus group interview data

Themes	Challenges	Functions of platform	Tools
Sub-themes	Audiences	Needs of the sector (Connecting professionals, Sharing experiences & information)	Training
	Relevance		
	Revenue /Value		
	Effects of the pandemic		Games
	Professional development	Practical issues	Miscellaneous (Sustainability, translation of academic information, IPR issues, revenue model, analytics function as a tool, impact measuring tools, cultural diplomacy to be used as a tool, handbooks, digital booklets, tool to aid in audience inclusion and needs)
	Pedagogy/Education		
	Digitalisation		

To visualise the occurrence of words and themes in the interviews the researcher created word clouds of a selection of the interviews (3 out of 5).

5. Results

The information presented in this section of the report is a direct reflection and description of thoughts that the focus group interview participants expressed during the interviews. The leader of the deliverable worked with the material to categorise it thematically, combing similar viewpoints presented by participants. When it comes to recommendations and suggestions, the leader of the deliverable has drawn these from the discussions, but also added her own interpretations and suggestions. Recommendations and suggestions presented by the participants during the interviews are marked in the text in this manner: (PR). The analysis and interpretation are thus reflected in the particular way this material has been organized in the report. Direct quotes from the interviews have been added to clearly bring in the voice of the research participants.

5.1. Themes

Challenges

Audiences/Reaching young people

The focus group participants were in the first interview question asked to identify which challenges and opportunities are faced by museums and heritage sites in the current societal situation. When discussing challenges, the theme that was mentioned most often was challenges related to audiences; which age groups to focus on – particularly youth was mentioned as an important group to focus on and the need to consider what can be done to attract younger audiences to museums.

- **Young people perceive cultural heritage as something boring** and museums and heritage sites as boring spaces.
- **Difficulty getting young people** to attend museums and CHS (eg. in Italy 25-35 years old individuals are difficult to attract)
- How to make Museums and CHS relevant to young people □ hard to compete with sophistication of digital products that are available on the market today.
- **How do young people define & experience heritage?** □ youth can challenge current view of CH, leads to innovation
- Conflicting views between CH professionals & young people on nature of CH Research shows there is **interest in heritage**, but **no increase in visitors** (eg. in Finland interest in heritage, family history and place history)
- Need to **make CH more relatable to young audiences**

A senior Cultural Heritage Professional spoke in favor of this perspective:

"Give the voice to children and the young. To determine what is important to them. Learn to reflect on the whole idea of what is heritage, to be part of the dynamic process of heritage forming information. That's why we need skills and competencies for the people, in order for them to do that. Talking with children and the young, they kind of challenge the expert's definition of what is cultural heritage, they might find some phenomena and other things that they find interesting. [-] Giving the voice to marginalized groups, like children and young, you also pave the way for the other marginalized groups that are not heard." (Manager, CH organization, Italy)

A senior cultural heritage professional also expressed concern over this loss of young audiences:

"This platform should address, in particularly, the young people. I think that in cultural heritage, we are losing people in the ages between 12-20 years. Maybe we should try to get them somehow?" (Collection Manager, Museum, Spain)

Recommendations:

- **Outreach work to schools**, but also other organisations working with eg intangible heritage, educational organisations (PR)
- **Working with youth** to understand how they define cultural heritage (e.g. social media campaigns to collect their views) (PR)
- Develop and disseminate **tools that help CH professionals get young people to define heritage** and collect views on how they experience it and how they want to engage with it.
- **Introducing games** in museums to attract younger audiences (PR)

Audiences/local vs. global

An additional issue taken up in relation to audiences was the need to heed local audiences, particularly in location where museums and cultural heritage sites direct their services more clearly towards audiences that can use the services during the day, when most people are at work. This indicates that these services are most suitable for eg. tourists.

- Dependence on tourism: In many locations, museums and CHS **cater mostly to tourists**
- **Hard to attract local audiences** and creating a culture of going to museums and CHS
- Structural issues/obstacles: **opening hours difficult** for locals who work during the day,
- **Lack of information** going out to locals about what museums and CHS offer
- **No/little variation of offerings** does not encourage locals to visit same museum repeatedly (collections do not change)
- Concern about how a **focus on the global/global** audiences (facilitated through digitalisation) will **push aside the local**, further alienating local audiences from attending museums and CHS

A junior Curator pondered the issue of being dependent on tourism, while at the same time needing to get local people to come to museums:

“We put all our hopes in tourism and that tourists will come to the museums and participate in the events. In the past two years, there was no tourism and no audience. We had a big problem, and I think we didn’t receive the right feedback. We need to change something very soon. During the summer we have lots of tourists and people come to the museum, because they want to know the history of the city and just to understand the place where they are going. During the winter we do not have tourists. We have to find the importance of the museums as a protector and presenter of cultural heritage and awareness to the local population, that people come to the museum and participate in the workshops. During the winter we have a big problem” (Curator, Museum, Croatia)

Recommendations:

- **Training** for CHS and museum professionals **in marketing and communication**
- **Training in how to engage local populations** in order to connect collections & themes to a local context – goal: provide added value.
- Attracting audiences through **loyalty cards or serial tickets** (PR)
- Making museum and CHS offerings relevant to local visitors by involving locals and **including locally significant themes** (see below suggestions under ‘relevance’) (PR)
- **Working with local authorities, policy makers** (PR)

Relevance

Closely related to the theme of attracting audiences is the issue of relevance that was also frequently mentioned in the interviews.

- Contextually relevant museums and CHS are **more resilient in a funding sense**
- Museums need to **follow societal change** – Rapid pace of change so need to be agile.
- Clearly bring out the **connection between cultural heritage and wellbeing** □ make cultural heritage a source of strength and support in society
- **Awareness of the bigger picture and long-term societal perspective of intangible cultural heritage** as something that **belongs to everyone, linked to wellbeing and livelihoods**, a force of change.
- Museums are part of a contextual ecology – not possible to transplant activities/projects/themes used in one location to another, unless one identifies wider common themes.
- Many museums still **use an authorial approach** = they decide the themes and issues that are presented to visitors, instead of employing a participatory approach.

- Need to show the effects of work done in cultural heritage, effects in education and wellbeing, social cohesion, and in furthering intercultural dialogues
- Future orientation **need to know what society will need in the future in an educational sense** and adapt services offered to these needs.
- Need to **appeal to all types of audiences**, from all socio-economic groups and ethnicities, genders, ability levels employ an emic perspective – what do visitors want, what is important to them?
- **Measure relevance** through use of the right type of impact tools /set KPIs
- **Measure the impact of online customers**
- Potential to get funding increases when you:
 - are radical
 - experiment
 - do outreach work
 - negotiate with community
 - are contextually relevant
 - find your place in the community
- people will pay to come to the museum, funders will want to fund the museum – funding activities that support community image and identity affects the image of funders in a positive way
- It is a **question of equity** that **public funds are used to maintain an activity that only a small percentage of the population uses** working on relevance is of utmost importance
- Engaging **visitors' curiosity**, how to turn it **into a product**

One junior respondent spoke about the link between funding and relevance, citing the work of a North American museum curator:

“Funding is crucial, but at the end of the day, I still think that the main issue with funding is relevance. You don’t pay for something that is irrelevant to you, unless the marketing is okay and blows you off the roof. I usually remember this argument, this is Nina Simon’s MAH, she took an institution with no relevance and no significant funding, and she transformed it into something that generated 10 million dollars. What made the difference? It is a radical change, how it operated and outreach.” (Consultant/Lecturer, University, Malta)

Relevance is also about the bigger picture and long-term perspectives in terms of the survival of the sector. These thoughts were expressed by a senior cultural heritage professional working in a public authority:

“I have been thinking about the bigger impact of cultural heritage. From my perspective, I’m working in the cultural sector, which at many tables is seen as something marginal, and then there is the cultural heritage sector that is even more marginal, and in the marginal of the marginal is the intangible cultural heritage. For me, the way we work with heritage or how we view it, it is that every man or woman has it. It is a big part of their lives, well-being and of what they are as members in a society. It is about livelihoods; it is a big part of their free time. This way cultural heritage can

have big power in societal change, when it comes to sustainability and even the agenda 2030 goals, it is not something that institutions are doing. They need to be actions that are rooted in every one of us. I am trying to find ways in my own work, how to say that cultural heritage matters, that is not something that is in the marginal of the marginal. But it is something that is part of our everyday lives, and it can also be a force of change. This is the message that we should bring to the funders.” (Senior Adviser, Public Authority, Finland)

An orientation towards the future and future needs are important to keep in mind – knowing what society will need in the future in an educational sense and adapt service offerings to these needs is an important tool in support of relevance. This perspective was presented by a senior Spanish Collections Manager:

”We have to focus on the challenges that are coming and find the challenges. Be able to think what society is going to need and try to work in that sense.”
(Collections Manager, Museum, Spain)

Recommendations/suggestions:

- Translating interest in cultural heritage into products and service offerings that appeal to local and global audiences □ **training in branding.**
- Tools to help professionals **run workshops with audiences to find out their needs/what is important to them** in the local context (e.g. consult the book 'The Participatory Museum' by Nina Simon)
- Making museums and CHS more relevant and appealing by **bringing in activities from the creative sectors** – dance, art, music and themes from everyday life, street culture (PR)
- Use **Museums of Impact tool** developed by the Finnish Heritage Association (available free online)
- Adopting the **approach of the understanding and participatory museum** with a horizontal approach to interaction

Revenue/value

A well-known need in this sector is revenue creation and financial sustainability. During the pandemic many museums experienced a drastic drop in revenue.

- In large museums: **escalating costs related to renovation needs, archival work with collections, digitalisation** (also a concern of smaller museums)
- **Diverse funding models:** private, public, mixed (governmental and donations)
- **Lack of financial sustainability affects continuity of work and professional development** of staff

- Available **funding is tied to predetermined themes**
- **Lack of understanding of the meaning of the cultural sector and cultural politics**, no clear view on what this value could mean in monetary terms or other KPIs that need to be defined and accepted.
- Value should be measured in terms of the educative role of museums and CHS as transformers and commentators of and on society, need for **discussion on what the value of the educative role of museums and CHS is in monetary terms.**

Recommendations/suggestions:

- Let museums decide the themes they want to develop **provide funding which is not tied to pre-determined themes**
- **Training in negotiation and cultural diplomacy skills** (to influence policy makers)
- **Workshops** to help sharpen focus on value and create a new set of KPIs for the sector

Effects of the pandemic of Covid-19

Although the pandemic has wrecked havoc in the daily work of most museums and CHS, it has also created opportunities, new ways of working and thinking.

- Opportunity to **create new tools and actions**
- Opportunity to **challenge dominant narratives** and **bring silenced narratives** to museums (eg. Black Lives Matter and Me Too movements). Enables the sector to reach groups that are not part of the official museum narrative by going into the streets and bringing everyday life issues into the museums
- Indicated the **value of the 3D physical experience**, the **sensory aspects** of being in a museum or heritage site and being in connection with real objects
- **Helped museums redefine their mission:** to be an educational institution and to be part of the leisure/tourism industry
- **Required museums and CHS to define what types of visitors they want to have**
- Need to **bring to the fore the acute societal crisis also as themes in museums and CHS**
- Place the visitor or the society in a historical chain of events, creating at the same time a sense of belonging

In a larger perspective of societal change, also museums can be part of creating a sustainable future and can show the public that we, humanity, has survived previous periods of crisis. This was a perspective posed by a museum educator from Finland:

“Perhaps, now in the museums and other cultural heritage sector organizations have some kind of creative chaos, that also has new

possibilities to create something totally new, like new tools or actions that are present in the world. I think that this is not only a world of problems, but also possibilities to make something totally new. The really important thing right now is to somehow show that we can create together with people a possible future for us and the world, that can be sustainable and equal. I think the heritage sector has a lot of power in that, because we can show that we have had before different kinds of crisis and we have survived somehow in history. We have fine examples of what we have done and what we have learned, and now we are in the middle of a different crisis and what we can learn from this. If we can move our vision to a little bit longer in the future, not just these problems right now, but see something that we can together with the people work on like grassroot level.” (Academic Researcher, University, Finland)

The pandemic has brought to the fore an acute crisis in society, but even before the pandemic there were other major crisis affecting the world and humanity that we need to address also within the world of museums and cultural heritage sites. This is a perspective that one of the respondents touched upon and to this Director it was both a challenge and an opportunity for cultural heritage professionals to deal with:

“One of the greatest challenges and opportunities that museum professionals and cultural heritage professionals are facing at the moment, is to really understand and react to the amazing shift that is happening all over the world, and I don’t only mean the pandemic. I mean the rapid changes; the climatic, political, social, and economic changes that are happening. What is the role of the cultural professionals towards that? I think that xenophobia, racism that we are facing is also a huge challenge and also the demonization of people. So, I believe in the political role of culture and cultural heritage to act as a uniting agent to address all these issues, not just as a repository of objects or even as active producer of programs to make museums and heritage more friendly to the people but really acting more actively in addressing the serious issues that humanity is facing, from ecological disasters to the collapse of social-political realities.” (Director, CH organization, Cyprus, senior)

Recommendations/suggestions:

- Provision of **service-design tools** to help museums and CHS define visitors & to sharpen their mission
- Provision of **storytelling tools**
- Tools to **help develop hybrid models** of the museum or CHS experience

Professional development

- Knowledge gap in museum and CHS professionals □ **re-skilling need, lack of resources often an obstacle**, especially in small museums.
- **Lack of openness to innovation**
- Antiquated staff structures and **hierarchical organizational structures**
- **Hierarchical thinking** and acting in networks
- **Lack of skills in impact assessment** and **evaluation** skills
- Lack of knowledge on **heritage for tourism**
- Lack of knowledge on **sustainability models**
- **Need for policies** in organisations that require regular evaluations to be carried out

Recommendations/suggestions:

- **Cross- and multi-professional teams** □ enables learning and getting new perspectives eg. biologists and geologists have tools developed that can be used in the museum sector (PR)
- **Training** in impact assessment, evaluation, heritage for tourism, sustainability and heritage (see 'tools' section below for more suggestions on professional development)

Pedagogy/Education

Comments related to the educational role of museums and heritage sites illustrate a need for collaboration and outreach work.

- Need for **early intervention in education** in order to influence future museum & CHS visitors
- cooperation with schools
- outreach work □ connecting museums to schools
- Curricula changes: **less emphasis on liberal arts subjects**, more focus on natural sciences and mathematics - □ less school visits to museums and CHS?
- Need to **educate audiences before they come to the museum** to create desire to come to museum
- Need for **new educational approaches** because digitalization is not a long-term solution to attract new audiences or to ensure that you retain them in the long run.

Recommendations/suggestions:

- **Cooperation with schools/policy makers** (PR)
- **Outreach work:** connecting museums to schools (PR)

Digitalisation

Here follows an outline of the conceptual issues related to digitalization as a whole. Ideas related more specifically to the development of games as tools, brought forward by the focus group interviews, to be used on the digital platform are outlined in the section on tools on p. 32.

- Need to **reinvent the idea of the museum online**, beyond developing tools and instead developing the idea holistically on a conceptual level
- Need to consider how to deal with **catering to very different audiences from all countries** in the digital museum
- Need to consider how to **engage with varied communities digitally** in order to enter their digital spaces and conversations
- Need to **define the museum in the digital space**, more discussion on this is needed
- Need for **more research on the combination of the digital and physical**, and on how audiences perceive this connection
- **Uneven level of digitalization**: Smaller museums are worse-off due to a lack of resources
- The one-way communication of the digital sphere is a challenge in terms of audience engagement and communication with the public
- Opportunity: **digitalisation has expanded the reach of museums and heritage sites**, during the Covid-19 pandemic there has been an **increase in visitors**.
- Opportunity: development and **expansion of digital services also supports the desire to physically experience culture**, expanding the base of people coming to museums and **attracting new kinds of audiences**

A junior consultant from Malta pointed out that the idea of the museum online is different from that of the physical museum:

“When we talk about digitalization, we’re not talking about digital experience. We are talking about the tools, the raw material to create that experience. Looking at the level or the extent of digitalization in the museums sector or ecosystem, there are some who are advanced, but some are way back. The smaller museums are at the bigger disadvantage because they don’t have the resources or support.” (Consultant/Lecturer, University, Malta)

A senior curator calls for new ideas related to the use of digital spaces and definitions of what it means:

“I think we need ideas on how to use the digital spaces. What is the museum in the digital space? Is it social media, a website, virtual tour, online collection, e-book? What is it? Is it a completely new space in VR?” (Curator, Museum, Austria)

Recommendations/suggestions:

- Ensuring that you have a **real connection between people**, with **museum professionals acting to connect visitors**, particular attention to connecting children using digital tools to museum and CHS professionals, having **staff guiding children in real time** (PR)
- **Explore tangible ways to help smaller museums make the digital turn** (PR)
- See 'tools' section for recommendations on games and game development

The Functions of the digital platform

Needs of the sector

The most frequently mentioned required function of a digital platform was networking: creating connections between professionals and sharing information and experiences. Professionals want to learn from each other, learn from mistakes and successes, but also get easily accessible information in a simple format. The role of the platform is to enable various forms of contact and exchange. The interview participants came up with numerous recommendations for how this could be done on the digital platform.

- **Networking**, connecting museum and CHS professionals to each other allows you to see your own heritage through the eyes of others, other professionals and audiences in other countries
- Need for **mobility within and between organisations**
- Need to **share information, practices, ways of working, experiences, innovative approaches, challenges faced**
- Need to belong to a community
- Need to **find partners** when applying for project funding
- Need to get easily accessible **information on the various funding schemes** that are available
- Need to get easily accessible **information on on-going projects** in the sector
- Creating synergies and **collaboration between academic researchers and museum professionals** □ transforming academic knowledge into pedagogical terms, creating outreach programmes together to communicate what is happening in research
- Access to a discussion and sharing **forum that is free of hierarchy, transparent**, with a free flow of information exchange
- **Skills training** □ difficult for smaller museums that lack the resources to train staff
- **Better management and leadership** open to innovation in organisations of the sector
- Need for a **mindset change** - for change to happen on an institutional level you need a holistic approach to bring about change on an organizational level.

One junior manager pointed out that connection is about a need for belonging that

creates commitment to a community. She pointed out that a central tool in creating connection is storytelling:

“People need to belong to something and if they belong to something, they care. If they care, they are in and they create something for it, no? That’s the reason. They need to be part of it; of a museum, a community, local or global. When working with storytelling, we really mean power of stories in such a way, because stories are important, and they connect people.” (Manager, CH organization, Italy)

Although the pandemic has taught us to create various online services the value of physical contact was, however stressed by one of the respondents from Cyprus:

“I would like to have direct contact rather than reading a toolkit, for example have a platform where museums with same themes [can work together]. To document the themes that the museums have or their interests in order to make a network of museums that share the same aims and then have direct exchange of experiences and practices. From there you can get some inspiration, ideas on how to modify these things and make it to your own context.” (Museum Educator, Museum, Cyprus)

One participant wished that the platform would include lists of tools used by museums and CHS:

“What I previously thought as the key tool, is synergies. Even in digital tools. In Greece there are so many tools that no one knows about them. I know that universities have done a lot of digital work for example in education and history education, that they have used the museums as well.” (Academic Researcher, Museum, Greece)

A professional in the field of cultural heritage presented a number of ideas regarding what could be the function of the digital platform. One suggestion was that it could be a place for experimentation on cross-pollination of professionals within and between institutions, where new ideas can be show cased, tested, pitched, and reviewed:

“With this platform and project, you can get somebody from front of house to work with the collections development manager, for example. This could be a cross context. This idea of crosspollination, the idea of getting to work together, irrespective of their rank and status within the organization can be a big breakthrough. [-] The platform could also have a core for new perspectives, of new ideas that might be tested or might be of interest or might be pitched.” (Consultant/Lecturer, University, Malta)

Recommendations/suggestions:

- Connecting through **physical exchanges/mobility schemes** □ cross-fertilisation between professionals in different countries (PR)
- **Peer-to-peer learning** schemes (PR)
- Connecting through **virtual visits & work place exchanges & virtual guided tours of professional contexts** (PR)

- Training professionals to use **storytelling** as a tool
- Cross fertilisation through **sharing experiences with professionals in other sectors**, engaging in interdisciplinary discussions (PR)
- **Including experts of various disciplinary backgrounds** (eg. medical doctors due to the growth of medical tourism) to be active in the platform (PR)
- Organising **joint exhibition projects**: opens up new perspectives (PR)
- Supporting development of **skills in cultural diplomacy**
- Documenting on the platform which themes museums work with – **directory of interests** to allow like minded museums to find each other and cooperate (PR)
- Creating a '**Heritage Facebook**', **LinkedIn** or **ResearchGate** system for heritage professionals (PR)
- '**Loaning**' of **curators** from other countries to comment on and provide input when designing exhibitions (PR)
- Function on the platform to enable museums and organisations to **present their need for funding & find partners** with the same interests (PR)
- **Presentation of good practices from other fields** of relevance to the museum and CHS sector (PR)
- **Presentation of good practices and cases from countries outside of Europe** (PR)
- **Mechanism** on the platform **to receive funding that is not tied** to pre-determined themes (PR)
- Extending the geographical spread of networking by **linking countries that are far from each other** in a geographical sense (and also culturally): partnering/pairing schemes (PR)
- **Increasing local level collaboration, helping local associations to create networks** and connecting communities, minorities, the city authorities, universities and schools (PR)
- **Intra-museum collaboration** as a means of **developing niche or audience specialization** (PR)
- **Providing information in a short, easily accessible form**: 'Translating' and summarising academic papers (PR)
- Goodreads system – **user reviews of toolkits**, forming communities around these reviews (PR)
- Having a '**failure forum**' on the platform where you present short stories on the failures (but also successes) encountered in projects and exhibitions, presenting innovative approaches, outlining challenges faced, what has worked, what failed, how were problems solved (PR)
- Forum on the platform for **show casing, testing, pitching and reviewing of ideas** (PR)
- Platform to function as a kind of **review and advisory function** to get views of other professionals on exhibitions you are organising (PR)
- Schemes/systems to make professionals **change roles within & between organisations** to provide new perspectives and develop innovation capacity (PR)
- **Hybridisation of roles** within organisations of the sector, (eg. collections manager working also with outreach activities), 'Erasmus programme' for professionals (PR)

- Encourage museums and CHS to have **multidisciplinary project teams** in museums (eg. designers, architects, events people, musicians working together) (PR)
- **Mentorship schemes to support leaders** and provide new perspectives

A senior academic researcher put forth the idea of a 'Heritage Facebook' for CH professionals:

"The way we speak of the idea of live communication and exchange and networking, it almost brings to mind a kind of Facebook for museums or something that involves something like very direct contact and communication, but at the same time, allows the use of different media like audiovisual or written, to include all these different functionalities, including the games. That would be for me very useful. We have in the universities the Facebook for academics, but if there was one for museums, heritage Facebook. Where academics, practitioners, communities, and people that are involved with their local association could geographically or thematically connect." (Academic Researcher, University, UK)

A senior academic researcher from Spain proposed these suggestions for increasing innovation in the manner of working in museums and CHS:

"The fourth idea is to incentivise, to put professionals outside comfort zones. So that means that changing your role even inside organisations, forcing you to work in a matrix system, working with other professionals in the same museum, understanding, accepting them, being able to be outside of your comfort zone. If you have the incentive to do these things you will be innovative, you will develop your own innovation capacity. So these are some things that could be useful." (Academic Researcher, Professor, Spain)

A junior fundraising professional within cultural heritage presented the idea of a funding platform:

"One thing that we have been talking about, my organisation was part of discussions with the European commission, is maybe a funding platform, instead of this side telling you what you need to do to get money but experts from the field proposing their ideas and their innovative solutions for various issues relating to culture and sustainability and maybe both combined." (Fundraising Coordinator, Netherlands)

Intra-museum collaboration and developing audience specialisation was suggested by a cultural heritage consultant:

"Something else I would like to discuss in regard to intra museum collaboration could be niche or audience specialization. It's something

that the big museums in London have been testing out. The National History Museum would welcome schools much more than the V&A (Victoria & Albert Museum), which would be focusing on design students. When it comes to the current situation, it might be the case that the point of departure would be that, not to mention predictive content, which museums can use which could be put to good advantage. Some of the ideas that the platform can explore could be indicative of a long-term ambition.” (Consultant/Lecturer, University, Malta)

A useful approach, mentioned by a junior museum researcher from Greece, was that of creating synergies between the academic researchers and museum professionals, which could aid in placing museums and monuments in a wider historical context:

“I think the key tool is to combine universities and academic knowledge with the culture sector. If we can say that museums are a part of public history. I am always thinking that we have to combine and transform academic knowledge into pedagogical terms, so that people are more familiar with museums. [-] For example, we have to combine historical monuments not only to ancient history but contemporary history. We need to see museums and monuments in a broader context. We need to do that in digital tools as well. Because what I’ve seen are repositories, I also thought of Europeana, as a big tool. I think it’s from 2008, it’s a big project.” (Academic Researcher/Museum, Greece)

Practical issues

During the interviews the respondents brought up issues related to the practical running of the platform and specific types of functions they wished the platform would include. Some of these desired functions were mentioned in the sub-themes of connection and sharing of information (please consult this section for more information on this).

- Format of information presented on the digital platform: **podcasts, videos** with short presentations of projects and interviews with professionals **presenting their projects, processes and best practices**, a search function
- **Promotion of the platform** to reach groups that are not our peers (other museum professionals)
- Making the platform **accessible to all social groups** eg. ones that may not have the resources to participate or to pay to participate in culture
- Defining who the target group of the platform is
- Ensuring that the platform **caters to various audiences**: immigrants, people with special needs, minorities or young visitors
- **Defining central terms** like communities or heritage (eg. that heritage is not only physical spaces and places, but also objects)
- **Moderation of discussions** on the platform – who and how

- Ensuring that there is a trusting, loyal and helpful tone in discussions on the digital platform
- **Ensuring interactivity, educational content and participatory perspectives** on the platform also for non-professionals
- Ensuring that the platform **works well on smartphones**
- Including **digital tools that are easy to use and access** from anywhere and by all
- **IPR issues and rights** to training materials and photographs on the platform
- **Listing tools** used by museums and CHS (and including reviews – see suggestion under 'needs of the sector – recommendations')

5.1.3 Tools

Training and skills development

The most common tool mentioned was training in various subject areas such as:

- Digital skills
- Negotiation and listening
- Cultural diplomacy
- Curatorial methods
- Management
- Leadership
- Communication (language of social media, media, music, sound, acting)
- Marketing/branding of museums and CHS
- Soft skills
- Storytelling skills
- Fundraising skills
- Impact assessment and evaluation
- Heritage for tourism
- Sustainability and Heritage

Many organisations lack the resources to train their staff sufficiently and regularly. One way to solve this is through peer learning schemes. One participant felt that training course material should include theory combined with live interaction digitally between participants from all over Europe.

Games as Tools

Other tools mentioned were games, suggestions of games encountered and how to create games.

- Creating games by **employing gaming experts** (cost is obstacle, sponsorship hard to get), **consulting children** who use games and involving them in development process
- Creating **communities** around the games
- ensuring **cooperation between game designers** (the technical experts) **and content producers** (museum and CHS professionals)

- eg. Father and Son game created by museum in Naples
- Creating **simple games** through geocaching with cultural heritage sites as the target, giving instructions through social media, using a responsive site and a 'treasure hunt' type of system of answering questions in the environment and getting a reward at the end

A variety of other tools were mentioned such as:

- **Campaigns to make decision makers familiar** with the daily work in museums and CHS eg. 'Bring a politician to the museum' campaign used in Finland (cultural diplomacy)
- Writing a **manifesto outlining the urgent issues** facing the sector to be circulated to decision makers and funders (cultural diplomacy)
- Tools to help visitors think more deeply about e.g. politics and ecological aspects of sustainability, **toolboxes on sustainability** (developed by Kiculture) & **network of professionals working on sustainability** (Kifutures programme)
- Tools to **help groups communicate their passion for intangible living heritage** communication package has been developed on this in Finland
- Creation of **handbooks** (easier to handle than a digital platform)
- Creating small **digital booklets**
- Tools to aid in **audience inclusion and heeding audience needs**
- **Wheel chart of sustainability** (used and developed in Finland)
- **Museums of impact tool** (used and developed in Finland)
- Tool to aid in **combing academic information and museums – knowledge translation and transformation**
- Tool to help provide **information on IPR issues**
- Instrument to quickly/easily get to the **analytics of museums**

6. Conclusions and recommendations

The respondents in the interviews represented a small cross section of professionals working in the cultural heritage sector and the viewpoints presented are particular to the contexts they have been working in and the educational background and life experience each of them has. With a different set up of individuals we would probably have received slightly different answers. The respondents presented views that are an indication of the emerging trends in the sector. The pandemic situation has affected the sector in a drastic manner in terms of resources, ways of working and overall philosophical questions related to the role, mission and meaning of museums and cultural heritage (Nemo 2021; ICOM 2021). Many of these issues have been present in the sector for years and were further accentuated during the pandemic.

Financial sustainability was mentioned as something that touches all players in the sector. The respondents felt that new revenue models need to be courageously developed, requiring thinking out of the box and innovative models. An additional point

mentioned was that advocacy work with decision makers is in a key position if funds are to be mobilized more efficiently. Lack of funds is a hindrance to the development of museums and heritage sites regardless of their size, but undoubtedly smaller organisations have a harder time developing innovative products and approaches because of a lack of funds. In relation to the issue of value to society it is equally important for Museums and cultural heritage sites to prove their relevance and value in a societal sense. Tied to this is the centrality of underlining the educational role that museums and heritage sites have, a problem directly linked to establishing Key Performance Indicators to base the sector's performance on and be able to measure it.

The importance of a network platform was mentioned by many of the by the focus group participants. When asked about the functions of the digital platform the respondents stressed that the overwhelmingly most important role of the platform is to connect professionals to each other in an easily accessible, hierarchy free, welcoming and egalitarian manner. They said that there is a great need for sharing experiences, practices, contacts and information, both digitally and through physical visits and exchanges. A variety of mobility schemes and cross-sectional and transnational exchanges were suggested. The platform is seen as an enabler of this connection.

The theme of digitalization was also discussed in the focus group interviews. Respondents underlined that digitalisation places huge demands on museums and heritage sites to 1) stay abreast with changes taking place in the digital arena, 2) provide high quality digital products and, 3) to have a presence in social media and other arenas of the digital world. The focus group participants felt that to fare well in the digital sense CH professionals, and the sector itself, needs well-functioning collaboration with experts in the field, including users of all age categories, although they felt that young audiences have a vital role to play when it comes to digitalization. Games were also discussed, but to a lesser degree than training courses and other areas of professional development.

Focus group participants expressed concern over the sustainability and daily governance of the digital hub ReInHerit will be developing. They proposed a number of suggestions to ease use of the services offered on the platform. The majority of tools discussed related to training for CHS and museum professionals in a range of subjects. This is seen as an important resource that the digital platform can offer. A major hindrance to the development of the sector is internal power structures and unwillingness to embrace innovation and make radical changes.

The challenges presented by the participants in the focus group interviews are related mostly to the audiences/visitors but at the same time they form challenges for the professionals. It is not within the scope of the project to address all the challenges presented during the interviews, but the information provided gives the ReInHerit project an overview of the types of issues and challenges the sector is dealing with.

Two important themes here are: a) to define KPIs through close collaboration and participatory processes so as to be able to measure the CH sector's impact and b) to

create and share the tools and digital hub to aid professionals of the sector in achieving their KPIs such as, for example, producing educational content, translating academic information into a format that is easy to use and understand.

Another key interview issue discussed was relevance. Relevance links to reaching out beyond the museum and finding collaboration partners and exhibition themes that link back to societal trends and themes that engage the public. Relevance relates to reaching audiences. It also relates to the sector's role in society and to the forces within the sector and beyond that need to work together to build connections, starting from the digital hub and reaching out through collaborations to cover the whole of Europe as a cultural hub.

Although several target groups were mentioned in the focus group discussions as being important to address, we have chosen to focus on two particular groups that were mentioned: Young adults and local audiences. The remainder of the conclusion section of this report will present again, in brief, the bottlenecks and recommendations related to young adults and local audiences. These will be linked to how, in the next phases and work packages of the project, we will address the bottlenecks identified through work conducted in specific work packages.

6.2 Reaching young audiences

Some of the issues taken up in the focus group interviews were related to the relevance and role of museums and CHS. They can be tackled through the development of the toolkit strategy. The toolkit can aid professionals to make exhibition and event content relevant to their target groups through webinars offered as part of the toolkit. A webinar theme on marketing of events and exhibitions is a way of providing such support.

The focus group participants expressed a concern about reaching young audiences and catering to the needs of local audiences, as well as reducing dependency on tourists as museum and cultural heritage site visitors. When referring to young people, we will in the next stage of the primary research process be developing questionnaires and, among other age groups, be focusing on 18-29 year olds. We will not include younger respondents as we do not have ethics approval for this. We do recognise that children (youth below the age of 18) are also an important target group and will consider them in the development of the digital offerings to be produced in WP3 (mobile based applications and story-based game).

During the focus group interviews the following bottlenecks were identified by the participants. They also presented solutions on how to address these problems:

Bottlenecks:

- Cultural heritage is boring
- Attendance of young adults in museums and CH sites is low
- ...There is no space for young people to define cultural heritage on their own terms (needs to be made relatable/relevant to them)

Solutions:

- Use storytelling techniques
- ...Engage in outreach work with schools & work with youth
- ...Develop tools that get young people to define heritage
- ...Introduce (digital) games

In addition to these solutions, the ReInHerit project is proposing further recommendations for addressing these issues:

Recommendations, ReInHerit:

Provide voice to young adults collecting their opinions through a process of co-design/co-creation.

Organize co-creation workshops with young adults (18-29 years old) in the partner countries, involving designers in the process, but giving primary space to the ideas of young adults.

Start early to increase interest in cultural heritage, for example through school outreach work. In the context of the ReInHerit project this means **active marketing to schools and provision of ready-made information packages tied to the mobile applications and the story-based digital game** to be produced by the project.

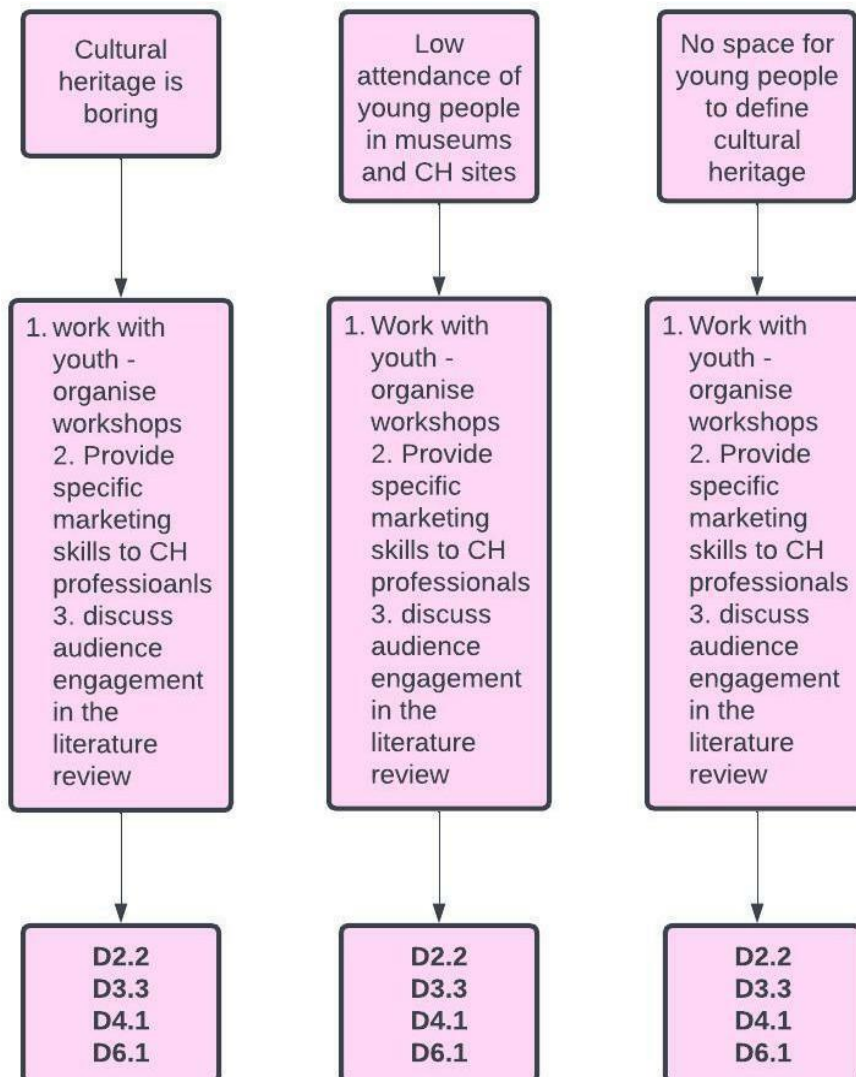
Develop an efficient marketing strategy. This is crucial in reaching young adults on their preferred social media platforms; Instagram and tiktok. Create buzz around the digital offerings the project has. Target young adults by actively using social media and getting young adults to promote the platform and the products.

Be clear about the value you are offering – what added value does a young adult get from using the ReInHerit digital products?

Co-design (this is synonymous with co-creation or participatory design, co-curation) is the practice by which users are not simply consulted as part of a development process, but become creative collaborators and actively involved in the process (Smith 2013). End users are at the heart of the process and by focusing on their empowerment, agency and ownership in the process, one ensures that the services provided are best suited for their needs.

Regarding the issue of involving young people through co-creation in the project, an additional add-on activity has been created for this purpose (Please refer to Appendix 4 for more information on this).

How the identified bottlenecks and solutions feed into WP2, 3, 4, & 6



Note: In the diagram above the phrase ‘providing specific marketing skills’ means that one of the webinar themes is on the basics of marketing.

6.2 Reaching local residents

An additional group that emerged as important to focus on, as per the results of the Focus Group Interviews (phase 1), is **local residents and tourists**. There is a clear juxtaposition between local vs global audiences due to the growth in digital tools and digitalization of content. Local populations play a central role as visitors to museums and cultural heritage sites, but with digitalization a vastly larger audience base is opened up, along with new challenges, among others the need to develop new impact assessment tools. **Regarding tourists** the discussions in the focus group interviews did not specifically address the needs of tourists and specific solutions to address their needs. As many issues were raised by multiple participants, due to time constraints, receiving further elaboration on particular comments was not feasible. More challenges were identified during the focus group interviews, but as we cannot address all of them in the project we have chosen to

focus on a few main target groups – local residents, tourists and young visitors.

During the focus group interviews the following bottlenecks, linked to the target group of local residents, were identified by the participants. The FGI participants did not, however propose any solutions or recommendations for action. Again, as many issues were raised by multiple participants, due to time constraints, receiving further elaboration on particular comments was not feasible.

Bottlenecks:

It is hard to attract local audiences

There is **little variation in offerings** of museums and cultural heritage sites, no motivation for local residents to do re-visits to local museums

Opening hours are not advantageous for local residents (museums are open during the day when they are at work)

There is a **lack of information going out to locals** about the offerings of museums and cultural heritage sites

Recommendations have been devised by the task leader (project researcher):

Recommendations, ReInherit:

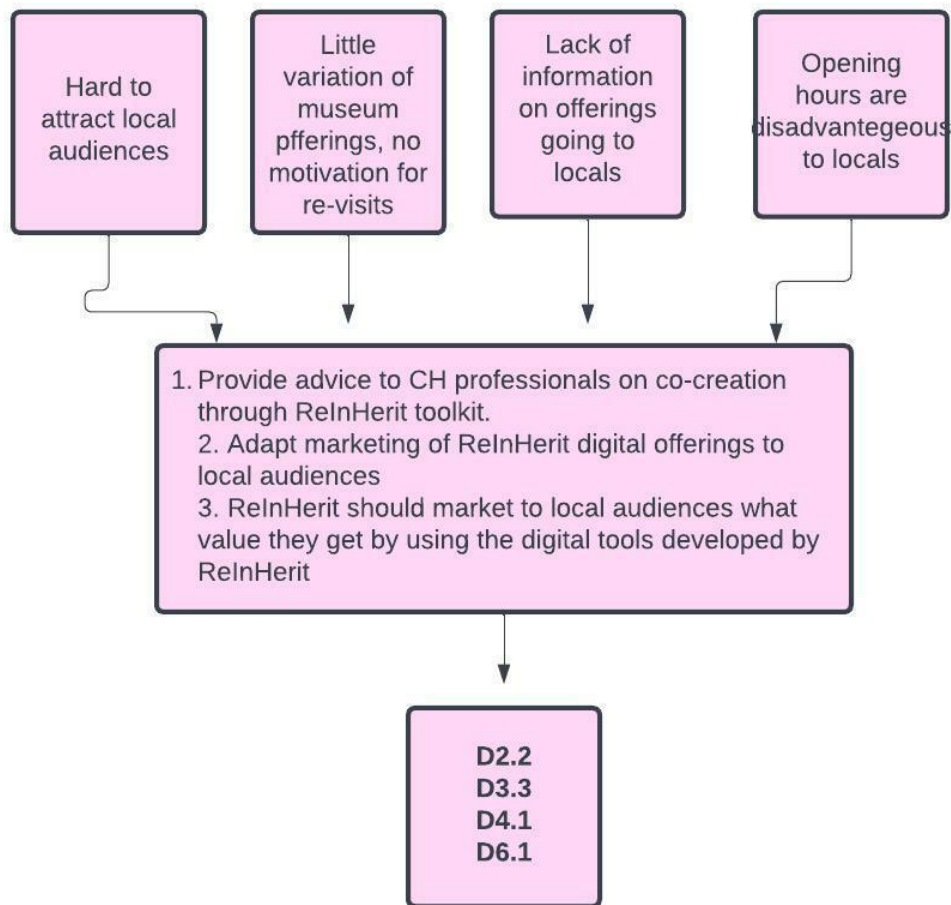
Provide advice to CH professionals through the ReInHerit toolkit through a webinar on co-creation/co-design with museum and cultural heritage site visitors through a process of co-design/co-creation.

...Adapt marketing of ReInherit digital offerings to local audiences, identify which are the most efficient media outlets to use for reaching local audiences. Use prominent local people to act as promoters of the digital tools the project is offering and the digital hub.

When marketing the offerings to local audiences be clear about the value you are offering – what do local residents get if they use the digital tools developed by the ReInHerit project?

Note: regarding the value question in relation to offering a service, please refer to Appendix 5 which provides information on how the ReInHerit project defines innovation.

How the identified bottlenecks and solutions feed into WP2, 3, 4 & 6



7. Literature

Barron, P., Leask, A. (2017). Visitor engagement at museums: Generation Y and 'Lates' events at the National Museum of Scotland, *Museum Management and Curatorship*, 32:5, 473-490.

Bernard, H.R. (2002). *Research Methods in Anthropology. Qualitative and Quantitative Approaches*. Third edition. Walnut Creek, CA: Alta Mira Press.

Black, G. (2016). Remember the 70%: sustaining 'core' museum audiences, *Museum Management and Curatorship*, 31:4, 386-401

Cresswell, J.W., Plano Clark V.L. (2011). *Designing and Conducting Mixed Method Research*. Thousand Oaks, CA: Sage.

Krueger, R.A., Casey, M.A. (2008). *Focus groups: A guide for applied research*. 4th edition. New York: Sage.

- Denzin, N.K., Lincoln, Y.S. (Eds.) (2000). *Handbook of Qualitative research*, 2nd Edition. Thousand Oaks, CA: Sage.
- DeSilvey, C., Harrison, R. (2020). Anticipating loss: rethinking endangerment in heritage futures, *International Journal of Heritage Studies*, 26:1, 1-7,
- Ervin, A. (2005). *Applied Anthropology. Tools and Perspectives for Contemporary Practice*. Boston: Pearson.
- Hakim, C. (2000). *Research Design: Successful Research Designs for Social and Economic Research*, 2nd edition, London: Routledge.
- Hasbrouck, J. (2018). *Ethnographic Thinking. From Method to mindset*. New York and London: Routledge.
- International Council of Museums - ICOM 2021. Museums, museum professionals and Covid-19. A follow-up survey. (https://icom.museum/wp-content/uploads/2020/11/FINAL-EN_Follow-up-survey.pdf)
- Lindqvist, K. (2012). Museum finances: challenges beyond economic crises, *Museum Management and Curatorship*, 27:1, 1-15
- Mason, J. (2002). *Qualitative Researching*, 2nd edition, London: Sage.
- Miles, M.B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*, Thousand Oaks, CA: Sage.
- Navarrete, T. (2019). Digital heritage tourism: innovations in museums, *World Leisure Journal*, 61:3, 200-214.
- Network of European Museum Organisations -Nemo 2021. *Follow-up Survey on the impact of the Covid-19 pandemic on museums in Europe*. Final report. (https://www.nemo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_COVID19_FollowUpReport_11.1.2021.pdf)
- Papadimitriou, N., Plati, M., Markou, E. Catapoti, D. (2016). Identifying accessibility Barriers in Heritage Museums: Conceptual Challenges in a Period of Change. *Museum International* 68: 3–4: 33–47.
- Patton, M.Q. (2002). *Qualitative Research and Evaluation Methods*, 3rd edition, Thousand Oaks, CA: Sage.
- Smith, C.R. (2013). Designing Heritage for a Digital Culture. In *Design Anthropology. Theory and Practice*, Gunn, W., Otto, T. Smith, C.R. (Eds.). London: Bloomsbury Academic.
- Spiggle, S. (1994). Analysis and Interpretation of Qualitative Data in Consumer Research. *Journal of Consumer Research*, 21 (December), 491-504.

Strauss, A., Corbin, J. (1998). *Basics of Qualitative Research* (2nd ed.). Newbury Park, CA: Sage.

Stylianou-Lambert, T., Boukas, N., Christodoulou-Yerali, M. (2014) Museums and cultural sustainability: stakeholders, forces, and cultural policies, *International Journal of Cultural Policy*, 20:5, 566-587.

Appendix 1

General issues relating to the Focus group process

Objective of focus group

As stated earlier, all focus groups will deal with the same questions/themes. The aim is to collect perspectives and experiences from as many professionals as possible.

It is very important to have a clear objective in terms of what we want the interview process to provide us with. What type of information are we looking for? How can we best use the experience and opinions of the participants? The objective needs to be precise and focus on a few central questions. As a rule 5-6 main questions is the limit in terms of themes/issues to be discussed in one focus group session. You need to be prepared that you may only have time to cover 2 main questions depending on how the discussion moves forward. Also, taking into account that there will be 12 participants in each group means that if you let each participant speak it will take time.

This is closely related to the duration of the interview. A maximum of two hours discussion is what is recommended. If the discussion extends beyond this time it decreases the focus and the participants' ability to concentrate (particularly also as this is done online and not face-to-face).

Selection criteria

We have requested the partners to suggest names of professionals working in the sector. For the focus group phase 1 group interviews we will need a list of 60-70 people to choose from. This means 5-6 names suggested by each partner. Correction: BOCCF will have two (silent/observing) representatives in each focus group so it means there will be 10 discussing participants in the focus group.

An issue we need to decide on is how we will select the participants so that they represent a good cross-section of the sector, but are also a diverse sample in terms of professional background, years in industry, geography. Also to consider is how the 'booking process' will work to ensure diversity of participants in the focus groups.

Addition: participants identified in the lists sent by the partners will be given interview date options to choose from. We will request them to choose 2-3 interview times that are suitable for them.

Documents to send out to participants

Background information form (to be filled out by the participants)
Consent form (ask to return the form before the session)

Cover letter with background information on: why the ReInherit project is conducting the interviews/why this theme, confidentiality, process of focus group interview, expected duration, use of recording, language of interview
Information on themes to be covered in the interview

Protocol during the interview event/Interview process

- Agenda: Welcome, review of agenda, review of goal of the meeting (objectives/background), review of ground rules of discussion, that session is recorded and re-iterate confidentiality issue, introductions (name, position and country), questions and answers, wrap up.
- Optional: warm-up exercise (maybe, what do you think? Purpose to create bonding in the group and create a more relaxed atmosphere)
- Remind participants to fill out background information form and returning to a safe drive through a link (do you have suggestions how best to do this?)

Roles

Facilitator = task leader Susanne Ådahl, poses questions, makes sure all participants get to speak, controls dominance in the discussion, summarises themes, probes, records focus group interview session with audio recorder.

Secretary = Student from Arcada who takes notes and is in charge of the chat/alerting the facilitator about possible questions in the chat, also in charge of recording so that two recordings are made of each focus group interview session, keeps time.

We will conduct the focus group interview sessions in Arcada so that we (the facilitator and secretary) are in the same space. This will facilitate time keeping and transferring the recordings to a safe drive immediately after each interview session.

Schedule

Due to time constraints all the group interviews will be conducted during a two week time slot and transcription will be carried out as soon as an interview is completed.

Transcription will be done by Arcada only due to contract issues.

Finalising of focus group script

The results of the ideation workshop will be discussed and a final set of focus group questions devised by the Primary Research Group (not name change: formerly Research Management Group) and they will also make the selection of

participants. The final questions and participant selection will go through the quality assurance process.

Note: Those who participate in the ideation workshop cannot also be reviewers/part of the quality assurance process.

Appendix 2

Script, Phase 1 Focus Group Interviews

Roles:

Susanne Ådahl, Interviewer/facilitator of discussions, provide instructions on the process of the interview, will pose the questions and guide the interview process, keep the discussion on track, ensure focus group participants get to talk in equal measure.

Ioanna Hadjicosti, presents briefly the ReInherit project and aims of the focus groups, and then leaves the meeting.

Polina Nikolaou/Monika Asimenou, secretary of the focus group process, sits in on the meeting as silent member, makes the interviewer aware of who has raised a hand to speak, takes notes on the discussions, tries to solve any technical problems should they arise, moderates the chat if any questions appear in the chat, keeps track of the time (eg. informs when it is time for the break). There will also be another assistant/secretary, Gabriella Wiklund, who will be physically present with the interviewer at Arcada during the interview.

Schedule:

11-11:15

Welcome and presentation of ReInherit by Ioanna Hadjicosti, Coordinator of ReInherit, 5 min.

Participants introduce themselves briefly, first name, title and organisation, 5 min.

Interviewer tells the participants about the process and the instructions for how to communicate in Zoom, 5 min.

11:15-11:45

Discussing question

What do you think are the opportunities and challenges faced by museums and heritage sites in the current societal situation?

Supporting pointers, mention challenges in terms of

- the environment (climate change & sustainability)
- public health crisis like epidemics (isolation of the population)

- need to digitalise & create hybrid models (digital & physical combined), use experimentation and innovation to engage audiences
- addressing the needs of varied, complex audiences, attracting younger audiences/new audiences/varied engagement with cultural heritage/recruiting volunteers
- funding models and economic sustainability
- fragmentation of the sector (each dealing individually, too little cooperation, different interests)

11:45-12:15

Discussing question 2

What types of tools and support do professionals in this sector need in order for museums and cultural heritage sites to function in a sustainable manner and be relevant in a societal sense?

Supporting comment:

By sustainability we mean being environmentally sound and having sound and effective governance structures.

By relevance we mean being human centered and taking into account what various audiences want to get out of the museum or heritage site experience, both on a national and transnational level.

How has the pandemic situation played in to this?

What types of long term challenges have affected the museum and heritage sector that have been exacerbated by the covid-19 pandemic situation?

Clarifying explanation:

We have faced a situation of upheaval this past year and a half that has in a very substantial manner affected the museum and cultural heritage sector economically with museums and heritage sites closing, audiences moving into the digital arena, special safety measures taken.

What tools are needed to help the sector take into account special audience needs?

Supporting comment:

By this we mean being inclusive, thinking of all various types of audiences like e-visitors, tourists, local communities, minorities, people with disabilities, and so forth.

12:15-12:45

Discussing question 3

Narrative: The ReInherit project will develop a digital platform (digital Hub) that will combine state of the art tools and resources and cutting-edge technologies increasing

both networking and exchanges across institutions, as well as engaging the public.

In your view, what should such a platform include so that we can address the challenges that we talked about earlier?

12:45-13:15

Discussing question 4

Narrative: We are particularly interested in knowing about collaboration between museums and heritage sites, and between professionals working in this sector.

What is your experience of collaboration between museums and heritage sites?

How do you think a digital hub would facilitate this?

13:15-13:30

Concluding the discussion, asking if the participants have anything else to add.

Appendix 3

INFORMATION SHEET

Project Acronym	ReInHerit
Project Title	Redefining the Future of Cultural Heritage, through a Disruptive Model of Sustainability
Starting Date	01/03/2021
Duration in Months	36
Statement: This project is funded by the European Commission (Call H2020- SC6- TRANSFORMATIONS-2020, <i>Culture beyond borders – Facilitating innovation and research cooperation between European museums and heritage sites</i> under Grant Agreement No 101004545).	
Disclaimer: The views and opinions expressed in this document are solely those of the partners of the project, not of the European Commission or other competent European authority.	

§1. Aim of the project:

The overall objective of ReInHerit is to create a model of sustainable heritage management, which will foster a digital dynamic European network of heritage stakeholders. This model will be based on a digital cultural heritage ecosystem in which all the stakeholders (museums, heritage sites, policy makers, professionals and communities) will be provided with the tools and resources to communicate, experiment, innovate and disseminate European cultural heritage. The proposed digital cultural heritage ecosystem will provide innovative technological solutions for the creation of a digital dynamic European network, which can be defined as a digital cultural heritage ecosystem (Digital Hub). This ecosystem is characterized by symbiosis, openness and networking, and shaped by various sociocultural factors (economy, politics, technology, public authorities, researchers, heritage professionals, netizens, media etc.), where all the key stakeholders (museums, heritage sites, policy makers, public authorities, researchers, professionals and communities) will have an open and collaborative space to experiment, share and innovate. Tools and resources (on training, tourism, conservation, preservation, knowledge creation, IPR/legal/financial/institutional issues, content use/reuse) necessary for sustainable management will be shared through the digital platform that will host the ecosystem. This ecosystem will also be the experiential open-ended space that will support and generate entrepreneurial initiatives, organisation and implementation of travelling exhibitions, development of shared digital exhibitions, new knowledge produced through co-creation and sharing of best practices and know-how, curation of digital content and visitor experiences.

§2. Research Method:

The scope of the project's primary research in Work Package 2 is to collect data on the current methodologies and practices used in the Cultural Heritage Sector, for communication, collaboration, and exchange of good practices across Europe by using the research methods of focus groups and questionnaires. The aim is twofold: a) to produce a map of the current state of affairs in the cultural heritage sector, with the participation of representatives of all CH stakeholders, and b) to explore ways for co-creation within cultural heritage by bringing together all the different stakeholders. The consortium is highly interested to reveal the challenges in the current mode of communication between museums and cultural heritage sites. Primary research will also reveal the current needs for new technologies, materials, management tools, legal solutions, IPR management, financing instruments and visitors' and community involvement, in order to cover these needs with tools developed consequently in the ReInHerit project. The ReInHerit primary research is aligned with the democratized and inclusive approach to heritage, which requires a paradigm shift of heritage management from top-down to bottom-up and methodologies that support this kind of practice (i.e. co-curation and stakeholding combining professional and academic practice). This entails the involvement of a wide range of stakeholders that will engage in constant dialogue about the value of heritage as part of the decision-making. The adopted research methods will be used to integrate museums and heritage sites in the research-scientific core of the project by gathering in-depth and aggregated data on the opinions, challenges and needs of CH professionals from across Europe.

§3. Focus groups participants:

The participants will voluntarily, after signing the attached consent form, partake in the focus groups. Participants must be directly related to the cultural heritage sector and/or stakeholders that officially manage cultural heritage, i.e. museum and heritage site professionals, officers from public authorities, non-governmental entities and researchers, and coming from different countries of the European Union. The participants will cover a wide range skills, competences and levels of experience in order to address the different needs of the professional sector. for the research to provide in depth and comparable samples on a national and European level.

§4. Data processing and data retention policy:

For the purposes of this research, the focus groups will be audio recorded using an audio recorded in order for the Task Leader of the Primary Research (Arcada University) to transcribe the conversation for processing in the ReInHerit Project. The personal data that will be collected from the participants of the focus groups are proportionate and necessary (minimum) to achieve the research task; this is the name, professional affiliation and expertise, and contact details (email) for the purpose of organizing the focus groups. This information will be collected and accessed only by the Project Coordinator (Bank of Cyprus Cultural Foundation) and the Task Leader of Primary Research (Arcada University) for the purpose of organizing the focus groups and then all digital files containing this personal information (incl. audio recording)

will be securely stored by the Project Coordinator (Bank of Cyprus Cultural Foundation) for the duration of 5 years (in accordance with the organization's retention policy).

This personal data will not be further processed by the Project Coordinator and the partners due to anonymization and pseudonymization processes (transcripts will be stored separately from any names or other direct identification of participants), so that the produced data from the focus groups will no longer relate to identifiable individuals (natural persons) but to types of institutions. In the transcription process, the participants will be pseudonymized i.e. the persona identifiable information (name and legal entity they work for) of the individual providing information will be substituted with a unique identifier that is not connected to their real-world identity. The anonymized transcripts of the focus groups will form the ReInHerit substantial corpus of data on professional and scientific practices in CH will map the needs and challenges of the sector; as such, they will form the basis of the scientific outputs of the project, project deliverables (reports uploaded in digital platforms of the European Commission such as Cordis), national surveys, Toolkit, Handbook on Museum and Heritage Sites Communication, Digital Hub, Best Practices Guide, peer-reviewed articles in scientific journals and scientific conferences, which will lead to the development of policy recommendations on a bottom-up CH management that bridges the gap between all stakeholders.

§5 Project Information:

The ReInHerit project has received funding from the European Commission's Horizon 2020 research and innovation programme under grand agreement No101004545 (funding scheme: Coordination and Support Action; call identifier: H2020-SC6-TRANSFORMATIONS-2020).

The ReInHerit consortium consists of the following institutions:

- (i) Bank of Cyprus Cultural Foundation (Cyprus) – Project Coordinator
- (ii) Asociación Arte Sostenible (Spain),
- (iii) Università degli Studi di Firenze (Italy),
- (iv) European Cultural Tourism Network (Belgium),
- (v) University of Nicosia (Cyprus),
- (vi) Consorzio Materahub Industrie Culturali e Creative (Italy),
- (vii) Foundation of Nikolas and Dolly Goulandris – Museum of Cycladic Art (Greece),
- (viii) Universität Graz (Austria),
- (ix) Research Centre on Interactive Media, Smart Systems and Emerging Technologies – CYENS Centre of Excellence (Cyprus),
- (x) Ble Aspida/Blue Shield (Greece),
- (xi) Arcada University of Applied Sciences (Finland)
- (xii) Stadtmuseum Graz (Austria).

For more information please send your inquiry to ioanna.hadjicosti@bankofcyprus.com.

PARTICIPANT BASIC INFORMATION FORM

Project Acronym	ReInHerit
Project Title	Redefining the Future of Cultural Heritage, through a Disruptive Model of Sustainability
Starting Date	01/03/2021
Duration in Months	36
Statement: This project is funded by the European Commission (Call H2020-SC6-TRANSFORMATIONS-2020, <i>Culture beyond borders – Facilitating innovation and research cooperation between European museums and heritage sites</i> under Grant Agreement No 101004545).	
Disclaimer: The views and opinions expressed in this document are solely those of the partners of the project, not of the European Commission or other competent European authority.	

Date of focus group _____

Name:

Current professional position/institution: _____

1. What is your level of education? Please tick the appropriate answer and specify the discipline.

- Vocational training _____
- Applied sciences degree _____
- Bachelors degree _____
- Masters degree _____
- Doctoral degree _____
- Other _____

2. What is the size of your organisation? Please underline the appropriate answer

- Small (1-20 employees)
- Medium (21-50 employees)
- Large (over 50)

INFORMED CONSENT FORM

Project Acronym	ReInHerit
Project Title	Redefining the Future of Cultural Heritage, through a Disruptive Model of Sustainability
Starting Date	01/03/2021
Duration in Months	36
Statement: This project is funded by the European Commission (Call H2020-SC6-TRANSFORMATIONS-2020, <i>Culture beyond borders – Facilitating innovation and research cooperation between European museums and heritage sites</i> under Grant Agreement No 101004545).	
Disclaimer: The views and opinions expressed in this document are solely those of the partners of the project, not of the European Commission or other competent European authority.	

INTRODUCTORY PART

§1. Scope of the project: The overall objective of ReInHerit is to create a model of sustainable heritage management, which will foster a digital dynamic European network of heritage stakeholders. This model will be based on a digital cultural heritage ecosystem in which all the stakeholders (museums, heritage sites, policy makers, professionals and communities) will be provided with the tools and resources to communicate, experiment, innovate and disseminate European cultural heritage.

§2. Description of procedures: The aim of the project's basic research instrument is to first map and then to examine the experiences and perceptions of all stakeholders in the cultural heritage sector and secondly, to explore ways for co-creation within cultural heritage by bringing together all the different stakeholders. The participants will be selected on the basis of their capacity in the cultural institution they work. All participants will either share the same posts in the different institutions or have the same competences.

§3. Criteria for participation: [For the Focus Groups] Participants must be directly related to the cultural heritage sector and come from the stakeholders that officially manage cultural heritage, i.e. museum and heritage site professionals, officers from public authorities, non-governmental entities and researchers.

§4. (a) About Work Package 2 (WP2): The overall goal of this task is to apply primary data collection tools which will help to collect data on the current methodologies and practices used in the cultural heritage sector, for communication, collaboration, and exchange of good practices. The aim is to develop tailored made questionnaires, host focus groups, and apply desk research in order to create a mapping of the current state of affairs in the cultural heritage sector, with the participation of representatives of all cultural heritage stakeholders.

§5. Data retention policy: [Focus Groups] The personal data that will be collected from the participants are proportionate and necessary (minimum) to achieve the research task of focus groups; this is the name, professional affiliation and expertise, and contact details (email) for the purpose of organizing the focus groups. This information will be collected and accessed only by the Project Coordinator and the Task Leader of Primary Research for the purpose of organizing the focus groups and then it will be securely stored by the Project Coordinator for the duration of 5 years (in accordance with the organization's retention policy). This personal data will not be further processed by the Project Coordinator and the partners due to anonymization and pseudonymization processes, so that the produced data from the focus groups will no longer relate to identifiable individuals (natural persons) but to types of institutions.

§6 Participating Institutions/Consortium Partners: ReInHerit's consortium consists of the following institutions: (i) Bank of Cyprus Cultural Foundation (Cyprus), (ii) Asociación Arte Sostenible (Spain), (iii) Università degli Studi di Firenze (Italy), (iv) European Cultural Tourism Network (Belgium), (v) University of Nicosia (Cyprus), (vi) Consorzio Materahub Industrie Culturali e Creative (Italy), (vii) Foundation of Nikolas and Dolly Goulandris – Museum of Cycladic Art (Greece), (viii) Universität Graz (Austria), (ix) Research Centre on Interactive Media, Smart Systems and Emerging Technologies (Cyprus), (x) Ble Aspida/Blue Shield (Greece), (xi) Arcada University of Applied Sciences (Finland), (xii) Stadtmuseum Graz (Austria).

OPERATIVE PART

§A. By signing this document, you are agreeing to take part in the project. You will be given a copy of this document for your records and one copy will be kept by the project coordinator with the project records. Be sure that questions you have about the project have been answered and that you understand what you are being asked to do. You may contact the researcher or the project coordinator, if you think of a question later.

§B. Should you agree to participate in the project, you will be invited to a focus group as described in the Introductory Part of the present form.

§C. By taking part to the project you actively contribute to the promotion, proliferation, and perpetuation of the protection and management of cultural heritage, either tangible or intangible.

§D. There are no risks associated with this project.

§E. If you are participating in this project as a representative of your national authority or an institution to which you are affiliated, you may need to consult your superior as appropriate.

§F. No personal or sensitive information will be requested.

§G. The results of this research will be published but this publication will not contain any information that could identify you.

§H. Participation in this research is completely voluntary. Even if you decide to participate now, you may withdraw your consent later.

I confirm that I have been informed of my right of access to any personal data related to me, a right to correct, and a right to oppose the processing of personal data for the purposes of the project. I can also withdraw my consent for the future at any time without any justification and, of course, without any financial cost whatsoever. To exercise these rights, please send a written request to ioanna.hadjicosti@bankofcyprus.com.

This consent form is drafted pursuant to the relevant national, European and international data protection laws and regulations and personal data treatment obligations. Specifically, this consent document complies with the Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of natural persons with regard to the processing of personal data and on the free movement of such data, and repealing Directive 95/46/EC (General Data Protection Regulation/GDPR) and the Directive 2002/58/EC of the European Parliament and of the Council of 12 July 2002 concerning the processing of personal data and the protection of privacy in the electronic communications sector (Directive on privacy and electronic communications).

Finally, by signing the present document, I solemnly confirm that I have proficiency in the English language in which the present form (together with the accompanying research instrument) is drafted and that I completely and fully understand their content.

Last name:		First name:	
Signature:		Date:	

APPENDED DECLARATION OF THE RESEARCHER INVOLVED

I have explained the scope and purpose of the research, the procedures to be undertaken, and any challenges that may be involved. I have offered to answer all submitted questions and I have fully and in detail answered such questions.

I believe that the participant understands the explanations given and has freely granted her/his informed consent.

Last name:		First name:	
------------	--	-------------	--

Signature:		Place:	
------------	--	--------	--

		Date:	
--	--	-------	--

APPENDED DECLARATION OF THE PROJECT COORDINATOR

I have explained the scope and purpose of the research, the procedures to be undertaken, and any challenges that may be involved. I have offered to answer all submitted questions and I have fully and in detail answered such questions.

I believe that the participant understands the explanations given and has freely granted her/his informed consent.

Last name:		First name:	
Signature:		Place:	
		Date:	

Appendix 4

Involving young people through a hackathon

Students studying Cultural production in Arcada University of Applied Sciences will be planning and organizing a mini-hackathon for students/young people. It will be a pan-European satellite co-creation event, designed by the students and facilitated by a professional facilitator/service designer.

The goal of the event is to find answers to this question:

How might we get young people to attend museums and cultural heritage sites?

The partner countries will be requested to involve students/young people to recruit other young people to attend the event, which will take place in December 2022.

The Arcada student event organisers will compile answers from the co-creation event and present them as a report to the consortium partners.

The guiding principle behind the event is “by young people, for young people” (peer-to-peer co-creation process). We will also ask them to do social media postings to the ReInherit social media accounts during the event.

This is an add-on activity and thus not part of the original deliverables of the project.

Appendix 5

Use of innovation in the ReInherit project

In a broad sense innovation is roughly synonymous with “creativity”, where both words refer to the production of something that is novel, useful and meaningful (Klausen 2010). In a narrower sense innovation refers to translating ideas or inventions into something that is immediately useful, and usually also something that is commercially exploitable. (McKeown 2008) Innovation involves a process of modification, conversion, translation and application in which a creative product is made into something that is concretely useful and has a new value. (Fagerberg 2005) An orientation towards practice and improvement is central. There is also often a fixation on technology and particularly technological devices which has narrowed down the focus on the notion of innovation. This leads to scholars and laypeople overlooking the broader manifestations of innovation.

Within the ReInherit project we adhere to the European Commission’s view on innovation as the introduction within a firm or market of a new or significantly improved:

- Product (good or service)
- Process
- Marketing method
- Organisational method (business practices, workplace organisation or external relations)

https://single-market-economy.ec.europa.eu/industry/strategy/innovation_en

Another source of definition that we have been inspired by is the OECD Oslo manual (2018) where innovation is defined as something that can signify both an activity and an outcome of an activity. The general definition that the manual provides of innovation is:

“A new or improved product or process (or combination thereof) that differs significantly from the unit’s previous products or processes and that has been made available to potential users (product) or brought into use by the unit (process).” (OECD 2018, 20)

“The novelty of an innovation is related to its potential uses, as determined by the characteristics of a product or process compared to alternatives, and by the previous experiences of its provider and intended users.” (OECD 2018, 46)

It is also important to note that innovation is not confined to private enterprises. Innovations are also developed within the not for profit sector. Social innovations aim at improving services or empower social groups, rather than at creating profit. (Goldsmith 2010) When considering the case of museums and cultural heritage sites innovation processes will be more akin to social innovations than to purely commercial, for-profit innovation processes. Innovation is used to refer to either incremental or large scale changes in what Wilf calls “the creation of new economic structures that can be monetized and commercialized” (2015:681); We include public sector and social innovation where it may tie back to desired cost savings rather than commercialization.

In line with this we follow the European Commission’s definition of Social Innovations as:

- New ideas that meet social needs, create social relationships and form new collaborations
- These can be products, services or models addressing unmet needs more effectively

https://single-market-economy.ec.europa.eu/industry/strategy/innovation/social_en

Research and experimental development is one of a range of activities that generate innovations or through which useful knowledge for innovation can be acquired. (OECD 2018, 46)

In the ReInherit project our process of developing digital tools for visitors and professionals to use has followed the process of first engaging in primary and secondary research to glean what are the needs and challenges of the cultural heritage sector. Based on the primary research a range of tools have been developed using an experimental approach – there will be testing of digital prototypes and user feed-back collected on the use of the digital hub. These types of activities can typically produce knowledge useful for innovation. By extension it can enable innovation in small and mid-sized museums by providing them with knowledge on digital tools and an opportunity to share experiences with introducing and using these tools in their sector.

Another perspective that is in line with the social innovation definition, that ties in with what we in the ReInherit project aim to achieve in terms of innovation activities, is that of value creation. Innovations need also to produce social value and meaningful differentiation. This is built on the idea that people are fundamentally social and that our individuality emerges in a network of relationships. People have shared goals and are driven by a collective endeavor as well as an individual one. A meaningful differentiation is created through the development of new concepts, branding, tools, and modes of operation. The aim is to establish a new way of being as part of a community's activities so that it becomes part of the culture of the users. With regard to processes producing a new kind of value, social relationships – not individuals – are of central importance. For an innovation to succeed, it needs to be socially attractive. (Ruckenstein, Suikkanen and Tamminen 2011).

In the current societal situation the market of products and services is constantly changing, which means it is impossible to offer something truly different to consumers. The most fierce competition many sectors are facing, including the museum and cultural heritage sector, is competing with everything else that consumers are doing – we are competing for their use of time. A hindrance to the production of something innovative is that we have from the onset stated what types of products we would develop (tools and a digital hub). This predictability goes against the grain of innovation thinking and does not read well for the project and its aims. This section should start with a problem formulation and then through ideation produce solutions. These are then pared down to a limited number of solutions through a selection process.

The ReInherit Digital Hub is not only the tools and information provided, but also social sharing linked with trying out the tools, building on them, contributing, improving of the tools, learning related to the information provided. Within this ecosystem, the primary goal of which is to support social sharing related to cultural heritage issues through the use of digital tools and new management, the digital hub acts as a repository of new digital tools (apps, games) for both management and for visitors. By sharing the apps and games through the platforms and physically in museums, cultural heritage professionals contribute to and

pauli
2022-12-20 15:51:28
Why is this a hindrance? This section does not read well for the project and its aims.
through a selection
d, but also social
pauli
2022-12-20 15:52:50
pauli
2022-12-20 15:53:53
Among other key aims, that are stated in the strategies
contribute to and

encourage social sharing among museum and cultural heritage site visitors.

The goal of the digital hub is to strengthen social relations that are to cultural heritage professionals and the finding of new ways of work relationships that enable particularly small museums and CH institutions to share and sustain their digital activities. The tools for visitors, available also aim to strengthen social relations particularly among young people through the sharing of their learning and emotional use experience

pauli
2022-12-20 15:55:19

This needs to be aligned with the Digital Hub strategy, need to refer specifically on what it is stated there.

with their peers .

The new value we can contribute with in the ReInherit project is the meeting point. Our role is to attract users to interact with the services promoting interaction, combining different products for them to interact the creation of social relationships through the forum function of the digital downloading facility of digital apps and the digital game. Social relations strengthened through experiences with mobile applications and a game for visitors and CH professionals to:

pauli
2022-12-20 15:59:37

Need to make sure that this is aligned with the Digital Hub and Toolkit strategies and refer to them. Also, why is it relevant here? Need to explain how this appendix has informed the analysis of FGI

- interact with the performance environment
- be guided by tools that adapt to the actions and interests of a museum or site visitor, through a gamification and learning-based approach
- discover relationships and similarities between different objects in collections within the same museum/site and other collections
- be involved in a participatory storytelling experience

Tying this back to the OECD definition of innovation and social innovation that we are in the ReInherit project **introducing within the market a number of digital and knowledge products that address unmet needs, relationships and form new collaborations.**

pauli
2022-12-20 15:58:17

Why is this relevant here. The important thing is for the FGI to produce results that will help the project

significant for public

Promotion of sociality is part of the pan-European welfare policy and is health and wellbeing. Through the digital hub we can contribute to the wellbeing of cultural heritage professionals. Promoting sociality links in with sustainability goals by promoting discussions on sustainability, promoting ecological values and sharing of knowledge and resources (eg. digital expertise), but also by promoting an alternative fashion of organising best practices exchanges.

Sources:

Fagerberg, J. (2005). "Innovation: A Guide to the Literature", in J. Fagerberg, D.C. Mowery and R.R. Nelson (eds) *The Oxford Handbook of Innovation*. Oxford: Oxford University Press.

Goldsmith, S. (2010). *The Power of Social Innovation: How Civic Entrepreneurs Ignite Community Networks for Good*. San Francisco, CA: Jossey-Bass.

Klausen, S.H. (2017) What is Innovation? In Shiu, E. (ed.), *Research Handbook of Innovation and Creativity for Marketing Management*. Cheltenham: Edward Elgar Publishing Limited.

McKeown, M. (2008). *The Truth About Innovation*. Upper Saddle River, NJ: Prentice-Hall.

OECD/Eurostat (2018). Oslo Manual 2018: Guidelines for collecting, reporting and using data on innovation. OECD, Eurostat. 4th edition, The measurement of Scientific, Technological and

Innovation Activities, OECD Publishing, Paris/Eurostat, Luxemburg.

Ruckenstein, M., Suikkanen, J., Tamminen, S. (2011). Forget Innovation. Focus on Value Creation. Success stories in human-centered innovation or how to create a new kind of value. Helsinki: Sitra, the Finnish Innovation Fund.

Wilf, E. (2016). The Post-It Note Economy: Understanding Post-Fordist Business Innovation Through One of its Key Semiotic Technologies, *Current Anthropology* 57(6), 732-760.