



COltour

Millennials for Cultural Heritage

GUIDELINES FOR HERITAGE MANAGERS

*TO FOSTER PARTICIPATION AND TO
BETTER ENGAGE WITH MILLENNIALS*



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BETTER ENGAGE WITH MILLENNIALS*



COOLTOUR – Millennials for Cultural Heritage Project Consortium

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LEGAL NOTICE

COOLTOUR Guidelines for heritage managers to foster participation and to better engage with millennials

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COOLTUR - MILLENNIALS FOR
CULTURAL HERITAGE PROJECT

INTRODUCTION



ABOUT COOLTOUR – MILLENNIALS FOR CULTURAL HERITAGE

The COOLTOUR project aims to strengthen the relation between the millennial generation with a special focus on young millennials and cultural heritage sites, and their managers. “COOLTOUR – Millennials for Cultural Heritage” represents a fresh approach to cultural heritage co-funded by the Erasmus+ Programme of the European Union.

The main idea is to promote heritage sites amongst young generations, but also to encourage dialogue and interaction between youth and the professionals managing the heritage sites and to settle a common debate ground between public or private institutions in charge of cultural heritage with young minds interested in new and more participative ways of heritage.

The project, which has been running since March 2022, brings together heritage sites, heritage experts, universities, research centres, heritage management organisations, communication professionals, student organisations and young people from 6 European countries (Italy, Cyprus, Croatia, Hungary, Serbia and Slovenia).

THE COOLTOUR MIX

1. Millennials: Aiming to promote the active participation of millennials in Cultural Heritage while spiking their interest for history and culture.

2. Cultural Heritage Managers: Making Cultural Heritage professionals understand the importance of using technology to create a dialogue with younger generations.

1+2 = Interaction Between Parties: How can dialogue and interaction between young people and professionals managing heritage sites in our cities and countries be promoted?

PROJECT PARTNERS OF COOLTOUR - MILLENNIALS FOR CULTURAL HERITAGE

Associazione Enti Locali per le Attività Culturali e di Spettacolo (Italy)

– www.assoentilocali.it

Arheološki Institut, Beograd (Serbia) – www.ai.ac.rs

Klub Studenata Arheologije (Serbia)

– https://www.f.bg.ac.rs/en2/stud_organizacije/KSA

Studentska Organizacija Univerze V Ljubljani (Slovenia) – www.sou-lj.si

Technologiko Panepistimio Kyprou – CUT (Cyprus) – www.cut.ac.cy

Brodoto (Croatia) – www.brodoto.com

Kulturális Örökség Menedzserek Egyesülete – KÖME (Hungary)

– <https://www.heritagemanager.hu>

THE COOLTOUR GUIDELINES FOR HERITAGE MANAGERS TO FOSTER PARTICIPATION AND TO BETTER ENGAGE WITH MILLENNIALS

The Guidelines will lead through a process that will help to define the framework of successful cooperation.



The **COOLTOUR Guidelines for heritage managers** aims to equip the reader with an innovative methodology to foster the engagement of young people in cultural heritage through the use of interactive digital tools and non-formal learning activities.

Why do we dare to use the word innovative? It lies in the fact that it is developed with millennials, building on their creativity, emotional intelligence, digital skills and contemporary languages.

We recognize the universal aspect of the contents shared as the document showcases a great spectrum of practices, examples, and tips for heritage managers. To better navigate through the Guidelines we chose different focuses to better personalise the materials for each partner's needs and motivations, apart from a theoretical introduction, we collected good practices, examples and also added hand-on exercises and let the reader decide which solution suits their intentions best.

THE AIM OF THE GUIDELINES

This document intends to help design the activities in cultural heritage institutions, and wraps up the lessons learned during the non-formal learning activities within the COOLTOUR project. We hope that the approach we share in this document can be incorporated into the future work of the project partners, the cultural heritage sites involved in the project, and that many more institutions will take advantage of it beyond the COOLTOUR project consortium.

THE GUIDELINE DISCUSSES 7 TOPICS:



1. Heritage



2. Millennials



3. Interpretation and Storytelling



4. Engagement and participation



5. Connecting the physical and virtual experiences



6. Social media



7. Evaluation

We selected the content of the Guidelines with the clear goal of generating a better awareness on the value of cultural diversity and the power of cultural heritage in terms of social cohesion and empowerment of young people, also to better connect heritage sites and youth.

All chapters will have an introductory, theoretical part complemented with the tested COOLTOUR Tools and related exercises at the end of the Guidelines. The Guidelines will give practical overview and step-by-step on the recent social media and digital involvement uses, trends and tips, that can help the online interaction between CHIs and the younger generation.

While formulating the exercises, we ensured flexibility, so the decision is in the reader's hand: the gamified tasks can be completed either individually within the cultural heritage institution's (CHI) staff during the design of any involvement program, meanwhile we also encourage all to use these exercises while implementing any audience-involvement activity, non-formal educational event, or volunteer program.

CHIs AND MILLENNIALS

Cultural Heritage Institutions are well aware that one of the most potent, but less represented age groups among their visitors is millennials.¹ Why aren't they visiting? Are they considered to be an important segment for institutions? But simply visiting is not enough, the real question is, are they counting on them, or inviting them?

Let's change the view to the millennial perspective: can millennials hear the call of the CHIs? Are the CHIs relevant to them?

In contrast to the statement that CHIs among young people are simply not on their activity horizon, or they are considered old-fashioned, unattractive, petrified institutions. But, in the past 10 years more and more sites, museums, archaeological or natural parks, and places of memory prove the opposite day by day. Some of them are becoming relevant to certain communities, and some of them are becoming a scene of actions, a place of use in the city fabric. When we are planning any kind of engagement, we need to consider the needs and motivations of our community: who we want to address, how, why and of course, with what?

How to define the framework of any cooperation between heritage institutions and young audiences?

Interaction is key in all initiatives regarding participation and engagement. In most cases there is some kind of turbulence in the interactive processes – from the CHIs side, the message is not properly articulated and delivered, or not being heard, or if heard, not considered relevant for the specific target audience, the millennials. The engagement is simply not happening. In most cases we see a gap and try to fill in, based on our own observations, motivation and needs. We have a clear goal ourselves as institutions, but not having enough information from the receiver's side. The simplest and best solution for resolving the status quo is asking them, but building new networks of cooperation takes time, devotion and trust from both parties. As Pierluigi Sacco outlined, participation is one of the strategic roles in the [EU Work Plan for Culture of 2023-2026](#).²

¹ Visitor analysis held in the States <https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf> and United Kingdom

<https://www.theaudienceagency.org/asset/1995> paints a different horizon: millennials are a strong basis of visitors, meanwhile in Central Europe there is a lack of cultural statistics regarding visitor demographics. As heritage is considered a sector directly related to education and leisure, in the programming, more emphasis goes to children, families and elders.

² Final Conference of inDICEs project: Community and Digitisation: the new drivers of cultural Heritage, 2 March 2023

METHODOLOGY OF CREATING THE GUIDELINES

Within the context of the COOLTOUR project, the Association of Cultural Heritage Managers is responsible for the methodological framework. We collected data from heritage managers in a preliminary research about their background, skills and gap competences, to map what they miss from their practice and everyday work with millennials.

Also, within the needs analysis of the COOLTOUR project, a desk research was carried out on millennials, emphasising their socio-economic position and motivations and connected them with existing examples from the CHIs. As the [Competence Framework for Cultural Heritage Management](#) developed by the UNESCO addresses, every heritage professional needs a combination of competences in order for them to function effectively in their respective roles and for each team to be effective in managing heritage sites sustainably. This is true in many cases to the professionals engaging with different types of audiences, and in many cases there is a lack of accessibility for cultural heritage managers to further develop their skills, or inform about the latest topic to include their practice, or the current challenges and how to address them.³

The logic to create the document was two-folded:

- primarily, we wanted to share the common methodological basis of COOLTOUR (using interpretation and storytelling and contemporary languages adaptable on social media)
- and secondly, we incorporated practical tips, tools, and exercises that we tested within the project activities, learning and piloting phases that could be handy in the everyday work of all CHI management.

Every chapter holds some introductory, theoretical thoughts followed by examples and tested COOLTOUR TOOLS that are closely connected to them.

We finished the guidelines with some exercises related to the discussed topics 1-5 of storytelling and interpretation.

Mostly they provide practical overview, possibility to critical thinking, personal revelation and sparking new ideas and some inspiration to start working with Millennials!

³ Competence Framework for Cultural Heritage Management: A User Guide to Essential Skills and Knowledge for Heritage practitioners. (UNESCO, 11 October 2021)

<https://unesdoc.unesco.org/ark:/48223/pf0000379275/PDF/379275eng.pdf.multi>

TOPICS OF THE COOLTOUR GUIDELINES FOR HERITAGE MANAGERS AND COOLTOUR TOOLKIT

In the survey for heritage managers conducted within COOLTOUR, the main knowledge area that the majority of the responders prioritised – right after **heritage** – was **interpretation**, then knowing the **socio-psychological background** of their younger audiences, followed by **storytelling and communication-related skills**. Regarding the latter, the ‘Research on Best Practices on the Use of Digital Tools in Heritage Management’ conducted by CUT in the initial stage of COOLTOUR project also highlighted the fact that cultural heritage managers should employ innovative methods of communicating effectively with their audiences.

To address this feedback, all partners agreed to create the internal training on the basics of interpretation, and interpretation-based program planning for the heritage sites. We also recalled our findings on the socio-cultural background of the millennials, especially the younger age group (18-24) with whom we will work during the piloting phase of COOLTOUR project. The professionals of 7 partner organisations of the COOLTOUR consortium tested the methodology in Zagreb in January 2023 as an inner training; where we gained precious feedback and experience on how to fine-tune the program for the other phases of the project.



4 Cyprus University of Technology. 2022. Research on best practices on the use of digital tools in heritage management <https://www.umass.edu/chs/about/whatisheritage.html>

The training in Zagreb set the base for the next educational event within the COOLTOUR project: the International Mobility of Young People held in Viminacium Archaeological Park in Serbia in March with the involvement of 55 young people and more than 25 heritage professionals where the focus was more in **storytelling and content-creation for social media**.

Viminacium tour is already based on scientifically based interpretation method and storytelling, meaning that guided tours are developed exactly on the proper use of both, as well as with considerable participation of Viminacium cultural landscape.⁵

The next step for the project was the implementation of national pilot workshops in May with close cooperation with selected local heritage sites in all 6 countries of the COOLTOUR partnership. The lessons learned from the local activities have been integrated as COOLTOUR TOOLS in both the Platform and the Guidelines. It gave us a reinforcement of the necessity of detailed, step-by-step **social media guidelines** for heritage managers, and also, a step-by-step guide to the **planning and implementation of programs for millennials**. They also sought a framework on **how to plan engagement and participation**. We decided to add and complete the Guidelines with some tips on **evaluation of heritage-related programs** where the target audience is the millennial generation.

All events were necessary steps in the development and for tests of the methodologies in practice and served as a valuable experience for all partner institutions. Therefore, **the topics of the Guidelines took shape during the joint work with partners, millennials and heritage managers of different CHIs**.

⁵ Recommendation for further reading on the topic cf.: Anđelković-Grašar, J., Rogić, D. and Nikolić, E. 2013. Viminacium Archaeological Park – Modern Code for Re-reading the Past of the Roman City and Legionary Camp, In: J. Popielska-Grzybowska and J. Iwaszczuk (eds.), Studies on Disasters, Catastrophes and the Ends of the World in Sources, Acta Archaeologica Pultuskiensia, vol. IV, Pultusk, 9-16; Anđelković-Grašar, J., Nikolić, E. and Tapavički-Ilić, M. 2020. Viminacium Archaeological Park as an Instrument of Integration of the Local Community into the Protection of Cultural Heritage, In: R. Carmenati, M. Giuliadori and J. Piccinini (eds.), Roma e il mondo Adriatico dalla ricerca archeologica alla pianificazione del territorio, Roma, 259-270; M. Korać, 2019. Viminacium Urbs et Castra Legionis: Research, Protection, Presentation and Valorisation, Institute of Archaeology, Belgrade; Nikolić, E., Anđelković-Grašar, J. and Rogić, D. 2017. Viminacium. Research, Protection, Recognition, In: J. R. Dos Santos (ed.), Preserving Transcultural Heritage: Your Way or My Way? Questions on Authenticity, Identity and Patrimonial Proceedings in the Safeguarding of Architectural Heritage Created in the Meeting of Cultures, Lisboa, 573-583. https://doi.org/10.30618/978-989-658-467-2_52; S. Golubović, M. Tapavički-Ilić, The Viminacium Archaeological Park and Scientific and Research Center. In: R. Chowanec, W. Więckowski (eds.), Archaeological Heritage: Methods of Education and Popularization, Oxford 2012, 67-73; Golubović, Korać 2013 – S. Golubović, M. Korać, Bringing to Life the Ancient City of Viminacium on the Danube. In: N. Mills (ed.), Presenting the Romans – Interpreting the Frontiers of the Roman Empire World Heritage Site, Woodbridge 2013, 65-73; E. Nikolić, J. Anđelković Grašar, Heritage We Pretend not to See: an Old Mining Community in the Village of Kostolac, Serbia, Archaeology and Sciences 16/2019, 2020, pp. 149 – 176.

COOLTOUR GUIDELINE GLOSSARY

Heritage – Connection-based valuation of an intangible or tangible cultural and natural objects and phenomena. “Heritage is the full range of our inherited traditions, monuments, objects, and culture. Most important, it is the range of contemporary activities, meanings, and behaviours that we draw from them.”⁶

Heritage interpretation – An approach of making the heritage personal, experiential and create relevance.

Relevance – Making of connections that unlock meaning. “Relevance is a paradox. It is essential; it gets people to pay attention, to walk in the door, to open their hearts. But it is also meaningless without powerful programming on the other side of the door. If the door doesn’t lead to valuable offerings, if nothing touches peoples’ hearts, interest fades.”⁷

Involvement – Being familiar with the principles and methods of co-creation, participation and personalisation in developing heritage programs.

Storytelling – Target-group specific or personalised communication method consisting of certain linguistic choices and narratives for different goals and means complemented by the use of mixed and digital technology.

Digital tools – Digital-based sources, resources, websites, apps that make it easier to complete a specific task.

Participants – Millennials and cultural heritage managers and COOLTOUR project partners who cooperate during the national pilots.

⁶ Umass Amherst Center for Heritage and Society <https://www.umass.edu/chs/about/whatisheritage.html>

⁷ Simon N. 2016. The Art of Relevance / Introduction. 23. <https://artofrelevance.org/2016/06/27/introduction-unlocking-relevance/>

01

CHOOSING THE HERITAGE



**Before developing a program,
always consider that all
heritage is complex,
fuzzy and fluid by nature.
Choose your scope and focus,
and channel them while
creating any kind of program.**



COMPLEX HERITAGE

Heritage is always a question of ownership – to whom is it relevant. It can be at the same time labelled, unlabelled, institutionalised, personal, dark, dissonant, happy, meaningful and totally distant and unknown to some stakeholders of the society. Heritage is building a matrix of past and present connections, actions and engagements around itself.⁸ It is impossible to always connect to heritage on the same level, because all kinds of layers of meaning are different for each person, while societal and political dynamics are equally getting involved in the notion of heritage, and of course, the method of presentation, storytelling and framing is contributing to it as well. This complexity can be described as fuzziness.⁹ Fuzzy heritage tends to emphasise that heritage still lacks its specific scientific definition, and that it doesn't need to articulate one. It is a flexible umbrella term that is interpreted and defined differently on several levels: international (universal and continental), regional, national, local (community and personal).¹⁰

Heritage managers have the power to determine the focus within this matrix through all passive and active interaction, interpretation with audiences, and help visitors to navigate through the different layers of meanings.

This notion helps us to consider the transition of heritage managers as scientists or researchers to an active participant bearing various roles within the heritage context: they are of course professionals, but also are witnesses, active stakeholders, or healers.¹¹

⁸ Smith L. Uses of Heritage. 2006. 44–84.

⁹ Fuzzy logic was developed by Lofti Zadeh in 196 Fuzzy concepts were introduced by Goerge Lakoff in 1973 (Journal of Philosophical Logic 2 (1973) 458–508.) <https://georgelakoff.files.wordpress.com/2011/01/hedges-a-study-in-meaning-criteria-and-the-logic-of-fuzzy-concepts-journal-of-philosophical-logic-2-lakoff-19731.pdf>

¹⁰ Sonkoly G. 2016. Fuzzy landscapes. 7. http://real-d.mtak.hu/921/7/dc_1205_16_doktori_mu.pdf

¹¹ Sonkoly G. 2016. Fuzzy landscapes. 26. http://real-d.mtak.hu/921/7/dc_1205_16_doktori_mu.pdf

"Heritage is a holistic imprint of culture; therefore, it can perfectly reveal how the different subjects correlate."¹²

So when a decision is made about content development, defining the format is not enough, we have to choose meanings to emphasise.

Recently, more and more initiatives in heritage institutions have introduced multi-perspective and polyphonic methods that can help polarise the notions about heritage and create a new, more human-centred and connection-based approach.

FLUID HERITAGE

Heritage is dynamic, its meaning and relevance always changes together with the contexts, but most importantly, with the people and natural factors around it. Polarising heritage, macro-interpretations, cultural landscapes are more and more valued and holistic approaches are thriving in the scientific heritage discourse.¹³

We recognised that connections and significance, and valorisation of heritage are in constant change, sometimes apparently destroying some elements of previous context of the heritage. Also, we can enrich heritage with our connections and personal interpretation. Furthermore, non-human actors can also connect, contribute, or completely rewrite the context of heritage. That means a place or tradition holds different values for the different generations, also different for each community, and locality.

As professionals, we sometimes forget: what is a heritage for us, might not be for others too!

Some heritage is going through a change when it is discovered or researched, cleaned or taken out of its context and even becomes recontextualized, for example, exhibited. But also the reverse of this process is a big change in the perception of heritage: when nature takes it back from civilization. Maybe it becomes irrelevant for people, but it transforms a natural habitat for some species, and receives an extra layer of meaning that is equally justified for interpretation and sharing with audiences. Always try to share as many points of view, contexts with visitors as possible, and also, show the unique path of the heritage of becoming heritage. That is a way of building more connections and is – in most cases – interesting information for visitors. Also that helps them understand the complexity of the phenomena, and enriches the way of thinking about heritage in general.¹⁴

¹² TRAME Manual. 2022. 95.

https://trameproject.eu/wp-content/uploads/2022/12/2_EDITION_TRAME_MANUAL_FOR_TEACHERS_AND_HERITAGE_EDUCATORS-copy_compressed.pdf

¹³ Bendton T. (ed) 2010. Understanding heritage and memory. 164–179. Baxter I. 2012. Heritage transformed Frykman J. Place for Something Else: Analysing a Cultural Imaginary. 2002. In: Etimológia Europaea, 2002: 32: 2. 47-68. Lähdesmäki T. 2019 Conflicts and Reconciliation in the Postmillennial Heritage-Policy Discourses of the Council of Europe and the European Union In: Dissonant Heritages and Memories in Contemporary Europe. 2019 25-48

¹⁴ Smith L. Uses of Heritage. 2006. 11-43.

Smith L. Emotional Heritage, Visitor Engagement at Museums and Heritage Sites. 2021. 158-159.

CHOOSING THE HERITAGE

In the cases when heritage follows a community-driven bottom-up process, it really is coming from the people. And, while something is becoming heritage, it goes through a reevaluation process. Of course, heritage can also be realised top-down, with instant authority-driven proclamation. The fuzzy definition of heritage also supports this complex notion of becoming heritage. **Heritage is heterogeneous by nature.**

When designing a new interpretation of any kind of heritage – be it a singular object, cluster or collection, or a building, and also immaterial heritage – it is important to choose the focus. It is essential as there can be multiple factors of importance and relevance. Also, the heritage itself has to be carefully chosen.

FACTORS TO TAKE INTO ACCOUNT WHEN CHOOSING THE SUBJECTS OF ANY ENGAGEMENT PROGRAM:

- **map the connections and try to present a balance (what you see as heritage is not necessarily important to others)**
- **take into account the non-human factors as well**
- **address the complexity of the phenomena**
- **focus on the ordinary as well, and analyse your intentions from the receivers/visitors' side**

TOOL 1.1 – CHOOSING THE HERITAGE TOP-DOWN: “5 EXHIBITION” IN CYPRUS MUSEUM – NICOSIA, CYPRUS

This tool helps you focus on the main message you want to convey with the exhibition.

The selection of heritage, the objects to interpret in exhibition “5” were realised by the institution itself with the clear goal to create unique experiences for millennials through storytelling by evoking and presenting life stories of ancient cypriots.



Practice

The Department of Antiquities organised the temporary exhibition **FIVE** in the Cyprus Museum aiming to present what it was like living in Cyprus in ancient times.

1. Highlight a few objects of the collection.

FIVE adopts an anthropocentric approach allowing the visitor to come “face to face” with the stories of 5 people from the past, by translating scientific bioarchaeological information into narratives that (re)create moments of the life of: the man from Souskiou, the diadem child from Dromolaxia-Vyzakia, the man from Idalion, the woman from Omodos and the woman from Nicosia.

2. **Make a twist.** The embodied experiences are presented by means of creative museological storytelling, using technology, sound, visuals, archaeological findings and site interpretation in order to help make archaeological knowledge more accessible, allowing the visitors to review the ways they think and learn about the past.

Context

The Cyprus Archaeological Museum was selected as the pilot heritage site in Cyprus because an exhibition directly related to the COOLTOUR topic was hosted in the museum during the pilot implementation period. The pilot in Cyprus led by **CUT** was implemented in three parallel educational phases. The workshop topic concerns the «revival» of the life of ancient Cypriots through the use of innovative tools in archaeological sites (AR, ancient life stories etc) but also through experiences that connect history to the present, for example culinary experiences that are based on historical/archaeological references regarding daily habits of the ancient Cypriots, e.g. clothing and everyday life.

In the first phase, a pilot workshop to Cultural Heritage Managers and relevant stakeholders was organised and the “Cooltour concept” was explained. CUT team presented the Cooltour platform to the participants and the topics of the Toolkit.

In the second phase, a pilot seminar with the participation of at least 30 Cypriot Millennials was organised aiming to engage participants in content creation for the Cooltour platform. In the final phase a visit at the Cyprus Archaeological Museum was organised with the occasion of the ‘5’ exhibition.

Tips and Recommendations

- Through storytelling we understand the world, we process complex information, we communicate and we understand our experiences. At the same time, the potential of new media and technology to create interactive narratives and share them with a wider audience is helping to build communities.
- The cultural heritage sector can use storytelling as a method to communicate to the public the findings and research conducted by the domain experts of a cultural site or collection.
- Museums, – such as the Cyprus Museum with its ‘5’ exhibition – “tell stories” through the informed selection and meaningful display of artefacts and the use of explanatory visual and narrative motifs in their exhibits.
- Nevertheless, storytelling as applied by museums has for the most part been limited to descriptive, scholarly prose and this can change through the combined use of new technologies and innovative forms of storytelling.

TOOL 1.2 – CHOOSING THE HERITAGE BOTTOM-UP: OPEN CALL “HERITAGE TOGETHER!” IN BUDAPEST, HUNGARY

This tool helps you identify the focal points and interests of the audience regarding a complex heritage site. Gathering data directly from the people can be helpful when you are searching for new topics to explore and present, also, in the initial case of designing new programmes. It can be effective as well when the goal is to personalise the site's activities toward the needs of the users.



Practice

During the Hungarian pilot programme, the main question was what the people consider as a heritage site or individual heritage object, phenomena in the city that are important and interesting for them to further explore and cooperate together with.

- 1. Define the task and purpose of the program and the benefits for all participants.** Specify the context of co-working between millennials and CHMs. In this case that contained an interview and the production of online media materials. Always find the occasion to gather the ideas and opinions from the participants that have already expressed their interest in participating.
- 2. Pass the baton to the audience** to choose the heritage in a form of an open call. Set the scope to the applicants from where to choose the specific heritage of interest. The scope and location of the experiment was Budapest, as the Hungarian capital offers a huge variety of heritage and heritage-related sites.
- 3. Share the open call** in all our mediums and share with others that have potential reach for our target audience: university magazines, student associations, facebook groups for volunteers, etc.
- 4. Gather the answers.**

Context

Budapest offers a huge variety of heritage managed by multiple stakeholders (institutions, municipality or private owners). While the city as a whole can be perceived as one site, the different elements of that heritage cluster are perceived differently by all actors (CHIs, history enthusiasts, locals, tourists).

The Hungarian pilot for COOLTOUR initiated by KÖME, titled "Heritage Together!" (Örökséget Közösen!) consist of community-driven mapping of heritage sites in Budapest and create profiles, reviews, and content for the COOLTOUR Platform. For that, young participants were involved in the dissemination and publishing an open call for volunteers to reach the chosen target audience. Work method consists in forming work teams of 2-3 members, to realise the mapping of their chosen site. The involved teams and participants chose their site, afterwards a 1-1,5 hour long interview with the stakeholders sites were organised. Then, our teams will create the site pages on COOLTOUR based on the workshops. They not just deliver the site description, but we ask to leave reflections in the comments section which works as a dialogue between the site and the community, heritage-users. Our goal was to help connect devoted young people with certain questions, development ideas and innovative sparks with heritage sites that are not receiving enough attention from their managers, are neglected or not capable of fulfilling their potential to thrive.

- 5. Contact the applicants** and inform them more. Find the chosen site's manager to invite to the initiative and ask for cooperation. Organise the individual interviews.
- 6. Collect feedback** from both parties (institutions and volunteers) and encourage them to take initiative in deepening their cooperation.

Tips and Recommendations

- By asking your audience, you can lure in volunteers, people who have true interest towards and caring for your site. That way you can address people who are more likely to engage long-term.
- Set the bar just right with the task – not too low and not too high. High entry level for applying for a volunteer program might scare away participants. Also, a lot of resources to invest in from a heritage manager can also be a reason to decline the invitation.
- By making a list of possible options or presenting examples, you can guide the contributors in providing the data that you need.
- If you are just interested in the opinion of visitors and not to further engage them, the format of an online form could be reconsidered. You can create an online competition between nominated ideas with live online vote on the site's website, with immediate showing of results.

02

MILLENNIALS AND CULTURAL HERITAGE MANAGERS



Valuing aims, goals, motivations can help correlate the differences and build fruitful cooperation.



The opportunities, motivation and expectations of the heritage managers and the chosen target group, i.e. the Millennials, differs in case of a site visit, as well as in general perception of heritage. In order to facilitate the development of appealing collaboration between the two stakeholder groups within the COOLTOUR project, we'd like to list a few characteristics of the Millennial age-group.

SOCIO-CULTURAL BACKGROUNDS¹⁵

- Millennials are mostly (but not by default) skilled in technology, as they are the first digital natives, who grew up as the first global generation accessing the Internet.
- In Europe, they mostly lived in peaceful periods, and rarely faced a global crisis before the Covid-19 pandemic outbreak and Russian-Ukrainian war. This notion may differ for the Millennials of Balkanise nations, who might have closer war experiences growing up during the Yugoslav wars.
- They're not afraid to disclose their identity and opinion, and also share it online. They were the first generation to step out from the shadow of mainstream social ideals, and promote self-acceptance, body-positivity. In contrast, they also love to follow trends, and consume influencer media, also some trend-setter figures or brands chosen by them.
- They're sensitive to civil causes and unjust situations. They can passionately fight for their truth, and they seek to impact the world.
- Mental health became an important matter for Millennials.
- They read less and buy fewer books as adults than their ancestors.
- Mostly, millennials suffer from societal pressure over overcoming their parents both professionally and financially. To reach goals faster, they prioritise individual learning paths, courses, peer-to-peer informal learning over institutions and schools.
- In a fast-changing world, they were among the first ones to realise that uncertainty became part of everyday life. Because of that, they don't plan for the long-term, but seek for momentary solutions by focusing on sustaining and adapting to the current life conditions. Because of current economic and societal dynamics, they're the group most likely to live with their parents.

¹⁵ Sources: Millennials http://www.owlapps.net/owlapps_apps/articles?id=149183&lang=en
 Millennials, millennial generation <https://www.techtarget.com/whatis/definition/millennials-millennial-generation>, Museums Audience Report, 2018 <https://www.theaudienceagency.org/asset/1995>,
 Millennials <https://assignmentpoint.com/millennials/>, Millennials: Myths and Realities, Ipsos, <https://static1.squarespace.com/static/564655a7e4b0bc08c0869886/t/582e602b414fb5594a0e44c9/1479434408226/CBRE+Global+Millennials+Live+Work+Play+Report.pdf>, Kiss-Kozma G, Székely L. 2023. Youth+. Five observations on 15-39-year-olds in Hungary.

PLACE FOR HERITAGE IN THE WORLD OF MILLENNIALS

We have to face the fact that heritage may come first on our priority list because of our professional interest and background, but that does not necessarily mean the same for our audience, or target group. The Millennials are “*Me Generation*”¹⁶ and they mostly seek personal benefits – but Jeffrey Arnett, a psychologist, argued that they are “an exceptionally generous generation that holds great promise for improving the world.” Accepting this double-sided identity and the fact that they form a diverse demographic group who is facing many challenges, Millennials have all the reasons to be disengaged with the preservation of cultural heritage.¹⁷ Although, we believe the same as Nina Simon when she wrote in her book “*The Art of Relevance*” that the key of being engaged to heritage and culture is to find personal motivation and relevance.

“It’s less important to pursue any specific tactic than it is to ‘lead with openness’ to various visitors and their identities. Relevance is defined by the visitor, not the museum; what’s relevant to you won’t necessarily be relevant to me. Museums make choices about what objects, spaces, and amenities are most relevant to their brand and their visitors. What do these choices say to the visitors who come through the door?”¹⁸

Let’s dig deeper and discover further the interests and motivations of Millennials!



¹⁶ Twenge J. (2006). *Generation Me: Why Today's Young Americans Are More Confident, Assertive, Entitled and More Miserable Than Ever Before* Simon and Schuster.

¹⁷ National Trust for Historic Preservation. *Millennials and Historic Preservation: A Deep Dive Into Attitudes and Values* <https://nthp-savingplaces.s3.amazonaws.com/2017/06/27/09/02/25/407/Millennial%20Research%20Report.pdf>

¹⁸ Young, K. (2016). *What Are Museums Doing to Engage Millennials? 4 things I learned about how to engage 18–34-year-olds in the museum* <http://blogs.getty.edu/iris/what-are-museums-doing-to-engage-millennials/>

INTERESTS, MOTIVATIONS

Millennials share some common motivations when it comes to spending their free time.

They are already the **biggest demographic groups of travellers**, but during their trips they always seek **unique experiences**. They want to discover themselves, resolve mysteries, and experience revelation by themselves. They want to **reveal connections**, and usually don't like when they're told what to do. Although they **seek authenticity**, and as museums, collections as heritage sites are one of the most trusted institutions, they are more than entitled to take initiative on that.

Also, millennials prefer **personalised experiences** and leaving their mark through **co-creation**. They seek the "essence", the spirit of the visited space, they like to **discover local facilities and know local people**. They see the whole picture and they are aware of the various historical layers built upon each other, affecting each other and intertwining. That means they like to **mix old with new**, discover historic quarters but visit new-wave stores, speciality cafés, etc. They also like to capitalise the **everyday nature of heritage** and **explore the stories behind places**, sites and behaviours.¹⁹

MAKING THEM INTO ASSETS

Project-wise, the aim of the pilot programmes within COOLTOUR was the creation of trend-setting millennial micro-communities around heritage sites. The sites will cherish the fresh ideas by millennials while they have the benefit of **seeing behind the scenes of an institution**. The constant reinforcement and **communication of mutual benefits** are essential to make the pilots effective. As we want to switch normative roles between participants, make **student voices heard** by the stakeholders of heritage institutions, and bring those two parties, younger millennials and heritage managers together, we tested "ideal scenarios" for future **organic cooperation** and **long-term engagement** after the project.

¹⁹ Research Summary on the Relationship of Millennials and Heritage Sites

<https://docs.google.com/document/d/1Algcc5tLEJxL87ZB6aee-66XUF2VU9Fc/edit?usp=sharing&oid=114087030432380460548&rtpof=true&sd=true>

What Are Museums Doing to Engage Millennials? <http://blogs.getty.edu/iris/what-are-museums-doing-to-engage-millennials/>

A Guide to 21-st century placemaking <https://calvium.com/a-guide-to-21st-century-placemaking/>

Digital presence is essential, but not the only important factor in reaching and engaging with Millennials. **They connect to cases through a cause.** They expect to include them from the 0. step – ideation. They prioritise holistic and multilevel approaches, and **they tend to see the whole picture.**

Millennials are interested in **celebrating heritage**, but often on a **hyper-local basis.** Modern lives are fragmented and communities atomised: heritage can add value through digital placemaking that draws out **feelings of belonging and togetherness.** To address the constant search for unique experiences, heritage sites can attract young visitors by creating **non-linear visitor journeys** – and digital engagement possibilities are a great way to allow visitors to explore a site at their own speed and direction, and makes possible the **instant personal reflections.**

“There is a rapidly emerging consensus that the most successful museums of the future will be places to hang out, engage and contribute: museums that blur the boundaries between ‘back of the house’ and the public side. They will be moderators and filters of contributed wisdom and diverse perspectives, in addition to being sources of scholarship and opinion.”²⁰

While a heritage site tends to be trendy or a cool place, it is essential to set sometimes very strict goals and motivations for themselves. Some creative interpretations, open calls, participative projects and the marketing by personal recommendation help most to locally engage and interact with our audience. In the case of international visitors the institutions must formulate a different strategy to raise interest and get new and lifetime followers (i.e. subscribers). One genius solution came from the [Pinacoteca di Brera](#), a historic collection that made big changes all with the clear goal of adding values for colleagues, locals, tourism professionals and also for the collection itself. They also publish every year an interactive and fun [Advent Calendar](#) on their website. Another good example could be the [Horniman Museum and Gardens](#), they remade their brand around the fact that they’re a garden in the city. Their programming mostly focuses on the co-existence of human and animal nature and sustainability education.

²⁰ American Alliance of Museums.(2016). The Millennial Museum.

https://www.aam-us.org/wp-content/uploads/2018/01/2016-Mar_April-Attracting-and-Working-with-Millennials.pdf

TOOL 2.1 – ACTIVATING THE LOCAL COMMUNITY AROUND THE PROJECT IN ANTAS TEMPLE, FLUMINIMAGGIORE, ITALY

This tool helps you find the way to the target audience and also to strengthen the engagement of all parties involved, in order to build long-term cooperation with local communities.



Practice

- 1. Involve the Municipality and the heritage site.** The first step we made was to involve the Municipality in the person of the Mayor, to make sure to have his full support to the initiative since the first steps, and Su Mulino site management. We involved them since the very beginning of the COOLTOUR project, to make sure they were aware of its aims and different steps. They thus felt informed, committed and part of the process since its first phases. Then, as soon as the pilot project organisation was launched in the different territories, we held different workshops, 1:1 meetings with both the Municipality and the site management to share the pilot details, as well as to ask for their contribution in the youngsters' involvement.
- 2. Activate the social and cultural community within the Municipality.** A plan was co-designed with the institutional support of the Municipality and the heritage site; we designed a call for participants and all the available tools were used to share it: the word of mouth, social media channels, institutional communication and articles on local newspapers. At the same time, being the local community very active, social and cultural organisations at local level were activated, as well as responsible for other projects on the territory as for instance the Civic Service.
- 3. Involve and meet with the youngsters.** The call for participants was positive; amongst first volunteers we chose some “ambassadors” that already know the site and / or the persons involved in its management, and we worked with them to involve more youngsters for the pilot; ambassadors were effective since they were able to better convey the project aim, its potential as well as motivate peers narrating the beauty of the site. We found ambassadors are key to activities like this one.

Context

The Italian pilot workshops for COOLTOUR assessed by [Assoenti Locali](#) took place throughout June 2023, in four heritage sites in the southern part of Sardinia, one of them was Antas. During the pilots, the team fine-tuned the project's working methodology, using a tailor-made system in order to:

- adapt to the needs of the sites and work on something that interests them
 - adapt to local ways of working, skills and structures, to be supportive and ensure the replicability of the model.
- Antas had already started working on the binomial of the heritage site and natural landscape. Talking to heritage managers, exchanging competences and interests, interpretative approaches and perspectives, youngsters created communication strategies and tools in line with what each site needs. Amongst the tools developed there are memes, posts, photos, videos, poems, small screenplays, in Antas: videos and photos were produced that enhance the beauty and spirituality of the place.

- 4. Get together.** The pilot was participated by the full staff of the Antas Temple, all the youngsters that had subscribed to the pilot and by the Mayor on behalf of all the Municipality. The group worked together fruitfully for the 2 days, thanks to the good spirit of trust and cooperation created in the preliminary phases. Youngsters felt they were privileged to participate in the project on behalf of their community and were aware this experience could be important for them and for the Municipality; they were aware they could “give something back” to the community they were grown up in. At the same time, the Municipality and the Heritage management perceived the importance of having reinforced their legacy with the community, thanks to the project. All the efforts made were fully compensated!

Tips and Recommendations

- Personalise the idea according to the needs of each party involved. With a preliminary meeting as the preparation for cooperation a program suggestion can be adjusted to fulfil the needs of the different stakeholders in order to make better impact during implementation.
- Organise in-between meetings with stakeholders. A meeting with group of youngsters was set before the official start of the pilot, introducing them to the heritage managers, detailing the project aims and brainstorming about the main themes we could tackle together in the pilot. This helped lowering the barriers amongst participants and to align on a common goal to be reached.

TOOL 2.2 – ROUND TABLE DISCUSSION ON HOW TO MAKE PERMANENT COLLECTIONS MORE ATTRACTIVE TO YOUNGSTERS IN THE ARCHEOLOGICAL MUSEUM, ZAGREB, CROATIA

This tool can enhance better dialogue and understanding between CHIs and young audiences and identify the preferences, goals and how to address them. Moderating an open discussion, addressing problems and challenges can lead to the definition of clearer aims to the CHI and the institution can become more meaningful to the public.



Practice

- 1. Target wisely.** Organise and advertise the public discussion in an easy to reach place during times that would be most convenient for most people (end of work hours on weekdays or just after).
 - a. It will be most difficult to get youngsters but **find those who might be especially interested and open in collaboration** with museums might do the trick. Students of design, art, museology, history, anthropology, different youth organisations and students clubs. Media targeting to youth especially. Work on getting as many as possible.
 - b. **Involve local heritage institutions in the project.** Contact them early on in the implementation phase and keep them in the loop with necessary information. Invite them and give them floor and attention to present what they are working on. Ask to share for them relevant project news via their social media, and to contextualise it in the local/ national context if needed. Heritage managers will be motivated to come and share difficulties and ideas.
- 2. Start with the positive:** successes, good practices, working models to set a common ground. Record the best examples are recorded for conclusions.
- 3. Address sincerely the negative** too: the existing struggles, deficiencies, conflicts of interest too. This can reduce biases, and assumptions and better understand the path of future improvement.

Context

The Croatian pilot for COOLTOR organised by [BRODOTO](#) focused on capacitating the chosen target audience: children (and through them families), and millennials (students and young adults). The pilot was implemented as a round table discussion gathering HMs and youngsters and their peers and colleagues from the university. The topic was how to better involve and target youth in content creation from the curatorial side, and how to better communicate content and collections. HMs exchanged their challenges, problems in daily work, and practices. We heard some good practice examples, and the youth gave their opinion on the topic. In general, all agreed as Croatian cultural institutions struggle with attracting families and youth and have to do a 180 turn in storytelling and marketing.

- 4. Ask about opinions and suggestions,** and possible solutions to the mentioned problems from all parties. A common brainstorming can plant new ideas. What kind of support HMs need to do a better job with including and targeting content towards the youth? Which trainings, support organisations, do they need a budget and how to work on one?
5. Concluding and the revision of possible solutions is an essential step. During an extensive workshop, always **recall the key points of the discussion.**
- 6. Always evaluate the event.** Find a way to make all participants to form opinions, and share what they learned, what they take away from the discussion.

Tips and Recommendations

- Moderator is a key person to relax everyone and say we are here in safe and protected environment which is not filmed, no one's opinions will be shared outside the circle without consent.
- Share the workflow. During the discussion of the pilot, heritage managers were invited to say if and how they include youth in content creation, whose job in their institution is it, how they deal with it, do they organise ad hoc activities and how they target participants; and youth are invited to say what they like in the area of cultural heritage where they feel seen and included, and what they don't like. Discussion takes off from here and unfolds naturally.
- After the event, keep the participants noted about relevant developments regarding the discussed topics until the end of implementations, and plans for the future.

03

INTERPRETATION AND STORYTELLING



The main aim is to connect with heritage on a deeper, transformative level.



INTERPRETATION VS PLANNED INTERPRETATION

We are constantly interpreting the world around us: connecting our experiences with our previous ones, and also with our knowledge, but also considering others' reactions. We are continuously seeking meanings and connections.

The interpretive process is always happening on at least 3 different scopes:

1. personally within the participant, regardless of the program,
2. inside the facilitator, who runs a program
3. and how the facilitator communicates other's interpretation, perspectives

As the evergreen book *“Interpreting Our Heritage”* by Freeman Tilden²¹ emphasises, every great teacher had to be an interpreter, and bear the genius of the “revealer”. But, how to put such abstract guidance into practice? He first set the principles for interpretation that had developed not only as an art form, but also as a discipline over the years.

Planned interpretation focuses on and builds on all 3 levels of interpretation. That means also accepting multiple and complex views and perspectives about the same phenomenon. A planned interpretation programme counts on the opinions, knowledge and experiences of the participants, knows the facts and history of the phenomenon, but also counts on the interpreter's personal nexus as well. By evoking feelings, building resonance, provoking curiosity, giving narrative, visual or emotional inputs, the interpreter's main aim is to help participants connect to heritage by a unique, personal experience and help them receive the museum's message.²²

THE 4 ACES OF HERITAGE INTERPRETATION

We give the latest, most recent principles articulated by [Interpret Europe](#), the European Association for Heritage Interpretation. According to them, heritage interpretation has 4 aces:

1. Offering paths to deeper meaning
2. Turning phenomena into experiences
3. Provoking resonance and participation
4. Fostering stewardship for all heritage

²¹ Tilden F. 2007. *Interpreting Our Heritage*

²² Smith L. 2021. *Emotional Heritage, Visitor Engagement at Museums and Heritage Sites*. 180.

STORIES DO MATTER!

Interpretation and storytelling are closely related, and cannot be separated from each other. But what makes a story outstanding, relevant, empowering to audiences? How to transform historical data into stories?

“All heritage phenomena embrace stories, and to make the experience of heritage meaningful, interpretation helps to express the essence of such stories. It is now booming in many other fields of communication because:

- **stories help to organise and to contextualise experiences and information**
- **people tend to think metaphorically, connecting facts to whole images that touch them and that make sense for them**

All of this becomes more relevant the more heritage interpretation intends to connect heritage to the daily lives and decision-making of people. Especially at heritage sites which are sensitive because they can obviously be interpreted using different points of view, interpretation can easily get a political dimension. Such sensitive sites require sensitive interpretation.”²³

Dealing with meaning and not just transferring facts is always a challenge. However, an IE trend study (IE 2016) suggests that two out of five current key trends in Europe are linked to the search for purpose: search for authenticity, quality and value and increase of purpose-driven activities, and one is connected to the emergence of social media.²⁴



²³ Engaging citizens with Europe's cultural heritage. How to make best use of the interpretive approach. 2017 https://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf

²⁴ Haven K. 2007. Story Proof: The Science Behind the Startling Power of Story. 79.

“Telling stories is like cooking. You have the ingredients, but the key is how you prepare them. First, you follow the recipe step by step, trial, error and succeed. And then, by becoming experienced, you start experimenting with them, creating your own ways of preparation and presentation.

Telling stories is like creating an itinerary. You have a map, but it is your choice which way to go to reach the destination. There is an infinite way of connecting two points: there is the shortest, the longest, the brightest, the most interesting for you, but there will never be two similar roads. As we and all people around us have different priorities, life experience, taste and interests, the perception and takeaways will be different for all storytellers and listeners.

Telling stories is like Archaeology. You have all the discovered knowledge dug up from beneath the surface, but it will never be complete. It can become whole by research and previous knowledge, although some elements, details will always remain a puzzle.”²⁵

WHAT IS A STORY?

Stories are character-based and are driven by the details that describe that character’s goals, motives, obstacles, and struggles. Through the addition of character, goal, motive, and obstacles to the definition lies a world of difference that creates the story's unique power and effectiveness. Events happen not for their own sake, but to explain the struggles of a character.

STORY AND NARRATIVE

The general term, narratives, may be plot-based event descriptions, stories (character-based), or information-based articles, reports, data sets, and other similar documents. Information-based narratives provide just the new essential information and assume the reader has adequate banks of relevant topical prior knowledge to create context and meaning and sufficient related personal experience to create relevance.²⁶

You have to set clear goals about what you want to communicate with the story. The next chapter will help you to find the lighthouse and lock meanings.

²⁵ Zalka Cs. V. 2016. Mesemondók márpedig vannak – A nemzetközi mesemondás világa. 5–6.

²⁶ Engaging citizens with Europe's cultural heritage. How to make best use of the interpretive approach. (2017) https://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf

FRAMING THE HERITAGE – STORYTELLING WITH AN UPGRADE

“Stories include strong mental frames which trigger specific values. However, framing interpretation requires some awareness of responsibility from the part of the heritage manager, towards the heritage resource as well as towards the participants. Meaning needs to be transparent, supported by verifiable facts and, if possible and required, it should also be subject to debate.”²⁷

Meaning-making is also a process of framing the facts. Frames are deeply built in each and every person, this is why we can visualise almost the same way such concepts as home, family, love, city, dog, fish, war or fun ones, like an elephant.²⁸ They are deeply connected to our core knowledge and they’re constantly evolving and building up in us. The process is similar to when babies are learning their mother tongues: word by word. Meaning is built layer by layer. **In heritage interpretation, framing might be an effective tool as well.** By using common – not scientific – terminology, you can build proximity with the audience as well as to connect heritage with ordinary life.

Building a theme for a chosen heritage is also a very useful method in heritage interpretation. Themes and topics might seem similar, but they are not! While a topic can be universal, a theme is always site-specific. It is usually a compound sentence that sums up the essence of the interpreted heritage.

WHAT MAKES A THEME?

- **Beyond the multitude of data and facts, a theme outlines connections, even an independent story.**
- **The theme makes clear what is the point you want to emphasise.**
- **It helps you to organise and develop your interpretation.**
- **It makes your communication clear and comprehensible.**
- **It is more than a slogan or a universal.**
- **A theme provokes further thoughts, encouraging the expression of multiple perspectives. It acts as your focal point for provocation.**

²⁷ Engaging citizens with Europe's cultural heritage. How to make best use of the interpretive approach. 2017.

[https://www.interpret-](https://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf)

[europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf](https://www.interpret-europe.net/fileadmin/Documents/publications/ie_engaging_citizens_with_europes_cultural_heritage_co.pdf)

²⁸ Read more on linguistic frames: Darnton A. and Kirk M. (2011) Finding Frames London: Bond for International Development, Lakoff G. (2008) The Political Mind, George Lakoff's "Framing 101"

<https://medium.com/@ennuid/george-lakoffs-framing-101-7b88e9c91dac>

Joel Dignam: Frame the Debate: Insights from Don't Think of an Elephant! <https://commonslibrary.org/frame-the-debate-insights-from-dont-think-of-an-elephant/>

THEMES AND FRAMES

- When making connections with heritage phenomena, facts are essential, also the framing of these informations.
- Storytelling is also a way of framing facts, a way of creating targeted content.
- Themes give a lookout point and determine the main frames of our content, but also emphasise the unique features of the chosen subject.



TOOL 3.1 – INTERPRETATION AND STORYTELLING ACTIVITIES IN VIMINACIUM, SERBIA

The tool is very useful to create narratives that can be used for site tours or as an inspiration for digital content and overall making a better relationship with the public. This tool can be used for the initial creation of storytelling and site interpretation or improvement of the existing ones.



Practice

1. **Define topics** for storytelling and interpretation before the workshop
2. **Make a plan** of how to detail and inform participants about the topics in an interactive and participatory way. For instance during the mobility in Viminacium participants had multiple guided tours throughout the site, short, inviting lectures on exact topics, ample time to communicate with managers and researchers on the premises, and a day of exploring CH sites and institutions in the area within the study visit, participatory and engaging workshops, as well as a free time for their own research and exploration of the site.
3. Brainstorm by **creating an open discussion**, guided by mentors who will work with the participants in order to navigate but not influence their creative solutions.
4. **Be COOL with changing the topic!** – if during the workshop you or the participants find a more suitable and interesting topic or way to interpret and/or storytell, go with the flow.
5. **Bring the ancient times closer.** Brainstorm with youngsters about how the topics and stories can be used in a modern course, write them down, and bury them for managers to find and interpret! Do not hesitate to communicate old stories and modern means of interpretation (popular music, catchy dance, everyday phrases, connection with popular culture-movies, Netflix, etc.)

Context

The Serbian partners [KSA](#) and [AI](#) in collaboration delivered 2 two-day pilots in the biggest cities Belgrade and Niš, and on a day pilots in other three locations across Serbia. To prepare for the pilots we are getting introduced to the social media and public relations of CH managers, especially set on Millennials and youngsters in general, and having one-on-one meetings with CH managers at the local level for obtaining general knowledge about their capacities and mapping out the needs regarding a younger audience and introduce them to the COOLTOUR toolkit and platform.

Viminacium Archaeological Park was selected not only as the pilot site, but also chosen as the COOLTOUR Mobility of Young People. Viminacium tour is already based on scientifically based interpretation method and storytelling, meaning that guided tours are developed exactly on the proper use of both, as well as with considerable participation of Viminacium cultural landscape. This can be considered as a good starting point for further interpretation and storytelling development in this case done by the younger generation. Topics were selected: love, beauty, death, ritual, magic, Viminacium landscape. Additionally participation of younger generation researchers with inviting lectures, thematic participatory workshops, constant guidance of professionals, study visits of the important heritage sites in the region and individual exploration of the site led to enrichment of Viminacium interpretation and storytelling. The results were numerous and are presented with various multimedia.

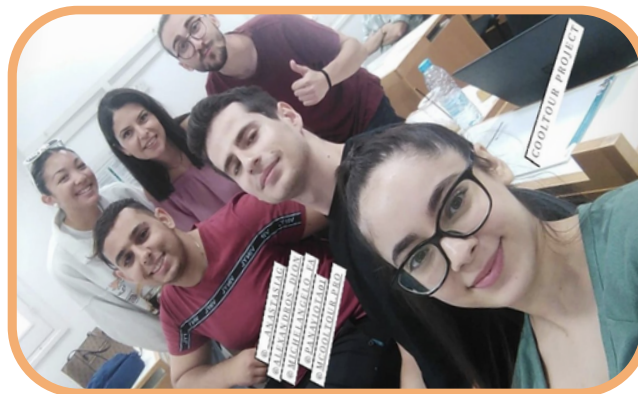
6. Provide them opportunities, materials, objects to **maximise their creative results**. Give a challenge that resonates the target audience's everyday interest. For Viminacium an Instagram challenge was made and promoted.
7. **Provide a real experience to immerse in the historical context**. The preparation of Roman dinner and walking a night in Roman shoes brought so much inspiration and content!

Tips and Recommendations

- Build in authentic data in each activity. Whether be historic, archaeological or artistic, give context what is the base that was reinvented and gamified.
- Find the most suitable of your existing content to maximise its potential for youngsters.
- Provide the participants with a variety of topics and tools to choose from but be open to their own ideas. For example, our participants made amazing memes, but some took a different route – they made Snapchat filters, radio dramas, interactive maps, and Tik Toks. Interpretation and storytelling of Viminacium was enriched by integration of Thermal Power plant (its chimney) as industrial heritage into the Roman scope (reminiscence of Vesuvius and Balkans Pompeii), inscriptions from sarcophagi were used as the basis of the love story for radio drama, Roman curses were modernised but the point remained, gladiators fights were reinterpreted in contemporary context, Roman costumes were worn in many different styles, etc.

TOOL 3.2 – ROLE PLAYING GAME FOR REBRANDING LIMASSOL CASTLE, CYPRUS

This tool proves that by combining role playing game elements, storytelling, and cultural heritage, you can create a unique and immersive experience that fosters cultural appreciation, understanding, and a sense of interconnectedness among people interested in cultural heritage.



Practice

- 1. Group work.** The participants were divided into groups to complete the workshop task.
- 2. Give a challenge.** The groups were asked to address the following challenge: Imagine that you are managing the mediaeval castle of Limassol and you need to attract the attention of Millennials in order to increase visitation of the heritage site. What are you going to do?
- 3. Provide time to develop solutions.** By allowing the participants to shift perspectives and immerse into a situation, a new, different boost of creativity can become available for the site
- 4. Present the solutions.** The participants came up with some innovative ideas which could be really useful for the “rebranding” of the heritage site:
 - a. Cultural-Based Campaign:** Participants suggested that the heritage managers of the Limassol Castle should draw inspiration from the tradition of the wedding between Berengaria and Richard the Lionheart and create interactive performances where visitors can immerse themselves in this event and interact with characters and scenarios reflecting the unique cultural heritage of the castle.
 - b. Mythical Quests:** Participants suggested that CH Managers could develop quests and adventures based on the myths, legends and historical facts related to the castle. Visitors can take on the roles of legendary heroes, prisoners, conquerors or defenders of the castle and embark on epic quests.
 - c. Guest Speakers:** CH managers could invite guest speakers (e.g. historians/archaeologists) to share insights and stories related to the castle. This can provide visitors with a deeper understanding of the cultural context they are exploring.
- 5. Evaluate the feasibility of the suggestions and if possible, make them real!**

Tips and Recommendations

- When elaborating a task which is connected to a challenge, be as specific as possible! Participants can better understand and focus on a concrete case than brainstorming around an abstract idea. (Possibly give them guidance about the budget, the number of team implementing the idea, past happenings, other things that help them visualise the situation etc)
- Sharing a common experience can transform personal connections towards a heritage site. Completing the game, participants felt more ownership of the Limassol Castle.

Context

The pilot in Cyprus led by [CUT](#) was implemented in 3 phases. The workshop topic concerns the «revival» of the life of ancient Cypriots through the use of innovative tools in archaeological sites (AR, ancient life stories etc) but also through experiences that connect history to the present. In this context, during the second phase of our pilot seminar with the participation of Cypriot Millennials and CH managers a Role Playing Game was implemented aiming to engage participants in content creation for the Cooltour platform. The mediaeval Limassol Castle is one of the most important mediaeval sites of the historic centre. According to tradition, this is where Richard the Lionheart married Berengaria of Navarre and crowned her Queen of England in 1191.

04

THE LEVEL OF

ENGAGEMENT AND PARTICIPATION



Active cultural participation and creation of cultural contents in cultural institutions and organisations is a key aspect of cultural planning.



Participating in cultural activities has several positive effects: a person develops receptivity and connections in a great variety of relationships in natural and social environments, as well as better understands the complexity of cultural, social and natural processes, while gaining communicating skills and experience in working with others regardless of professional orientation. It contributes to the development of many 21st century skills like team spirit, collective and individual creativity, problem solving, and critical thinking.²⁹

All engagement and participation is related to motivation. If we connect our target audiences' motivations to our cause, we will be able to plan memorable experiences and relevant programmes. The final goal should be that they become the agents of preserving and passing on the heritage.

SOME EXAMPLES FOR ON-SITE ENGAGEMENT OF MILLENNIALS

***Loft Opera** is run completely by people aged 18 to 34—all front-of-house employees are representative of this group.*

***The Met Breuer** provides Blue Bottle Coffee with comfortable open seating and the best views of the entire place on the top floor.*

***MoMA** offers charging stations that combine comfortable seating and lots of electricity ports to make device-using visitors feel welcome to stay longer.*

*The **Hammer Museum** partners with a UCLA student association as a main source of employees, and tasks these young employees with responsibilities ranging from visitor services and security, to programming and outreach. In fact, millennials are highly visible throughout the space and are directly involved with most of the exhibitions and programs at the Hammer. The result of these efforts all culminate in an on-site visitor experience filled with cues that a millennial can read as a familiar and welcoming space.*

*The **Rijksmuseum** is using the very latest technology to research and treat the Night Watch. Because Rembrandt's masterpiece is the most prominent painting in the Gallery of Honour, they've chosen to restore it right there on site. Not behind closed doors, but in the Night Watch gallery for all to see. Visitors can watch the researchers at work live.*

²⁹ Heritage of Cultural Participation – Serbian Centre for Studies in Cultural Development
<https://zaprokul.org.rs/en/heritage-of-cultural-participation-report-after-1st-phase-2016-2019/>

PLANNING AN EVENT FOR YOUNG MILLENNIALS

Before diving into planning participation, we enumerate the main decision points of organising a successful event, that can be a workshop or any kind of moderated meeting in a CHI:

1. First and foremost, **what HMs and the institution hope to gain from the event?**
 - a. What is the goal, short term and long term of organising for the specially targeted group?
 - b. When that is clear to everybody passionate about this working at the institution, only then to go ahead with organisation of the event.
2. **How will it be organised, around what, hands-on, stand up afternoon, some other skill enhancing event?**
 - a. Storytelling or making something crafty – workshop?
 - b. Will their contributions be seen later in the museum or CHI, and how?
 - c. Where and how will it be promoted?
 - d. How to reach the target audience?
3. **The moderator needs to be spot on** – somebody who understands what the museum wants and speaks “the language” of the target group. Somebody with experience.
4. If the goal is to involve youth in content creation – **how will you record the interventions in the content they have created?**
5. **Will it be fun?** It can be educational and useful but it also at some point needs to be fun, if it is targeted to youth audiences.

PLANNING PARTICIPATION

Planning engagement and participation can be a tricky task. Taking one more step further, we can talk of experience design, which is a multidisciplinary practice that considers all stakeholders’ needs and motivations and also ideal outcomes, or any kind of profit. Also, we believe it can be measured and even visualised as a process by separating the different levels of engagement, so the scope of each activity is much easier to determine.

We used Gideon Rosenblatt’s Engagement Pyramid from 2010 to differentiate the levels of connecting and engaging people to our programs. It lays out 6 stages (observing, following, endorsing, contributing, owning, and leading) and each has a decreasing number of people involved. People in each level have a specific mindset and communication preference and, therefore, heritage managers need to approach them in different ways. Every programme is specific and each programme can even offer different things to the participants with different engagement levels.

COOLTOUR WORKSHEET

In the COOLTOUR Worksheet, we enlisted the most probable steps within the program’s lifespan: planning, implementing and evaluation. This chart will help you navigate through the future planning of participative activities, co-creation workshops, and audience involvement. The main goal is to help in differentiating the participants who are just observing from the active contributing or leading ones, meanwhile you determine how you would like to make them participate. The objective of filling out the worksheet is not to fill it completely, because it is possible that not all levels are involved in the participative process of the different steps.

HOW DOES IT WORK?

Main steps during planing process (actions, decisions)	Highest engagement ←						Lowest engagement
	Lead	Own	Contribute	Endorse	Follow	Observe	
1. CONCEPT	What do you want to achieve? Why? How? What is the idea?						
- - -	REWARD THE BEST IDEA'S INVENTORS BY MAKING THEM CO-CURATORS	ASK HELP FROM A SPECIFIC UNIVERSITY CLASS, INVOLVE THEM IN BRAINSTORMING			MAKE REGULAR UPDATES ON SOCIAL MEDIA WITH A TAG / CREATE A GALLERY	SHARE A BOOSTED POST ABOUT THE NEW UPCOMING PROGRAM & MAKE A POSTER FOR THE VENUE'S ENTRANCE	
2. ACTION	Design it! Fix it! Do it!						
- - -			INVITE VOLUTEERS TO CREATE A POSTER ABOUT THE COMMUNITY-LED PROJECT	BUILD THE SOCIAL MEDIA COMMUNICATION ON THE FOLLOWER'S REPOST			
3. EVALUATION	What do you want to achieve? Why? How? What is the idea?						
- - -	ASK THEM TO MODERATE A WORKSHOP WITH THEIR CRITERIA	PARTICIPATE IN A PUBLIC DISCUSSION	FILL A POLL, ASK THE AUDIENCE WHAT THEY'VE MISSED		SHARE A REPORT		

Main steps during planing process (actions, decisions)	Lead	Own	Contribute	Endorse	Follow	Observe
1. CONCEPT						
Choosing the subject						
Rations, scales of the project		ASK HELP FROM A SPECIFIC UNIVERSITY CLASS, INVOLVE THEM IN BRAINSTORMING				
Aims, objectives, and meaning						
Define an outcome, result						
Planning: set dates, make an agenda	CO-CURATE				MAKE REGULAR UPDATES ON SOCIAL MEDIA WITH A TAG / CREATE A GALLERY	SHARE A BOOSTED POST ABOUT THE NEW UPCOMING PROGRAM & MAKE A POSTER FOR THE VENUE'S ENTRANCE
Target audience, number of users/ participants		ASK HELP FROM A SPECIFIC UNIVERSITY CLASS, INVOLVE THEM IN BRAINSTORMING				
Define collaborators, contributors, partners	CO-CURATE					
+						
2. ACTION						
Data: what do you need? Address missing information			CONDUCT A RESEARCH-ONLINE WIHING AUDIENCE			
Technological requirements, resources						
Realize the concept into a work plan (competences, skills check)						
Design the soft elements (graphic, text, animation, etc.)			INVITE VOLUTEERS TO CREATE A POSTER ABOUT THE COMMUNITY-LED PROJECT			
Produce the hard elements (prints, installations, application etc)						
Make yourself known. Spread the word about your program	GUEST-PRODUCES SM CONTENT / TAKEOVER				MAKE REGULAR UPDATES ON SOCIAL MEDIA WITH A TAG / CREATE A GALLERY	
Raise interest within your target group(s)				BUILD THE SOCIAL MEDIA COMMUNICATION ON THE FOLLOWERS REPOST		
Lauch, take out the program, or programs						
+						
3. EVALUATION						
Plan what, how, why and with whom to evaluate (front-end, formative, summative)	ASK THEM TO MODERATE A WORKSHOP WITH THEIR CRITERIA					
Collect data and feedback, test		PARTICIPATE IN A PUBLIC DISCUSSION	FILL A POLL			
Evaluate yourself What went good/bad? How to improve?			ASK AUDIENCE WHAT THEY'VE MISSED			
Integrate experiences in further plans						
So what? Was it useful? What did you and the participants gained in the long run? Would you consider a repeat?				SHARE A REPORT AND MAKE A VOTE BY GESTURES		
+						

Main steps during planning process (actions, decisions)	Lead	Own	Contribute	Endorse	Follow	Observe
1. CONCEPT						
Choosing the subject						
Rations, scales of the project						
Aims, objectives, and meaning						
Define an outcome, result						
Planning: set dates, make an agenda						
Target audience, number of users/ participants						
Define collaborators, contributors, partners						
+						
2. ACTION						
Data: what do you need? Address missing information						
Technological requirements, resources						
Realize the concept into a work plan <small>(competences, skills check)</small>						
Design the soft elements <small>(graphic, text, animation, etc.)</small>						
Produce the hard elements <small>(prints, installations, application etc)</small>						
Make yourself known. Spread the word about your program						
Raise interest within your target group(s)						
Launch, take out the program, or programs						
+						
3. EVALUATION						
Plan what, how, why and with whom to evaluate <small>(front-end, formative, summative)</small>						
Collect data and feedback, test						
Evaluate yourself What went good/bad? How to improve?						
Integrate experiences in further plans						
So what? Was it useful? What did you and the participants gained in the long run? Would you consider a repeat?						
+						

TOOL 4.1 – PLANNING A CULTURAL HUB TOGETHER IN SERRAMANA FORMER SLAUGHTER HOUSE, ITALY

This tool shows that a careful and well planned engagement strategy is the first steps to ensure participation and success in initiatives.



Practice

- 1. Listening to the main stakeholders involved.** As a first step, we tried to speak to the main stakeholders participating in the pilot project, to investigate the context the project was being inserted in, the local needs, challenges and expectations. Only this way it is indeed possible to plan a long-term engagement within the territory and not a spot project. The Serramanna Municipality was interested in activating a new museum displacing the collection of archaeological remains found on a local site. The challenge was due to the fact that this museum will rise within a former slaughtering house, abandoned for ages and thus detached from the social and cultural life of the City. The Culture City Ministry had tried to involve local youngsters within the process but with no success. On the other hand, when talking to youngsters we discovered very little about the place and the plans the Municipality had to refurbish it; on the other hand, we noticed youngsters were interested in the broader refunctioning of the place, to be reorganised as a cultural hub.
- 2. Facilitating the process.** We therefore decided to adapt the pilot a bit to the local needs: the pilot would have focused on creating a new meaning (and related brand identity) for the ex slaughtering house as a cultural hub. In this phase it was important the cooperation between the Culture City Ministry in charge of the project and the main representative of the youngsters involved, that were able to identify a great cooperation opportunity within the project. Enlarging the scope of the project indeed allowed the Municipality to start a cooperation with the local youngsters, based on a theme they were really interested in. **The key was to engage youngsters in a process they felt deeply engaged in and responsible for.**
- 3. Working together, listening and understanding the different positions.** Heritage managers, Municipality representatives and youngsters worked together on the refunctioning project for the former slaughtering house, starting from the real needs of the community and its youngsters. Key needs came out as to have a place where to study or work, where to attend local exhibitions, where to socialise in a stimulating environment.

Context

The Italian pilot workshops for COOLTOUR assessed by [Assoenti Locali](#) took place throughout June 2023, in four heritage sites in the southern part of Sardinia, one of them was Serramanna. During the pilots, the team fine-tuned the project's working methodology, using a tailor-made system in order to:

- adapt to the needs of the sites and work on something that interests them
- adapt to local ways of working, skills and structures, to be supportive and ensure the replicability of the model.

Serramanna needed to activate a group of young people around the redevelopment project of the former slaughterhouse. Dialoguing with heritage managers, exchanging competences and interests, interpretative approaches and perspectives, youngsters created communication strategies and tools in line with the site needs. Addressing that, a plan of what the former slaughterhouse should look like after conversion into a cultural centre and brief to create a mural on the façade.

During the conversation, mediators from the partner organisation tried to put into value the different positions and to mediate amongst diverging ones, guiding the process but at the same time leaving youngsters to freely express and debate, also in an animated way, their positions. This was key to have youngsters expressing their ideas and perceive their ideas as valuable and worthy.

- 4. Assessing the results.** The final results of the process was a concept note of the new cultural and social hub of Serramanna, that resulted in a new logo, on a map with the new functions given to the place, as well as a concept not for the requalification of the entrance with murals. It is to be noted that murals represent a strong cultural artefact in Sardegna, therefore the mural concept note represented a deeply rooted tool to demonstrate the affection and belonging to the place.
- 5. Planning ahead.** At the end of the process, both youngsters and the heritage managers expressed their full satisfaction with the pilot project. In particular, youngsters had felt heard, involved and engaged since the first moment, had perceived their ideas as valuable and were satisfied their ideas will be taken into account by the local Municipality for the future planning of the cultural hub. The Municipality used this pilot to involve and engage youngsters and has expressed its willingness to keep on working with the local youngsters to realise the new hub. The COOLTOUR pilot was therefore a first step that allowed wider participation and cooperation.

Tips and Recommendations

- When imagining a cooperation process between heritage managers and youngsters, it is always important to understand the context the project falls in and the different expectations (and how to conciliate / merge them), a reward policy towards youngsters (why shall they participate, what do they gain from this initiative, what is really important for them), as well as projecting on the possible future sustainability of the action we are undertaking.

TOOL 4.2 – BELGRADE #RCPR – ENGAGEMENT AND BRAINSTORMING ON REBRANDING VISUAL IDENTITIES OF CULTURAL HERITAGE SITES IN BELGRADE, SERBIA

This tool is useful when having different groups or stakeholders that need to observe and conquer common problems from different aspects, but also when you want to brainstorm with two different generations to create a new outcome, including both youthlike and wise perspectives.



Practice

1. Use COOLTOUR sheet to prepare for the action:

- Define Workshop Objectives, Identify Target Audience, and Develop Workshop Content (Design the Workshop content in a way that is interactive, engaging, and informative. Consider using a mix of presentations, hands-on activities, discussions, and multimedia elements),
- Plan Interactive Activities (Incorporate hands-on activities and interactive exercises that allow participants to actively engage with cultural heritage – this could include arts and crafts, storytelling, role-playing, or traditional performances),
- Create a Workshop Schedule: outline a detailed schedule for the workshop, including specific time allocations for each activity and break. Ensure that the schedule allows for a smooth flow and keeps participants engaged throughout,
- Invite Guest Speakers and Experts: Consider inviting guest speakers or cultural experts who can share their knowledge and experiences related to the heritage being explored. Their insights can enrich the workshop experience,
- Promote the Workshop, and Prepare Workshop Facilitators: If multiple facilitators are involved, conduct a training session to ensure everyone is familiar with the workshop content, activities, and their roles in guiding the participants effectively.

2. Facilitate the Workshop:

- On the day of the workshop, create a welcoming atmosphere for the participants.

b. Start with an icebreaker activity to build rapport and establish a positive learning environment.

- Deliver the workshop content, engaging participants through interactive sessions and activities.

3. Encourage Participation and Feedback:

- Throughout the workshop, encourage active participation from the participants. Ask questions, facilitate discussions, and address any queries they may have.
- Provide opportunities for participants to share their own experiences and connections with the cultural heritage.

4. Evaluate Workshop Success:

- After the workshop, gather feedback from participants and facilitators to evaluate the success of the engagement and participation efforts.
- Use this feedback to identify strengths and areas for improvement in future workshops.

5. Follow-Up and Continuation:

- Consider ways to continue the engagement of the participants and the broader community after the workshop. This could include creating online resources, organising follow-up events, or establishing a cultural heritage network.

Tips and Recommendations

- Find a good moderator that knows both stakeholders or generations, but also the subject.
- Go in deeper in the issues raised and ask for realistic solutions

Context

The Serbian partners [KSA](#) and [AI](#) in collaboration delivered 2 two-day pilots in the biggest cities Belgrade and Niš, and on a day pilots in other three locations across Serbia. The Cultural Heritage Preservation Institute of Belgrade and others in Serbia, by law and other legislation, has a good definition of their line of work, steps, and procedures to protect something. Our youngsters were clear about how much social media presence is important, and how fighting with and through social media can in some cases bring lots of help in a given situation. It was stated that the cultural heritage institutions do not know how to communicate about their goals, so it isn't surprising that a large part of the population can not understand the complexities they face every day. Our cultural heritage manager was extremely open in discussion and while we discussed what are the pillars of the Institute, we found an agreement on how to describe it in a way that will not overwhelm a young reader, but tease their mind.

Four pillars:

Research – Fieldwork/Internal documentation/Historical Archive of Belgrade

Collect – Documents/Plans/Photos/Knowledge

Protect – Measures/Consultations/Monitoring

Respect – Presentation/Popularization/Education

#RCPR We became more in love with #RCPR because they, every day, do RCPR on our cultural heritage sites.

This was the beginning of a journey to re-visualise some of the CH monuments we enjoy every day in Belgrade, and tend to forget or mistreat. Playing with colours, objects and a little light can go a long way!

05

**CONNECTING
THE PHYSICAL
WITH
THE VIRTUAL
EXPERIENCE**



Reuse your collection and data for adding extra digital content to the physical presentation!



There are many good-shaped non-digital, digital and also hybrid examples that are complimenting on-site exhibits of a heritage site. It can be a simple QR code, treasure map, app, audiovisual content, that is only working well and fully appreciated by users if it has a coherent, relevant and **site-specific meaning** behind it, or if there is a unique touch that makes it special.

Of course, the concept is the core, but also the presentation, UI/UX (user interface and user experience) is equally important. When choosing a platform, or template, there are many **design, usability and inclusivity recommendations** to consider. Jasper Visser, cultural strategist together with Jim Richardson from MuseumNext created the *Digital Engagement Framework*, and a workbook that will guide through each digital involvement process in heritage institutions from a strategic perspective. It is handy to think about all actors and factors and possible impact when planning digital engagement.

By the nature of the collection laws, huge amounts of digitised materials, even 3D scans and detailed documentation can be found in all institutions. That can provide a base for a good hybrid, physical and virtual experience. From the collection to the exhibition, there are many ways to **reuse the already existing materials that can reveal new meanings to visitors**. After listing some available online editors, we thematically collected and described good practices that are following certain trends on hybrid and digital solutions appealing to Millennials. Also, we not only name them, but show them through contextual information and the added value to better understand why they would serve us as an inspiration.

ONLINE EDITORS FOR DIGITAL CONTENT:

- **CANVA:** *One of the best free tools for creating any kind of visual content: invitations posters, presentations, publication materials, and even social media templates.*
- **MUSEAR Community module:** *It enables presentation calls and applications, as well as creating presentations. Here you can find all existing presentations and organisations which are registered in the MUSEAR community.*
- **Sketchfab:** *A platform for uploading, storing and sharing 3D models.*
- **Giphy:** *Reusing cultural heritage material with a fun factor: make them into GIFs! Europeana, the biggest aggregation site and pool of infinite cultural content very much appreciates reuse, remix and adapt of data under the Creative Commons Licence or CC0-BY-NC-ND, and each year they organise the international Gif it Up event that promotes best GIF created.*
- **ThingLink** *is the best free tool for creating virtual exhibitions, or creative storytelling. It supports 360 photos that allows the creation of immersive experiences.*

SITE-SPECIFIC SOLUTIONS

TRANSFORMING ANALOGUE CONTENT INTO DIGITAL

Analogue content can be simply transformed into digital groups by using a hashtag. Now is the first time in the technology era that we can (more or less) equally create content no matter the physical equipment, the setting of the device will not be that crucial if there is a strong story and emotion behind it. Simple solutions can also make a great impact.

Brooklyn Museum [#bkmafricanart](#) created a cutting-edge curatorial practice in exhibition in 2016. With The art of... campaign, Curator Kevin D. Dumochelle invited visitors to create their own mini-exhibition by choosing 2 objects from the African Art Collection and by giving a topic that connects the artworks. It was a success especially for young people: it tackled co-creation, self-expression and making their opinion known, and the possibility to impact other visitors as well. The hashtag lives on Instagram, where the curator and the visitors shared their own photos of the new pairings and topics.

CLASSIC AUDIOVISUAL CONTENT IN MUSEUMS AND HERITAGE SITES

Films, AI VR experiences and kinects require a lot of resources and professional partners to make it happen. Sadly because of the lack of capacity and the special gears that makes that type of content enjoyable, most institutions cannot operate them sustainably in the long term.

[Ethnozoom](#), *Museum of Ethnography* used animation, short movies, creative storytelling. The animated short film shows the history of five emblematic museum objects, how they came to be in museums, their life in museums, and the people who collected them. Short, inclusive and informative content with high-quality visuals lets the younger audience look behind the museum label and discover multiple contexts.

[Histopad](#) made the concept reachable for audiences in various heritage sites of France. The [Muséum national d'Histoire naturelle](#) in Paris made a site-specific digital exhibition using AR solutions.

Some research projects already made their Virtual Reality content accessible by converting them to videos or websites or apps: [Cine from Museum Nord](#), [Uist Unearthed by Lews Castle College](#), [Virtual Orkney North isles by the University of Saint Andrews](#).

QR CODES AND CAPITALISING THE VISITOR'S DEVICES

There is a huge ongoing digital trend since the 2010s to use visitor devices to perform digital engagement. A simple QR code solution can be cost- and space-effective while you share data accessible online. At the [Hungarian Ethnographic Museum's](#) new permanent exhibition titled ZOOM, there are some codes integrated for those cases when visitors want to see more information about the exhibited objects.

MEASURING FEELINGS

Handing out a biometric analysis of the museum visit is a unique goodbye-gift for visitors. It is also appealing to millennials, who seek cool, multisensory experiences and also willingly try out new tech. For a month in 2015, [Tate Sensorium](#) offered an immersive display featuring four paintings from the *Tate Collection*. Visitors could experience sounds, smells, tastes and physical forms inspired by the artworks, and record and review their physiological responses. This one-of-a-kind experience gives a completely different view of well-known artworks, and gives way to multisensory exploration. Based on the same technology, *Museum of Feelings* added [Moodlens](#) as part of the museum visit. It offers a high-tech personalisation as measuring visitors' emotions through heart rate and other biometrics to deliver an experience. The visitors leave with a data visualisation of physical and emotional impulses during their visit.

DIGITAL GAMES

They're mostly temporal and operate in situ, but games have great potential in the heritage sector. Martha Henson who designed the [High Tea game for the Wellcome Collection](#) in 2010 and made a great evaluation of the success of the very simple but effective, fun and educative app. She started to unleash the potential for museum gamification followed by other examples:

The Met Museum created [Murder at the Met](#), based on the famous detective game, Cluedo.

[Serdica Riddles](#) is a map-based adventure game with site-specific puzzles to solve about *Sofia's Roman Heritage*.

DISTANCE IS NO BARRIER

MUSEUM PODCASTS

The genres of informative audios are still in a peak around the world. Podcasts are a great way to mobilise the institutional staff, their intellectual resources and make their precious work known. Also, it is quite cheap (only needing microphones and some audio-cutting skills), but an effective tool whose biggest audience is Millennials. Some of the biggest museums made their Podcast channels also available on Spotify for amplifying their audience: [TATE – THE ART OF...](#), [NATIONAL ARCHIVES](#), [MUSEUM REVEALED](#), [MUSEUM SECRETS](#), [BRITISH MUSEUM PODCAST](#). Also, the Archaeological Field bears a stellar example: they created a common database to aggregate several podcasts in the [Archaeological Podcast Network](#).

APPS

Sometimes institutions have to look beyond the conventional uses of apps²⁵ and think outside the box in order to create valuable content for the audience. The Carnegie Museum of Natural History made [Dawn Chorus](#), an alarm app: users can wake up to birdsong, with extra features such as beautiful bird illustrations and custom alarm creation.

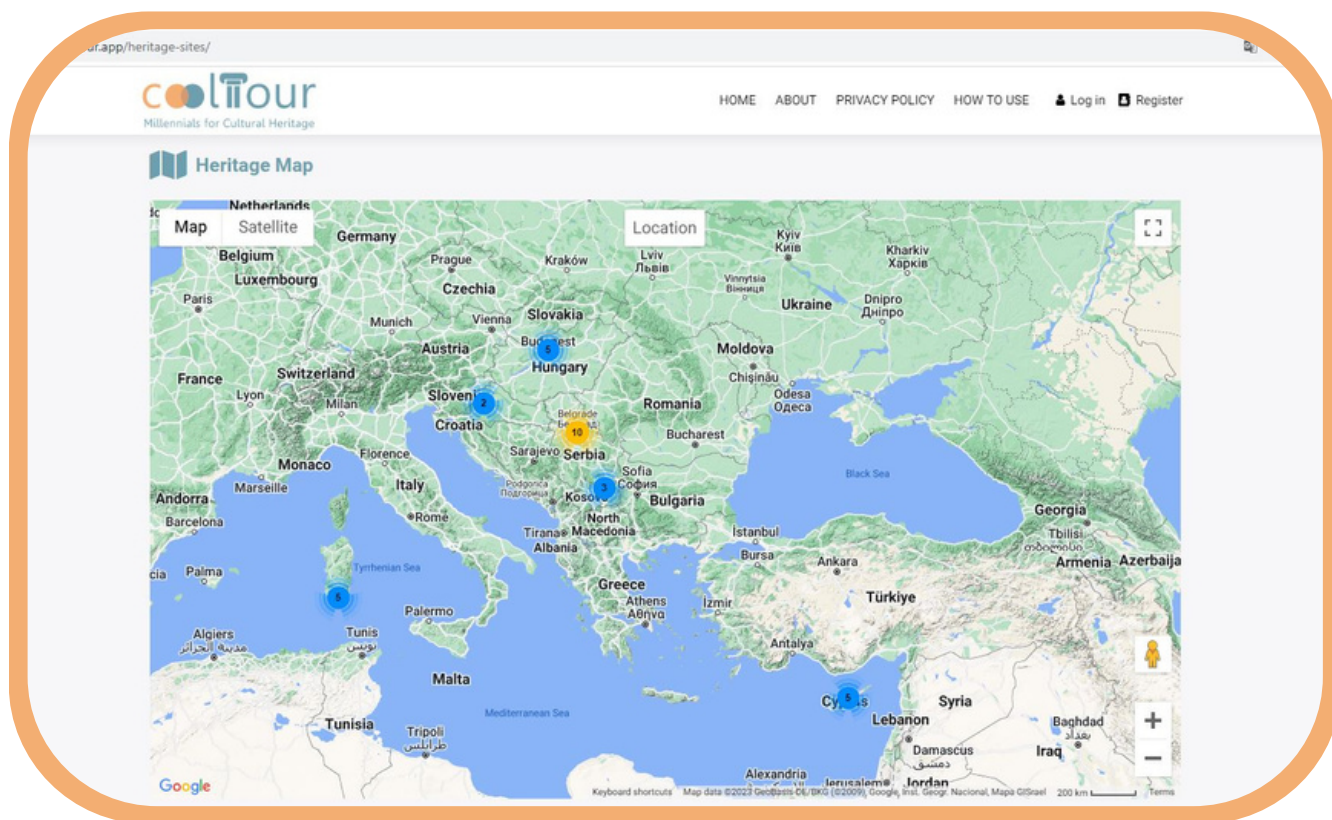
The Brooklyn Museum's [ASK mobile app](#) provides a “live, one-on-one texting” feature for users with questions about the institution's collections or exhibitions.

[Ping! The Museum App](#) from Badisches Landesmuseum and [Perfect Match](#) of the Body Museum both use the familiar Tinder mechanism. Users can select objects according to their interests, chat with them and visit them in the museum. Using gamification, personalized content, one can make connections with museum objects. How the conversations develop depends on the user's decisions.

DIGITAL MAPPING

National Trust developed [Soho Stories](#). It was a success, because the map-app engaged a generation of Londoners who previously saw Soho as a spot to enjoy happy-hour cocktails before catching a play. It offered millennials a learning experience with meaning by showcasing the seedy history behind Soho's modern streets, on a hyper-local basis. [City of London Visitor Trail](#) is an map-based application of a self-guided tour that enables you to discover hidden gems and a feast of culture. Users can discover various thematic routes mixing conventional cultural sights with new attractions. [Theban Mapping Project](#) developed by the American Research Center in Egypt is a web-based map. This interactive website allows users to explore virtually the Valley of the Kings. Appealing visuals, authentic content in one place with links. The Hungarian Contemporary Architecture Centre (KÉK) organises the [Budapest100](#) urban festival, which has an extensive map database containing historic and architectural data.

The [COOLTOUR platform](#) is also a great example of digital mapping, as it is visualising heritage sites in an interactive map. The visible sites can be rated by users, who can also contribute to the available data about the heritage site with additional contents.



For more inspiration, please check the [FAIMP2.0 Festival website](#), which has more than 20-years' worth of good practices on Digital media and audiovisual content related to Museums and Heritage Sites. The submitted applications and works are judged by the jury of *ICOM AVICOM, the International Committee for Audiovisual, New Technologies and Social Media*.

TOOL 5.1 – ENRICHING GUIDED TOURS WITH DIGITAL CONTENTS IN NORA ARCHAEOLOGICAL SITE, ITALY

This tool can be useful in case the site needs tools to make visitors visualise the traditions and habits of the people inhabiting that same site, for instance if there are no audiovisual materials available, if there is scarce availability of material heritage related to the site, or if it is conserved / exposed in a location different from the site.



Practice

1. Preparatory phase. First of all, **meetings were organised several times with the heritage site managers** in charge of the Nora Archaeological site that would have worked in the project (the Director, the operators of the educational services and the official guides). This was fundamental both to align on the project needs and expectations, as well as adapt the project to the site interests and needs. We brainstormed about which elements of the Nora site could be of an inspiration for the youngsters (myths, symbols, real life scenes...) and we focused on a specific need of the site to be tackled with this project: to create digital tools that could enrich the visit to the site and its interpretation.
2. **Organising a study visit.** The heritage site provided youngsters with a very exhaustive, interesting and interactive visit to Nora Archaeological site. Two experienced site guides explained main Nora features from a geographical, historical, cultural and social point of view and then focused on storytelling about real costumes and habits of the ancient inhabitants (how thermae were functioning, how rich merchants used to give celebrations and feast at their homes, feminine rituals and habits...). It is important to underline Nora is mainly an open air archaeological site with remains, so the storytelling was fundamental to imagine the real life in the site.
3. Theme and tools choice. At the end of the study visit, youngsters **brainstormed together about the main topics they could tackle**, taking into account: the cultural / social aspects that raised their interest; the most documented ones from a scientific point of view; the ones that could better integrate the site visit the guides already make and the themes they tackle; the ones that could inspire stories that could be used in different sectors of the site. The brainstorming was **supported by the heritage managers**, who helped youngsters in detecting the themes, exploring their scientific basis and usability in the wider side context. In the end, youngsters decided to work on a photo story about the life and costumes of Roman women inhabiting the site.

Context

The Italian pilot workshops for COOLTOUR assessed by [Assoenti Locali](#) took place throughout June 2023, in four heritage sites in the southern part of Sardinia, one of them was the Archaeological Area of Nora, Pula.

During the pilots, we have refined the project working methodology, using a tailored-made system in the area, with two strengths:

- adapt to the needs of the sites and work on something that interests them
- adapt to local ways of working, skills, structures, to be supportive and ensure the replicability of the model

Dialoguing with heritage managers, exchanging competences and interests, interpretative approaches and perspectives, youngsters created communication strategies and tools in line with the site needs. Nora was interested in attracting a new target and enriching the guided tours with new perspectives, so a new storyline on Roman matrons and their world was developed by the involved young participants.

4. Realisation.

- a. Also in this phase, heritage managers and youngsters deeply cooperated for the realisation of the photo story. On one hand, youngsters created a storytelling about the murdering of a rich merchant by the hand of its wife, enriching the story with different characters, anecdotes and dialogues between the wife, her friends and her servants.
 - b. On the other hand, heritage managers provided information, pictures, gave lectures on specific remains and documents to **provide relevant and accurate details** about what women's life was at Roman time in Nora. The final piece, named "Murder in Nora" thus combined a new storytelling approach to the site with the solidity of the scientific approach.
5. **Publish the created contents.** The piece was uploaded on the Nora page of the project platform; the Nora site guides will therefore be able to show the photo story during their visits, thus allowing visitors to have a better vision of how real life in Nora looked like, through digital contents.

Tips and Recommendations

- Youngsters are fascinated by stories and better understand concepts if they experience and visualise them, creating storyboards or similar tools can be a way to have effective and handy materials to support the visit of the site and start debates and discussions on the cultural and social aspects of the site itself.
- As the online storage is low cost and allows a handy management, these tools can be considered a good tool to serve the purpose also if created with scarce financial resources.
- Give space for creating, but be available for providing scientific authenticity for the content.

06

SOCIAL MEDIA GUIDELINES

FOR HERITAGE MANAGERS



Social media is an effective way to reach almost all audiences, target groups.



- As new social media sites are constantly emerging, there is a tendency that younger generations migrate from the older platforms like **Facebook**, **Instagram** and **Twitter** towards the newer digital communities on **TikTok**, **Reddit**, **Quora**.
- If heritage sites are to target newer audiences, they have to transform their social contents to fit in those new platforms, their formats and unique atmosphere. **Influencer media** can also be an ally for heritage sites, while it is a bold, not fully capacitated option yet within the sector.
- While all platforms have their own nuances, we can **determine some common steps when talking about creating social media presence**.

During the common work with the institutions of the piloting phase of the project, we have come to the realisation that **social media presence is a must for all CHIs**, even though there is a lack of expertise and also lack of capacity to continuous content production in the sector. That is why we dedicated a whole chapter on social media where we in **13 points collected practical step-by-step instructions that can help the everyday of heritage managers operating social accounts**. Also we present inspirational examples from successful institutions, and some platform-specific tips as well.

1. CREATE YOUR COMMUNICATION STRATEGY

A SOCIAL MEDIA COMMUNICATION STRATEGY INCLUDES THE FOLLOWING COMPONENTS:



1. Identify your target audience,

including their demographics, interests, and behaviours. This will help you tailor your content and messaging to better connect with them.



2. Platform selection:

Choose the social media platforms that are most relevant to your audience and align with your goals and objectives.



3. Content strategy:

Determine what types of content you will create and share, including text, images, videos, and other multimedia formats. Your content should be tailored to your audience, platform, and goals.



4. Brand voice and messaging: Develop a consistent brand voice and messaging that aligns with your overall brand identity and values.



5. Engagement strategy: Define how you will engage with your audience and encourage user-generated content.



6. Metrics and analytics: Define how you will measure the success of your social media efforts and track key metrics such as engagement, reach, and conversion rates.



7. Budget and resources: Determine the resources and budget you will allocate to your social media efforts, including staff time, content creation, advertising, and analytics tools.

2. KNOW YOUR AUDIENCE

Before you start creating content, **it's essential to understand your audience**. They want to be a part of a community and enjoy sharing experiences with others. Understanding your audience is critical to creating content that resonates with them. Younger millennials are a particularly important demographic to consider since they are the most active on social media platforms. When creating content for this audience, it's essential to **keep in mind their values and preferences**.

They want content that feels real and genuine, and they can easily spot content that's been created just for the sake of marketing. Therefore, **it's important to create content that is authentic**, sincere, and reflects the real experiences of the heritage site. **Engagement is also crucial to younger millennials**. They want to feel like they are part of a community and enjoy sharing experiences with others. Content that encourages interaction and feedback is more likely to be successful with this audience. For example, you could create content that asks for opinions or feedback, or you could hold contests or giveaways that encourage engagement.

HOW TO GET TO KNOW THEM?

- **Social media analytics:** Most social media platforms have **built-in analytics tools** that provide information on demographics, interests, and behaviour of your followers. This data can help you understand your audience and tailor your content to their interests.
- **Surveys:** Conducting surveys can help you gather information on your audience's preferences, interests, and motivations. You can use online survey tools such as **Google Forms** or **SurveyMonkey** to create and distribute surveys.
- **Focus groups:** Organizing focus groups with members of your target audience can provide valuable insights into their attitudes, beliefs, and preferences related to heritage content.
- **Website analytics:** Analyzing your website's traffic can help you understand your audience's behaviour and preferences. Tools such as **Google Analytics** provide information on demographics, interests, and behaviour of your website visitors.
- **Interviews:** Conducting interviews with members of your target audience can provide in-depth insights into their attitudes, beliefs, and motivations. You can use online video conferencing tools such as **Zoom** or **Skype** to conduct interviews remotely.
- **Visitor lists:** If you have visitor lists or any other databases of previous visitors, use it to segment your target groups as detailed as possible.
- **Past events:** See which events or exhibitions were most successful. Use that information to promote your heritage site.

3. USE VISUAL CONTENT

Visual content is the most engaging on social media.

- **Use high-quality images and videos.** Millennials appreciate good quality visual content. Make sure your images and videos are of high resolution and are visually appealing.
- **Use infographics.** Infographics are a great way to communicate complex information in an easy-to-understand format. They are visually engaging and can be easily shared on social media.
- **Use user-generated content.** Millennials love to feel like they are a part of a community. Use user-generated content such as photos or videos that your followers have created to show that you value and appreciate their contribution.
- **Use visual storytelling.** Use images and videos to tell a story about your heritage site or organisation. This can be a powerful way to engage your audience and create a deeper connection.
- **Use emojis and GIFs:** Emojis and GIFs are a fun and creative way to add personality to your social media posts. Millennials enjoy using them in their own communication, and appreciate when brands do the same.
- **Copyright** – When using visuals for posts please use either your own pictures/videos or free stock photos/videos.



WHERE TO GET THE VISUAL CONTENT?

- **Create your own.** You can take your own photos or videos of your heritage site or organisation. This can be a great way to showcase your unique perspective and personality. Canva is a great solution when you look for a user-friendly online editor for all kinds of visuals.
- **Use stock images.** There are a number of stock photo websites such as StockSnap, Unsplash, Pixabay, Pexels, Burst, Gratisography, Flickr. where you can find high-quality images to use in your social media posts.
- **Use user-generated content.** As mentioned earlier, you can use photos or videos that your followers have created and shared on social media.

4. BE CREATIVE

Social media is a place to experiment and be creative. Don't be afraid to try new things and experiment with different formats. Use humour, storytelling, and personal experiences to connect with your audience. Some tips:

- **Memes** are a popular way to convey humour and sarcasm. You can create your own memes that relate to your heritage site, or you can use existing memes and adapt them to fit your message.
- **Interactive posts** can be anything that encourages your followers to engage with your content, such as polls, quizzes, or challenges. For example, you can create a quiz that tests their knowledge of your heritage site or challenge them to recreate a historical artefact using everyday objects.
- Share **behind-the-scenes** glimpses of your heritage site, such as a staff member's daily routine, restoration work in progress, or an artefact's history. This gives your followers a peek into the inner workings of your site and can foster a sense of community.
- Encourage your followers to **share their own experiences** and stories related to your heritage site. For example, you can create a hashtag campaign and ask your followers to share their photos or stories using the hashtag.
- Don't recycle content – **avoid using the same posts (text and pictures) on different social media platforms**. Users follow different channels in order to get informed about different content. It is acceptable to post about the same topic on different social media but from a different angle – do not use exact same sentences on every channel.
- **Be newsworthy** – Creating newsworthy content is one of the benefits of having a successful Instagram strategy for arts organisations. For instance, if there is a news story about a famous painting selling for a record price, you can make a post that references it in some way, such as highlighting a related piece in your collection. During a week-long campaign that is relevant to your organisation, you can also incorporate your take on the issue and use the relevant hashtag to ensure that your post is discoverable by both your followers and anyone interested in the trend.



FOR FURTHER INSPIRATION, CHECK:

- **Later Blog**: Always fresh tips, tricks and trends on social media, focusing on TikTok and Instagram, and gives a hand when it comes to video-editing, like Reels.
- **Quora & Reddit**: It helps to be up-to-date about the hot topics amongst youngsters. It is a collection of questions and answers that move millennials, and can help finding new topics for interpretation.

5. USE EDUCATIONAL CONTENT

Educational content on social media can be a great way to engage your audience and provide value beyond just promoting your heritage site. Here are some tips for creating educational content on social media.

- **Keep it short and simple:** Social media users have short attention spans, so keep your educational content concise and easy to understand. Use visuals and infographics to help convey your message.
- People are more likely to remember information when it's presented in the form of a story. **Use storytelling to make your educational content more engaging and memorable.**
- Consider **collaborating with experts** in your field to create educational content. This can help lend credibility to your content and provide your audience with valuable insights.
- Use your educational **content as a starting point for discussion** with your audience. Encourage them to share their thoughts and ideas in the comments section.
- Make sure your educational content is **up to date with the latest research and information** in your field. This will help keep your audience engaged and ensure that they're getting accurate information.



EXAMPLES OF EDUCATIONAL CONTENT FOR HERITAGE SITES COULD INCLUDE:

- **Explainer videos on the history of a particular monument or artefact**
- **Social media posts showcasing lesser-known facts about a heritage site**
- **Interactive quizzes or trivia games related to heritage and culture**
- **Infographics or maps showcasing the evolution of a city or region over time**
- **Live streaming tours or presentations with experts in the field.**

6. CHOOSE THE RIGHT PLATFORM(S)

Different social media platforms attract different audiences. For example, Instagram is popular among younger millennials, while Facebook is more popular among older generations. Choose the platform that best suits your audience and tailor your content accordingly.

- **Twitter** is used by approximately 25% of millennials. The platform skews slightly male, with a higher percentage of users identifying as male. Users are more likely to live in urban areas and have higher levels of education and income.
- **Facebook** is still the most popular social media platform among millennials, with approximately 75% of the demographic using the platform. However, younger millennials are less likely to use Facebook than older millennials. The platform has a fairly even gender split and is used by people of all education and income levels.
- **Instagram** is also very popular among millennials, with approximately 71% of the demographic using the platform. The platform is more popular among women than men and is used by people of all education and income levels. Instagram is particularly popular among younger millennials (ages 18-24).
- **TikTok** is a relatively new platform, but it has quickly become popular among younger millennials. Approximately 60% of TikTok users are aged 16-24. The platform is used by people of all genders and education levels, but the income levels of users tend to be lower.
- **LinkedIn** is a professional networking platform and is used more by millennials who are in the workforce or looking for jobs. Approximately 50% of millennials use the platform, and users tend to have higher levels of education and income.



7. BE AUTHENTIC

AUTHENTICITY IS CRUCIAL ON SOCIAL MEDIA.

Don't try to be something you're not or use a tone that doesn't reflect your brand. Be true to your heritage site and tell your story in an authentic and compelling way.

- Use a consistent tone of voice. Your tone of voice should reflect your brand's personality and values. It's important to be consistent across all your social media channels.
- Use as much as possible of your original content (short videos, photos, reels or stories) of your staff, visitors or museum.
- Respond to comments and messages. Engage with your followers by responding to comments and messages. This will show that you value their feedback and are interested in what they have to say.

For example, a heritage site could share a post on Instagram featuring a **photo of a staff member working** on a restoration project with a caption that explains the process and the history of the site.

8. ENGAGE WITH YOUR AUDIENCE

SOCIAL MEDIA IS A TWO-WAY CONVERSATION.

- **Respond promptly:** Respond to comments and messages as soon as possible. This shows your audience that you value their engagement and are actively listening.
- **Ask questions:** Encourage your followers to engage with your posts by asking them questions related to your heritage site or related topics. This can help spark conversations and create a sense of community.
- **Show appreciation:** Thank your followers for their support and engagement with your heritage site. This can be as simple as responding to a positive comment or featuring user-generated content on your page.
- **Use social media features:** Many social media platforms have features designed to encourage engagement, such as polls, quizzes, and Q&A sessions. Take advantage of these features to get your audience involved in your content.
- **Host events:** Organize events such as social media contests, scavenger hunts, or photo challenges to encourage your followers to engage with your heritage site in fun and creative ways.

CAMPAIGN ENCOURAGING VISITORS

Let's say you manage a historic house museum that is popular with tourists and locals alike. You could create a social media campaign encouraging visitors to share their photos and stories from their visit **using a specific hashtag, like #MyVisitToXYZHouseMuseum**. Then, you could curate some of the best photos and stories to share on your own social media channels, giving credit to the user who submitted them. For example, you might come across a photo taken by a visitor of a particular room in the museum that you haven't highlighted before. You could share the photo on your Instagram account with a caption like:

"We love seeing the different perspectives our visitors have of XYZ House Museum! Thanks to @VisitorName for sharing this stunning shot of the Blue Room. Have you taken a photo of a hidden gem at our museum? Share it with us using #MyVisitToXYZHouseMuseum and you might be featured next!"

The second example is the **Image of War photography museum in Zagreb**, which used user stories on their lives during the war in Croatia in 1991. They shared their **emotional experiences and photos**.

9. USE HASHTAGS

Hashtags can help increase the visibility of your content and make it easier for people to find you. Use relevant hashtags that are popular among your audience and add your own branded hashtags to encourage user-generated content.

- **Use a mix of popular and niche hashtags:** Popular hashtags can help increase your reach, but using only popular hashtags may also make it harder for your content to stand out. Including some niche hashtags that are specific to your heritage site or industry can help attract more engaged and relevant audiences.
- **Keep it simple and relevant:** Use hashtags that are easy to read and relevant to your content. Avoid using too many hashtags or irrelevant ones that may confuse your audience or even get your content flagged as spam.
- **Create your own branded hashtag:** Creating a unique and memorable hashtag for your heritage site can help encourage user-generated content and build a community around your brand. Make sure to promote it consistently and use it across all your social media platforms.
- **Research and track your hashtags:** Keep track of the performance of your hashtags by monitoring their reach, engagement, and usage. This can help you identify which hashtags are working well and adjust your strategy accordingly.

10. MONITOR AND MEASURE

- Keep track of your social media performance and measure your success.
- Use analytics to monitor your engagement rates, reach, and follower growth.
- Use this data to adjust your strategy and improve your content.

11. COLLABORATE WITH INFLUENCERS

Collaborating with social media influencers can help increase your visibility and reach a new audience. Identify influencers that align with your brand values and work with them to create content that resonates with their followers.

- **The British Museum** in London collaborated with Instagram influencer @SymmetryBreakfast to create a social media campaign promoting the museum's exhibition on the Assyrian empire. The influencer, known for his beautiful breakfasts arranged symmetrically, created dishes inspired by ancient Assyrian cuisine and shared them on his Instagram account, linking to the museum's page and promoting the exhibition.
- **The Anne Frank House in Amsterdam** collaborated with Instagram influencer @dutchtourist to create a social media campaign promoting the museum's virtual tour. The influencer shared her experience of taking the tour and encouraged her followers to check it out themselves, tagging the museum in her posts and using relevant hashtags.
- **The Louvre Museum** in Paris collaborated with several influencers, including @anniset and @melvin_knight, to create a social media campaign promoting the museum's Leonardo da Vinci exhibition. The influencers shared their experience of visiting the exhibition and created content highlighting their favourite pieces, tagging the museum in their posts and using relevant hashtags.

12. SOCIAL MEDIA – GOOD PRACTICE EXAMPLES

- **Metropolitan Museum of Art's** Instagram account, which features stunning visuals and engaging captions
- **National Trust's** TikTok account, which uses humor and creativity to showcase their heritage sites. nder split and is used by people of all education and income levels.
- **The National Museum of Natural History in Washington D.C.** has an excellent social media presence on multiple platforms, including Instagram, Twitter, and Facebook. They post engaging and educational content about their exhibits and collections, as well as behind-the-scenes glimpses of their research and conservation efforts.
 - *One great example of their social media engagement is their "Ask a Scientist" series on Twitter. They invite followers to submit questions using the hashtag #NatSciAsk, and their scientists and researchers respond with informative and entertaining answers. This creates a conversation with their audience and shows that the museum values their input and curiosity.*
 - *Another example of their engagement is their "Field Book Friday" series on Instagram, where they share pages from the field notebooks of scientists and explorers in their collections. They encourage their followers to share their own field notes and nature observations using the hashtag #FieldBookFriday, creating a sense of community around their shared love of nature and science.*
- **The Rijksmuseum** is known for its strong presence on Instagram, where it has over 800,000 followers. The museum uses the platform to share stunning photos of its collection, but also uses Instagram stories to take viewers behind the scenes and share interesting facts about its artworks.
- **Victoria and Albert Museum, London:** The V&A is active on multiple social media platforms, including Instagram, Twitter, and Facebook. The museum uses social media to promote its exhibitions and events, but also to share interesting stories and insights about its collection. One of its most popular social media campaigns was #MuseumBae, which encouraged followers to share photos of themselves with their favourite artworks at the museum.
- **The Musée d'Orsay** has a strong presence on Instagram, where it shares beautiful photos of its collection and behind-the-scenes glimpses of the museum's operations. One of its most popular social media campaigns was #OrsaySeenBy, which encouraged visitors to share their own photos of the museum on Instagram.
- **The Hermitage in St. Petersburg** is active on multiple social media platforms, including Instagram, Twitter, and Facebook. The museum uses social media to share stunning photos of its collection, but also to engage with its audience through quizzes, polls, and other interactive content.

- **The Louvre in Paris** is one of the most famous museums in the world, and it has a strong social media presence to match. The museum uses Instagram to share beautiful photos of its collection, but also to take viewers behind the scenes and share interesting stories about the artworks on display. The museum's Facebook page is also active, and features live broadcasts of talks and other events.
- **The Museo Archeologico di Venezia** [remade famous performances](#) and shared them on their Instagram. The Museum's cultural heritage managers resemble Marina Abramovic in many ways (her clothes, her body language, her facial expression), and at first glance, people can easily mistake her for the real Marina. This example shows the power of creating proximity with audiences. Cross-references can be useful to raise interest of a very specific group who is familiar with the original. The volume of responses alone demonstrates the effectiveness of the example, as does the fact that no additional image is required to serve as a point of reference because the environment itself makes it clear to whom we are talking. The goal of the campaign was popularising objects from the permanent exhibition.

13. SPECIFIC TIPS & TRICKS FOR SOCIAL MEDIA PLATFORMS

FACEBOOK

- Promote your site in **Facebook groups** with similar content.
- Post content on a **regular basis**, such as photos, videos, and news updates about your site. This will keep your followers engaged and interested in your site. Reels and stories are used on a more dynamic basis and are less “intrusive”, while posts come less often. You don't want to spam your target audience.
- Use **high-quality photos and videos** to showcase your site and its features. This will make your content more visually appealing and increase engagement.
- Consider using **Facebook Live** to give your followers a behind-the-scenes look at your site, such as a tour or a special event.
- Use Facebook to promote upcoming **events and activities** at your site, such as tours, workshops, or exhibits.
- Partner with other cultural heritage sites in your area to **cross-promote** each other's content and events.
- Consider using **Facebook Ads** to reach a wider audience and promote your site to people who may be interested in cultural heritage. You can target specific demographics and interests to ensure your ads are seen by the right people.

TIKTOK

- Keep it short and sweet: TikTok **videos** should be **no longer than 60 seconds**, so keep your content concise and to the point.
- **Music** is a big part of TikTok, so try to incorporate it into your videos. Choose songs that are popular and fit the mood of your content.
- TikTok is all about being creative and thinking outside the box. Try to come up with **unique ideas** and formats for your videos.
- Just like other social media platforms, **hashtags** are important on TikTok. Use relevant hashtags to help your videos get discovered by a wider audience.
- Engage with your audience: **respond to comments and messages**, and **collaborate** with other TikTok users to increase your reach.
- TikTok is meant to be fun and lighthearted, so don't take it too seriously. **Enjoy** the creative process and have fun with your content! Also try out the **Creator** to add new **Filters and Lenses!**

INSTAGRAM

- **Use Instagram Insights:** Instagram Insights provides valuable data on your followers and how they engage with your content. Use this information to create more targeted and effective content.
- **Instagram Stories** is a great way to showcase behind-the-scenes content, share real-time updates, and engage with your audience. Use features like polls, quizzes, and questions to encourage audience engagement and feedback.
- **Reels** are short, engaging videos that can be a great way to showcase your heritage site in a creative and visually appealing way. Consider creating Reels that highlight specific exhibits or events.
- **Instagram Live** is a powerful tool for real-time engagement with your audience. Consider hosting live Q&A sessions, virtual tours, or other interactive experiences to connect with your followers.
- As mentioned earlier, **hashtags** can help increase the visibility of your content and make it easier for people to find you. Use relevant hashtags that are popular among your audience and add your own branded hashtags to encourage user-generated content.
- Encourage your followers to share their experiences at your cultural heritage site by using a **branded hashtag**. Share the best **user-generated content** on your feed and Stories to showcase social proof and encourage more engagement.
- Collaborating with relevant **influencers** can help increase your visibility and reach a new audience. Identify influencers that align with your brand values and work with them to create content that resonates with their followers.
- Use Instagram to promote upcoming **events and activities** at your cultural heritage site. Use Stories and posts to create buzz and encourage attendance.
- Consider using **Instagram Ads** to reach a wider audience and promote specific events or activities. Use targeted advertising to reach people who are interested in cultural heritage or related topics.

TOOL 6.1 – INTRODUCING SUSTAINABILITY IN MANAGING SOCIAL MEDIA IN THE NATIONAL MUSEUM NIŠ, SERBIA

This tool helps you to reach the institution's goals of minimum content creation.



Practice

1. **Review the current state** of their social media accounts and views on communication with the public
2. **Be realistic about the available resources.** We are aware of the limitations, especially in small CHIs in the means of time, budget, and workforce.
 - a. Think about who is responsible for content creation and publishing. **Take count of human resources** to handle communication
3. **Revisit existing policies** on target groups and consider the goals of different stakeholders
4. **See about available materials,** interpretations, and storytelling experiences from the past that can be re-used for further communication. Inform colleagues about your content campaigns and ask for their contribution with ideas, curiosities from their own collection, and research.
5. **Use available digital tools** for better navigation of content creation, publishing, and measuring of the results. Canva or Meta Business Suite are handy tools in creating, planning, and publishing content.
6. **Incorporate into the everyday work routine.**

Context

The Serbian partners [KSA](#) and [AI](#) in collaboration delivered 2 two-day pilots in the biggest cities Belgrade and Niš, and one-day pilots in other three locations across Serbia. Niš as a city has an enormous number of heritage sites and monuments and despite all the good work the Institute for Heritage does they are seen in public as an institution that doesn't do a lot. They are not active on social media. At the same time with the amount and difficulty of the job they have, we have made a strategic plan and guidelines for sustainable social media management together with colleagues from the National Museum Niš.

Tips and Recommendations

- Always plan and schedule your content ahead of time
- Use video and textual materials from documentation about sites, practices, and cultural heritage places
- Promote your staff and their significant role in your institution and our society
- Once a week set a reminder to search for the #ofyourchoice and re-share user content (with tagging) on your profile(fb)/stories(in); create a highlight on Instagram to store the experiences of the public related to the Heritage of your choice/management
- For Institutes of protection (or any kind of entity that has a large member/associate group related to your work) that cover large territories: Follow local museums and other heritage institutions and share their work that takes place under your territory jurisdiction;
- Follow and re-share content from other local portals. the portals
- Setting a notification when those pages post will allow you to daily have a way of communicating with the public, while simultaneously building it.

TOOL 6.2 – CREATING BRAND NEW SOCIAL MEDIA STRATEGY IN RAM AND SREMSKA MITROVICA

This tool helps you identify the platforms to be on and find your institution's identity when it comes to the creation of a social media strategy.



Practice

1. **Set a goal and choose a focus.**
2. **Inform about up-to-date options or ask for help by involving young volunteers, and millennials who are comfortable on the chosen platform.**
3. **Start small. Create a draft content plan for the next 7 days.** In the case of Sremska Mitrovica millennials brainstormed together with site managers on content ideas. In this pilot, we started with mapping out better and lesser-known facts about local, mostly Roman, CH sites and objects as well as some mostly used terms in the professional community that museums and other institutions often use, but the public has little to no knowledge about. This has created a path for us to create a dynamic social media with lots of different themes and media that could be reused.
4. **Get inspired by surrounding objects, heritage, and stories.** The TIK-Tok trend in Ram was inspired by storytelling about the everyday lives of soldiers defending it, on a warm June day, imagining all the armour but trying to rush to the top of the fortress to defend it without the baggage – making it a modern CH exercise #cardio.

5. **Don't be afraid of experimentation.** As social media trends are coming and going, it is better to be consistent and find the voice that will resonate with the targeted audience

Tips and Recommendations

- Follow other fellow institutions and their activity.
- Don't be afraid by using AI online tools.
- Quora and Reddit can help find hot topics within young generations!
- Experiment with different free digital tools to make your content stand out!
 - From 2D to 3D picture in 15 min with Blender
 - Photogrammetry in minutes: LUMA AI
 - Giphy for making gifs and stickers from already existing materials!
 - Animation of drawings: <https://sketch.metademolab.com/> You can upload drawings that get animated in seconds

Context

The Serbian [KSA](#) and [AI](#) in collaboration, besides two main Serbian cities – Belgrade and Niš, conducted one day pilots as well in Sremska Mitrovica, Požarevac, Viminacium and Ram. In Sremska Mitrovica with participants, a social media strategy was made with posts for a year that will use their content in an interactive way on social media: asking questions, making “finding the object games”, and more. In Ram, a millennial TikTok View of the fortress on a hot day was made. During the pilots, it was realized that the social media of the institutions rely usually on a single person who is personally interested, informed, and motivated about social media.

07

EVALUATION



Getting feedback is essential, especially in testing, piloting, and in co-development.



A quick evaluation after every program can serve as a fast way of self-check. It is so much more than just collecting data, all shared experiences, and honest answers and suggestions lead the way towards impactful and quality content.

To make effective and good-quality feedback from our participants it is important to consider the following context and questions, depending on your decision of when to integrate the evaluation sessions in your pilot:

ASK THE PARTICIPANTS TO ARTICULATE AND CONCRETIZE THEIR LEARNING OUTCOMES!

- **Takeaways and new knowledge**
- **Best/worst experiences**
- **Preliminary motivations**
- **Were they fulfilled during the program?**

ENCOURAGE PARTICIPANTS TO PROVIDE CONSTRUCTIVE CRITICISM!

- **What was the hardest part to understand or to process? Did it come clear later?**
- **Is there any part you would change regarding the programme? How?**

DON'T FORGET TO ASK FOR FEEDBACK ABOUT YOUR PERFORMANCE AS FACILITATOR!

- **Was the communication clear and inviting for questions, doubts, opinions to share?**
- **Was the atmosphere friendly and did the participants feel motivated through the training?**

You also can prepare a questionnaire to fill in after the programs using tools like **Mentimeter, Google Forms, Typeform, or Miro.**

In all ideal scenarios, findings of the evaluation would be incorporated in the **fine-tuning of the existing cooperation practices and improve the future participation** and involvement of audiences of all age-groups.

TOOL 7.1 – TESTING NEW EVALUATION PERSPECTIVES IN SU MULINU ARCHAEOLOGICAL COMPLEX AND MUSEUM IN VILLANOVAFRANCA, ITALY

This tool helps you to make evaluation processes more relevant and valuable to youngsters in any cultural and educational context.



Practice

1. The starting point: **an evaluation questionnaire.** When delivering the pilot projects to test the preliminary version of this Toolkit, we decided to provide participants with an online questionnaire to understand whether they had found the pilot relevant for their personal growth, for the acquisition of new competences, as well as for assessing the Toolkit as well. The questionnaire was delivered to youngsters at the end of the pilot in an online format and they were asked to provide short answers. Some of the youngsters expressed their dissatisfaction towards the questionnaire, since to some extent it was not able to cover the richness and the value of the experience they had witnessed. It was for them difficult and somehow belittling to analyse and evaluate the experience with separate evaluation grids (for instance, to give a separate evaluation of the personal skills and technical skills acquired).
2. Changing perspective. We therefore decided to change the perspective, starting not from the questionnaire that somehow would have forced some answer and feedback, and to introduce a new evaluation perspective, starting from youngsters' sharing of their own experience to then get back to the core of the points we needed to evaluate.
3. **The other way around: from youngsters' production to evaluation.**
 - a. We started a brainstorming session with youngsters, and to break the ice we started from some of the works they had produced during the workshop: reels and infographic about the jewels found in the heritage site and displaced in the museum, as well as a moon tattoo designed on the basis of the moon carved on the iconic altar within the heritage site.
 - b. Next, a conversation has begun about what had moved the creators of these works to focus the attention on the heritage elements. Being the creators, mainly girls, their answers focused on the gender perspective and on the fact that some symbols and practices, such as the one of the tattoos, well resonate with youngsters' perspective. Starting from this approach, we guided the discussion on what are the peculiarities of the youngsters and how this project had put into value these peculiarities, as well as the competences that youngsters have in regards with adults in charge of the site, when it comes to communication and marketing aspects.

TOOL 7.1 – TESTING NEW EVALUATION PERSPECTIVES IN SU MULINU ARCHAEOLOGICAL COMPLEX AND MUSEUM IN VILLANOVAFRANCA, ITALY

- b. **Move the conversation to a more theoretical level**, asking youngsters to focus on what this exchange amongst them and heritage sites managers had brought to both of them, in terms of shared competences, values, and knowledge.
- c. Finally, we addressed the **technical part of the evaluation**, focusing on the methodology adopted: we went backwards with them from the final work to the first visit to the site, retracing all the phases of the work done and underlying pros and cons.
- d. At the end of this brainstorm, youngsters felt they had the **chance to fully cover their experience** and provide their feedback in a way that was more in line with their approach.

4. **Getting back to the original questionnaire** and filling them in, rethinking about the conversation we had had; most of the answers were already there!

Tips and Recommendations

- Always listen to the feedback of participants and don't be afraid to change the process.
- Starting from their interests, their experience within the project, their practical achievements can be a good starting, ice-breaking point, that opens up the discussion to the points we want to tackle and evaluate with them.



Context

Evaluation is a key step in every project, but it is seldom perceived as a key one, rather a boring and useless bureaucratic one. When working with youngsters, in different cases we have noticed it is not clear for them why it is so important to close a cultural or educational project with an evaluation part.

The Italian pilot workshops for COOLTOUR assessed by [Assoenti Locali](#) took place throughout June 2023, in four heritage sites in the southern part of Sardinia; one of them was Su Mulinu Archaeological Complex and Museum, in Villanovafranca.

During the pilots, we have refined the project working methodology, using a tailored-made system in the area, with two strengths:

- *adapt to the needs of the sites and work on something that interests them*
- *adapt to local ways of working, skills, structures, to be supportive and ensure the replicability of the model*

Su Mulinu wanted to enhance the Nuragic altar, unique in the area and provide the museum with new interpretation paths. Dialoguing with heritage managers, exchanging competences and interests, interpretive approaches and perspectives, youngsters created communication strategies and tools in line with the site needs: in Su Mulinu memes and videos were created on the uniqueness of the altar; videos and posts on the topic of femininity inside the museum.



HANDS-ON

EXERCISES

TOPICS 1-5



EXERCISE 1 – BREAKING THE ICE WITH A PERSONAL OBJECT AND A PERSONAL STORY

What to do?

Ask all participants to bring a personal object to the workshop. It will serve to enrich the warm-up exercise and help remember names of the participants. You can further use them as examples, points of reference, or props during the programme.

How to do it?

Invite all participants to put their objects on one specific space (for example – a table). Dedicate maximum 5 minutes to all participants to explore (observe, touch, feel) the anonymous objects themselves. Then ask all participants to grab their personal object and make a group circle.

Ask them the next questions:

- Ask the group if they felt kinship with any of the objects while observing them without context? – raising hands – choose one person to tell which object he/she connected to, the owner of the object will start the introductory round
- Introduce themselves only 1 sentence: name, professional background, main motivation of applying in the programme
- Why did they choose that specific object?
- Do they consider that an integral part of their identity? If yes, why?
- Is it a meaningful object only for them, or is it of shared relevance?
- Is there a specific memory of it, is there a story behind the importance?
- Do they think it is a heritage? If yes, why?

Why is it relevant?

Transforming random individuals into a dynamic group of participants is no easy feat, yet it is absolutely crucial in every involvement program. To create group cohesion, there are a bunch of games and practices, we just chose one. You can adapt it to your own taste and change the rules. The essence of this game is for the participants to get to know each other better. Through a personal object, they connect to each other, which also helps them to navigate within the group, makes it easier to remember each other's names and other personal characteristics and also start the conversation within the group.

Other Tips and possibilities:

Speed dating

During the COOLTOUR C1 Mobility of young people held in Viminacium, Serbia in Spring that involved altogether 55 participants, we tried out several games to break the ice. Due to the big number of the group, a game of speed dating was played. We divided the crowd into tables of 6-8 people, and encouraged them to freely start conversations in order to get to know each other. As all participants were introduced to each other, this game mostly served mostly to remember all participants nationality and a few names.

Kahoot quiz

Kahoot is a fun online free tool that allows interactive online quizzes. It is entertaining and competitive. All participants can join the quiz using their mobile devices which is a very comfortable way of digital engagement.

EXERCISE 2.1 - DEFINING CONNECTIONS AND STAKEHOLDERS

What to do?

Observe the “*Bouquet dilemma*” or your story to uncover the connections between different stakeholders. Visualise and discuss how they are connecting to the heritage and how they are feeling about it before, during and after the institutionalisation process. Map how their perception and opinion changes!

How to do it?

Name the different actors within the story, you can name them yourself before the activity or collect them with participants.

Discuss how each character connects to the heritage:

- Which feelings can be detected and paired to the different characters?
- Was their connection to the heritage altered by something?
- Did they change their opinion about the phenomenon?

Why is it relevant?

This exercise will help visualise the stakeholder matrix around a specific heritage. It will help to concretize connections around a specific heritage phenomenon, but also showcases the diversity of emotional reactions to heritage.

EXAMPLE - THE BOUQUET DILEMMA

“There was a florist girl called Violet, her blonde hair was sometimes braided, her fingers were neat and nimble and she hummed a lot. Violet Flower was able to arrange flowers very nicely. She once put together such a beautiful bouquet for a groom named Vendelin that he did not have the heart to give it to his bride, because he realised that the bouquet was a real masterpiece. He immediately ran into the museum with it and entrusted Mr. Casimir, so the wonderful bouquet could remain for eternity.

Mr. Casimir, the head of the city museum, immediately recognized the significance of the matter. The unique bouquet received a separate display case in the museum, and since then, anyone could visit and admire it.

However, Bride Valeria was very deeply offended for taking the world-beautiful bouquet away from her. She shouted, shouted, and even wanted to cancel the wedding, but Mr. Casimir found a great solution.

He labelled the bouquet, right under the showcase:

THIS BOUQUET IS VIOLET FLOWER’S MASTERPIECE, OF WHICH THE LEGITIMATE OWNER IS BRIDE VALERIA.

And a nice habit developed among every young married couple in the city: after saying the blissful yes, the whole wedding crowd would visit the museum to see bride Valeria’s artistic flowers.”

EXERCISE 2.2 - DESCRIBING THE STORY OF BECOMING HERITAGE

What to do?

Write the story of your own heritage based on the example!

In this exercise, you choose one object and you reveal its context using the same frame and storytelling structure as in the example, simply by following the recipe. Please choose a concrete and well-researched example, which history is revealed and can be connected to different persons.

How to do it?

Re-create individually or in group work the context of heritage:

- creator and principal (commissioner)
- people around the creation with different feelings towards it
- a person who discovers it and first sees it as heritage, something worth preserving
- name the stakeholder of the institution of preservation (museum, archaeological park, collection, heritage site, library, archive, national park etc.)
- conflict between the owner and the institution
- resolution of the conflict
- birth of a tradition around it

Why is it relevant?

In this task, you can really connect with one chosen heritage object and/or practice. It gives you a possibility of contemplating about the context of that specific phenomenon, and helps you structure the knowledge collected about it. Additionally, adding actors around it can reveal multiple views, opinions and meaning. During the creation or co-creation of a heritage-based programme, this task can help identify the playground, the field of that specific heritage in which you can operate, play, act and design your future activities.

EXERCISE 2.3 - CONCRETIZING CONTEXT, MEANING AND STORYTELLING OF HERITAGE

What to do?

In this discussion, the main focus is to determine elements that are considered heritage in the story of the Bouquet dilemma by all participants. Also, a final brainstorming of how to best communicate the heritage to audiences will give way to the next exercises: the content creation/program planning tasks.

How to do it?

Discuss together the questions:

- What is heritage in the context of the story? Is there more than one?
- (name the tangible, intangible aspects)
- What level would you put the elements of your list?
- (universal, national, community, personal)
- How would you emphasise the importance of it?
- (some examples: make part of guided tour, start a weekly club, or a community around it, make a conference or a presentation event, do a co-created content with a specific group, make an artistic performance, build a project around it, put it in an exhibition, re-label it inviting different stakeholders, make blogpost or audiovisual content, meme etc.)

Why is it relevant?

This exercise will help discover the possibilities while resourcing a specific heritage. Participants can tune in to the next phase of planning and designing.

EXERCISE 3 – CRAZY CURATOR

What to do?

Lead a free-driving exercise among the participants. Use the works created and the raw material of an exhibition, curated by smaller teams of participants.

Give themes to adapt in the concepts and at last, give them time to make a guided tour of the exhibitions for each other. Also collect feedbacks, opinions about each exhibition. You'll need to prepare materials: paper, pens, and create theme cards that are reflecting your event's or heritage site's goals, or related to Millennials. (Some examples: Love, Sex, Struggle, Resilience, Freedom, Magic, Trust, Beauty, Ritual, Death, Hope, War)

How to do it?

1. Sit all participants around a table, in a circle. Hand out sheets and markers/pens to each participant. The more colourful works are being created, the better. Ask all participants to start free-draw, or doodle something on their paper. Then after a few seconds, ask them to pass on their sheet to their left (or right) neighbour. Stop the exercise after 10 minutes, either when you see that the papers are full with different drawings or when you see the participants had had enough of the game. **Tip:** *Free-drawing is a hard exercise to start, but you'll see the ice melting after 2-3 rounds. Usually after that, participants very much enjoy this creative process.*
2. After the co-created artworks are ready, make smaller groups of 4-5 people. Ask them to choose one from the theme-cards, and ask them to design an exhibit around the theme they got. The target audience will be Millennials. They can use objects from the workshop room, and also they must integrate some of the drawings in their concept. Give them 35 minutes to create the exhibition and a storytelling around it: for example a guided tour that does not exceed 5 minutes. **Tip:** *Make sure that each group is diverse: a mix of heritage managers and millennials.*
3. Gather together and see the exhibitions and listen to the guided tours of each group, and give also minutes to formulate opinions, share observations and feedback about each concept.

Why is it relevant?

This exercise recreates a real content and concept creation process on a smaller scale. Through this, both millennials and heritage managers can learn from each other and find out each other's approach: motivations, interest and thinking about heritage. Apart from the fun, and the joy of co-creation, they really can get closer and connect with the help of the task.

EXERCISE 4.1 - WHAT MAKES AN EXPERIENCE? COLLECTING FACTORS

What to do?

In this task, the participants will be sharing personal stories that were transformative and meaningful, and by this group exercise, we can deduct common elements of experience. By naming these factors we can understand what makes an experience unique, and then in the future planning processes, we can build on them, designing them according to our needs.

How to do it?

Ask the participants to tell a personal story of one of their meaningful experiences. It is sure that it will contain different experience-factors to explore and discuss. In group work, find the key factors: psychological, intellectual and emotional responses that shape a meaningful experience and collect them on flipchart, whiteboard or any digital visualisation tool.

For example:

- multi-sensorial: sound, vision, touch, taste, etc.
- connections: surprise, familiarity, connection with a past experience or memory, fear, disgust, solidarity, anger, etc.
- Is it individual or community experience? Can you identify togetherness, loneliness, local, global or particular group or personal levels?
- ambiental: weather, environment, landscape, ecosystem etc.

Tip: Boost group brainstorming with sharing your own experience.

Questions to dig deeper in the stories: Was there any possibility to contribute or modify it? Was it part of the experience? If not, did you miss it?

Why is it relevant?

This exercise will help the design process of any experience. Learning by using our own personal experiences will bring out several good examples that we can easily connect to. By this exercise, we can discover some very fundamental but hidden qualities that we all look for in life, but also what we seek in cultural tourism, and nevertheless when visiting cultural heritage sites.

EXERCISE 4.2 – REVISIT EXPERIENCES BY ADDING INTERPRETIVE LENS

What to do?

If there are any heritage-related experiences (and almost sure it will be) shared in the previous task, you can analyse it in a group discussion. By going point to point, you can make a personal case study of a meaningful experience, or make suggestions, brainstorm how to turn that into an interpretation, or interpretive program. It would make a very transformative, 15-minute conversation.

EXERCISE 4.3 – MAKING A STRONG THEME

What to do?

35 minutes

Let's make themes. In this individual task you can try out the game with cognitive frames, and frame the heritage yourself by creating a theme around it.

How to do it?

Ask participants to create a theme for either:

- a common phenomenon of the training site
- heritage managers: one chosen phenomenon from their collections
- millennials: their favourite museum object

Use the examples and make it part of the task to determine the Phenomenon, Topic and Theme of the chosen phenomenon. Also it is recommended to illustrate their themes with an illustration/photo of the phenomena.

Make sure to give time for presenting the themes and also commenting on them.

Why is it relevant?

This method can be useful in content-creation for both analogue and digital uses. Trying to articulate the essence, the meaning of our subject is very much needed. A good theme works as a lighthouse that will guide the interpreter.

EXERCISE 5 – PLANNING PARTICIPATION USING THE COOLTOUR WORKSHEET

What to do?

Fill out the worksheet while you design the next audience engagement, volunteer, or involvement program.

How to do it?

1. Take an event or potential program of your institution and make it as a case study.

Set out the main decision points, (steps = rows) in the template within the main phases: **1. Concept, 2. Action, 3. Evaluation** of the program.

Tip: Personalise the worksheet according to your institution's needs! Add more or delete rows if necessary.

2. Visualise how and on which level you would engage your target audience.

Start filling out the table with keywords or longer descriptions for the steps you created. Some rows will receive multiple actions of participation on different levels, while some will be left blank. The system works for any kind of content. If you decide to lead a social media campaign, there will be contributors, and followers who might like it, and of course quiet observers. If you plan an exhibition, the same layers will appear. All people with high and low engagement levels are part of your engagement plan.

Tip: Try to visualise the concrete situations, and imagine yourself in the shoes of the people you want to address.

Questions to dig deeper in the process: *In which phase you would involve people? Who are they? Would you plan together with them? What is the entry threshold for the planned activities? Are your expectations and traits in balance? How are the organisers and institution benefitting from that decision? What are the participants' benefits? What's the aim with this co-creation?*

3. Look at the whole picture, and try to revise if the steps are consistent, following each other, and are fulfilling their main goal of the chosen activity.

Why is it relevant?

This task can be a useful framework for every heritage site involved in the project, and also for the partners designing their pilots. It gives you the bird-eye perspective of your plan, an overview of your whole effort. Also with the help of the matrix, you can separate different groups of target audience by their motivations and engagement level.

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