EUHeritage

Skills for promotion, valorisation, exploitation, mediation and interpretation of European Cultural Heritage

Training
Programme
Syllabus

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1. Scientific overview: cultural heritage, experience tourism and digital dimensions

1.1 Cultural heritage alive

"Cultural heritage is a great value to European society from a cultural, environmental, social and economic point of view. Its sustainable management constitutes a strategic choice for the twenty-first century. The contribution of cultural heritage in terms of **value creation, skills and jobs, and quality of life** is fundamental and in some cases underestimated". These are the sentiments voiced in the European Parliament's address to the policymakers and cultural operators dealing with the European Year of Cultural Heritage (EYCH) in 2018.

In this context, policies for the maintenance, restoration, conservation, reuse, accessibility and promotion of cultural heritage and related services are of utmost importance in guaranteeing the **sustainable development of cultural heritage** itself.

As indicated in the recommendations of the EYCH, the safeguarding, enhancement and management of cultural heritage require effective **participatory governance and cross-sectoral cooperation in multi-level stakeholder engagement**, in order to fully realise the potential of cultural heritage for European societies and economies (European Parliament, 2017).

At the same time, some European strategies and programmes (e.g. Horizon 2020) enhance the awareness of a '**cultural heritage alive'**[1] in a future-oriented perspective that combines conservation together with the involvement of communities.

In this context, it is very important to raise public awareness, disseminate information on good practices, promote policy debate, and research and improve the collection and analysis of qualitative evidence and quantitative data on how cultural heritage could work for local development.

These aspects are connected with the diverse challenges of the future that recognise the 'transformative role' of **culture as a driver** that contributes directly to economic and social development, but also as an **enabler** of processes that support the effective implementation of projects and policies, as underlined in the recent UNESCO document, 'Culture 2030 indicators' (UNESCO, 2019)[2].

1.2 Cultural heritage as an integration of sites, destinations and communities

In the above context, what is the typology of cultural heritage that will be considered for the study?

To interpret this question, the training programme will address its reflections in three main directions: sites, destinations and communities.

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[1] Gasca (2018), 'Il patrimonio culturale come risorsa di innovazione nell'era digitale', *Il Giornale delle Fondazioni*, 15th June. Available here.

[2] UNESCO (2019), 'Culture 2030 indicators', United Nations Educational, Scientific and Cultural Organization, Paris.

1) Sites as material cultural heritage

   The training programme is designed to reflect the UNESCO Convention definition that identifies in the category of *tangible cultural heritage*, the "immovable cultural heritage as monuments, archaeological sites, and so on" (UNESCO, 1972)[3].

2) Destinations as a geographical concept with an identity in tourism

   A destination may be defined as: 1) a well-defined geographical space; 2) an offer (product) that arises from a system of resources, structures, activities and public and private operators existing and operating in the territory of the destination; and 3) an integration of different visitor flows in this area. Adopting the demand perspective, the destination might be developed in a geographical context (place, district, small village, nation) chosen by the tourist or segment of tourists as a destination for their trip, which includes all necessary services related to accommodation, meals and recreation (Kotler, 2016)[4].

3) Community

   Destinations might involve different subjects or communities that could work as a system to build wider destinations (UNWTO, 2009). At the same time, communities may share a sense of place situated in a given geographical area (e.g. a country, village, town, or neighbourhood) or in a virtual space through communication platforms.

   It might involve citizens or residents of a specific destination.

The following figures present the framework of the new role for cultural heritage.

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[3] UNESCO (1972), 'Special committee of government experts to prepare a draft convention and a draft recommendation to Member States concerning the protection of monuments'.

[4] Kotler, P. (2016), *Marketing for hospitality and tourism*, Pearson.

The new role of cultural heritage
A SOCIAL INNOVATION APPROACH TO EU-HERITAGE PROJECTS

Sustainable development of local communities

Tourism

The potential roles of cultural heritage in the field of…

Educational system

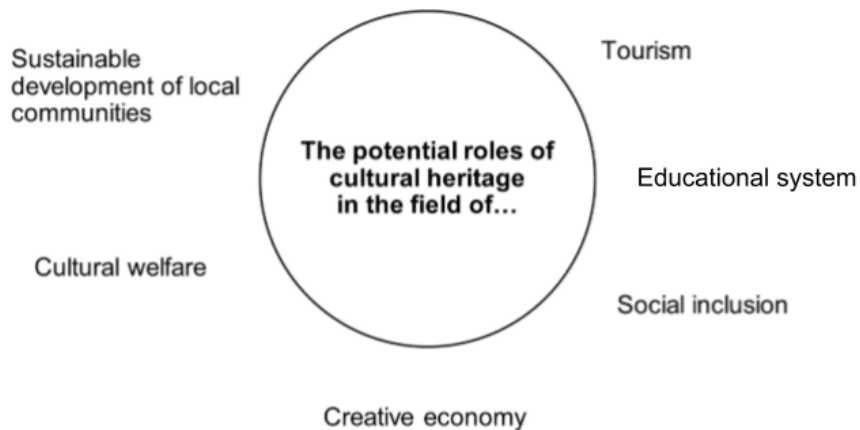Cultural welfare

Social inclusion

Creative economy

Figure 1. The new role of cultural heritage for other fields

The new role of cultural heritage
A SOCIAL INNOVATION APPROACH TO EU-HERITAGE PROJECTS

Cultural sites
(where the EU Heritage project can prototype the outcome)

+

Immaterial culture
(as a transversal instrument)

+

Destinations
(as a different place)

Large Ecosystem
(The macro cultural sites & tourisms attractors) MORE TOURIST ORIENTED

+

Small Ecosystem
(The small size mainly with local communities)

ENLARGED COMMUNITY
(Locals + tourist/temporary citizens)

BENEFICIARIES OF THE NEW EXPERIENCE

Cultural tourists

Temporary citizens

Teachers/Students

Families/new families

Elderly care
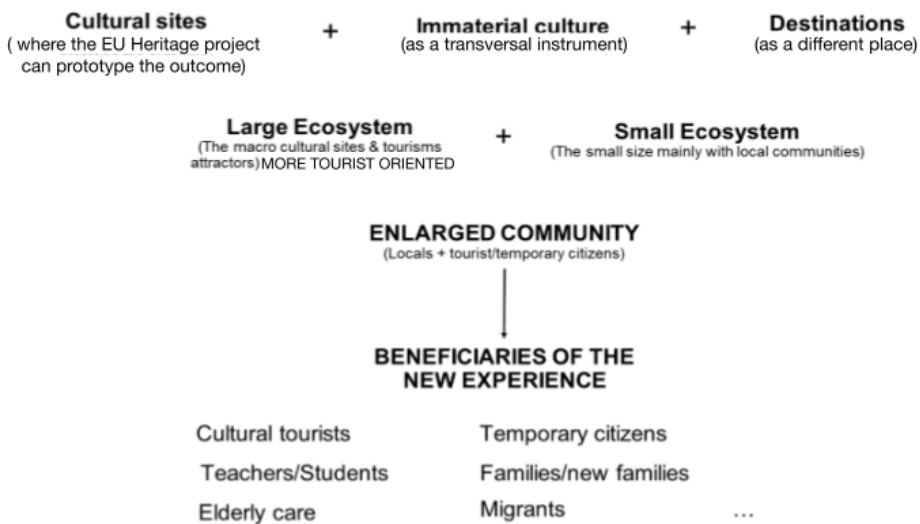
Migrants   …

Figure 2. The new role of cultural heritage: from enlarged communities to the beneficiaries

1.3 The role of visitors

The World Tourism Organization recommended during the 2017 International Year of Sustainable Tourism for Development'[5], the motto, 'Travel, Enjoy, Respect', by: 1) making optimal use of resources for the conservation of cultural and natural heritage and biodiversity; 2) respecting the **socio-cultural authenticity of the host communities**, and enhancing the intangible values that connote the authenticity of culture, places and traditions; and 3) triggering virtuous processes to guarantee the quality of life in terms of employment benefits and services.

Moreover, the recent studies on visitor management applied to tourism focus on the importance of building a close relationship between territorial areas, communities and visitors in order to **create experiences** that can make territorial values more known, respected, enhanced and promoted.

In this sense, the traditional definitions of tourism towards cultural heritage also become more realistic as the "movements of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and **experiences** to satisfy their cultural needs" takes place (Atlas, 2005)[6].

However, the experience doesn't begin only when the visitor arrives at the destination but starts before the arrival and ends with the reflections in the post-visit phase and plans for future visits.

These aspects seems to allow the reinterpretation of the three phases of **tourism management processes** (demand, destination and site management) in a **new perspective** that focuses on the experience, identifying the 'pre-experience', the 'in-experience' and the 'post-experience' phases as the three main steps of the experiential circle (Del Vecchio et al., 2018)[7].

This process is extremely linear in its development but very complex in its implementation, because the ways by which tourists perceive, consume and remember the experience of a destination involve a large number of energies and actors in the provision of a challenging experience in all phases of the consumption.

The figure below proposes an interpretation of the consumption of the experience process, starting from the traditional visitor behaviour in regard to the Experience Cycle towards the tourism management processes.

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[5] United Nation General Assembly (2015), 'International Year of Sustainable Tourism for Development, 2017'.
[6] Association for Leisure and Tourism Education (2005), *Cultural Tourism in Europe*, Atlas.
[7] Del Vecchio, P., Ndou, V., Passiante, G. (2018), *Turismo digitale e smart destination*, Franco Angeli, Milano.
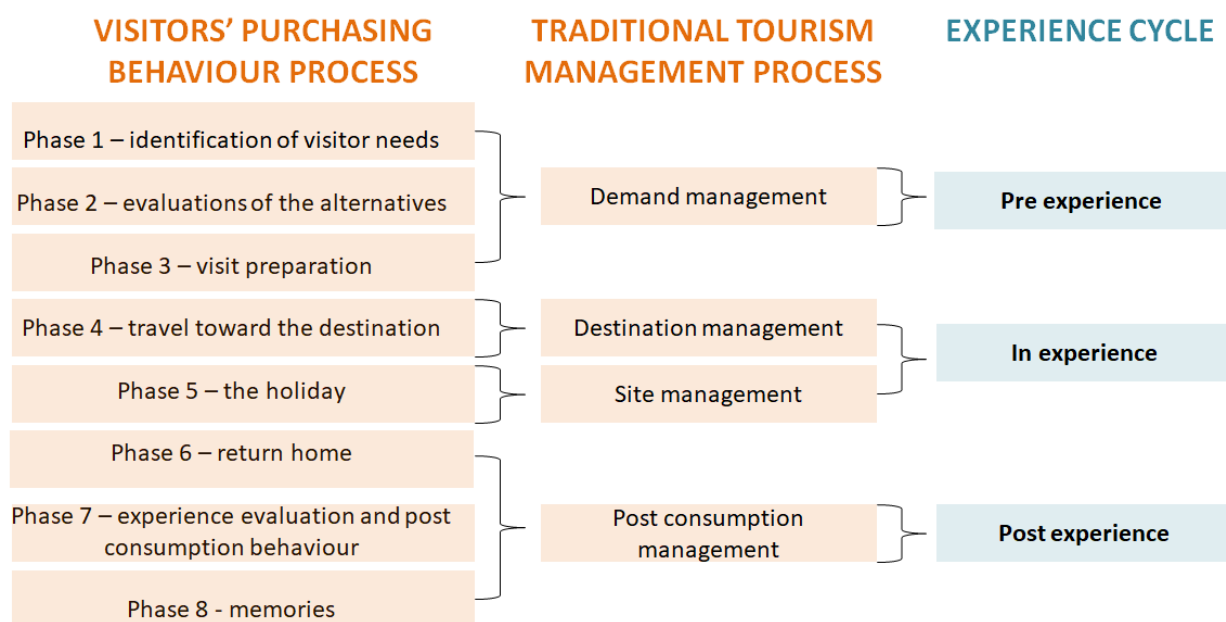
VISITORS' PURCHASING BEHAVIOUR PROCESS	TRADITIONAL TOURISM MANAGEMENT PROCESS	EXPERIENCE CYCLE
Phase 1 – identification of visitor needs	Demand management	Pre experience
Phase 2 – evaluations of the alternatives		
Phase 3 – visit preparation		
Phase 4 – travel toward the destination	Destination management	In experience
Phase 5 – the holiday	Site management	
Phase 6 – return home	Post consumption management	Post experience
Phase 7 – experience evaluation and post consumption behaviour		
Phase 8 - memories		

Figure 3. From the "visitors' purchasing behaviour process" to the Experience Cycle (elaboration: Fondazione Fitzcarraldo, 2020)

1.4 The digital dimension as a way to innovate, inform and co-create

What are the main factors that characterise the creation of an experiential holiday and what role does the digital ecosystem play? Some studies[8] propose an interpretation of the tourism process with a strong link to experiential factors in which digital dimensions undoubtedly play a fundamental role.

The experience is a key aspect since the manager of a destination cannot 'create' experiences themselves, but instead **provide a series of circumstances** in which visitors can live unforgettable moments which are involved in the value of the sites. This experience is made possible by focusing on emotional, practical, learning and transformational aspects.

Here the digital ecosystem plays a very important role, in the first instance when the **visitor is at home searching for information about the destination** and finds recommendations about sites provided by the territorial operators or intermediates (e.g. destination management organisations (or DMOs), tour operators, and travel agencies) or by other tourists that offer their point of view.

Then, when **the visitor is at the destination itself**, he/she has the possibility of experiencing a work of art through augmented reality paths that allows one to enter the work itself, or by using virtual displays, powerful means of communicating content in a comprehensible way to a wide audience.

In this context, the emotional component is another fundamental aspect that stimulates the possibility of enjoying experiential moments and, at the same time, favours their co-production of meaning.

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[8] Murray, N., Foley, A., Lynch, P., 'Understanding the tourism experience concept', 2010.

Here the '**post-experience' phase** becomes an important moment where the web and especially social media are an integral part in a process, where word of mouth is second in the ranking of the most used information channels (European Commission, 2013).

In this regard, **technology becomes a tool** for sharing content with physical and virtual communities and, at the same time, a very important element for **digitising the tourist offer**, promoting co-creation processes and sharing territorial values, all with a view to promoting the territory and beyond.

In this context, digitalisation allows, on the one hand, the activation of processes of democratisation of content and the production and sharing of values, and, on the other hand, the enhancement of the intangible heritage of a community by developing the possibility, through digital tools, of knowing the values of territories that would otherwise be difficult to discover.

1.5 New perspectives from pandemic scenarios

From the lockdown experience of this moment and from the evolution of the coronavirus pandemic in the world, it can be assumed that the possibility of return to normality (in whatever way and size this happens) is far away.

In this context, new paradigms of interpretation of the cultural and tourist phenomenon are necessary in order to rethink the products, the demand, the activities on offer and the policies for relaunching destinations and sites.

Here, we propose some reflections that the pandemic phenomenon has highlighted that may constitute **a new possible reference context that the Consortium will have to take into account in order to develop the EUHeritage training programme**.

The following reflections propose a possible interpretation key based on recent sectoral data, and scenarios and evidence that have emerged during the pandemic period.

1. *Tourism could be a platform for overcoming the pandemic*

During this transition period, it will be essential to create alliances within the destinations, not only between communities and visitors but also within sectors that contribute, together with tourism and culture, to the structuring of a proposed holiday.

If the destination is the place where the needs of the demand meet the choices on offer, it will be necessary **to work both horizontally on the territorial context** involving the actors who participate in this process in various capacities, while at the same time **act vertically to build models of inter-sectoral governance** to facilitate the launch of platforms for dialogue, collaboration, listening and exchange of good practices.

2. *Boosting community participation & domestic tourism*

As the United Nations World Tourism Organization (UNWTO) introduces in the article 'Cultural tourism and COVID19', it is very important to engage citizens and communities in order to **recreate and co-create local tourism offers**.

The coming months are likely to bring less travel in quantitative terms, but people will tend to spend more time at destinations closer to their place of residence in order to reduce transportation times and, therefore, the chances of being exposed to possible viruses.

In this sense, tourism and cultural experiences will be characterised by **the proximity dimension** that will distinguish a mainly **domestic tourism**: the travel experience will be concentrated in known areas that we have never visited until today, reachable within a few hours.

3. The role of experience

Travel time has definitely changed. The time from home to the destination will decrease and, consequently, visitor promotion and engagement processes during the physical journey from one's home to the destination will have to be rethought. The phase that, in the recent theory of Experience Tourism Design, is defined as 'pre-experience' (Del Vecchio et al., 2019) will have to be imagined also in relation to the new role of destinations. They will no longer be places to visit, but **spaces and moments to be lived and shared jointly with the communities** that inhabit them. The destination, in this sense, will be rethought, and may also evolve into a process of **co-creation with the communities** as an event or an experience in an accommodation facility.

In this scenario, we approach the concept of 'smart land' (Bonomi, 2014)[9] which, in contrast to the recently used 'smart city' concept, lays its foundations on ideas of development and citizenship in which the various stakeholders and communities play an active role, developing projects, programmes and processes in forms of participation.

4. The digital dimension

The first indications, as underlined also in the recent document, 'Tackling Coronavirus contributing to a global effort' (OECD, 2020), concern the fact that that the current crisis is accelerating the **digital transformation of the cultural and tourism sector**. Digital solutions are being developed to create experiences of 'live remote' visits and virtual tourism, as in the case of several museums that are opening their virtual doors to visitors from all over the world in an attempt to support those who have lived long periods of social distancing.

5. The figure of visitor at the centre

It is no coincidence that the UNWTO, jointly with the World Health Organization (WHO), has identified, in ***Put People First***, the symbolic concept of the restarting of the sector as a proactive impetus to the lockdown period and the grafting of an advocacy process to attract attention and create synergies in the sector.

Attention is therefore drawn to the importance of **creating policies that put the visitor at the centre**, not only during the visit, but also in the demand management phase (when the visitor chooses the travel destination from home) and destination management (when the visitor goes from home to the destination). This **approach**, already proposed in the early 2000s by UNESCO as '**visitor management**', proposes methodological paths to guarantee guests an uncontaminated experience that, at the same time, offers them all the welcome, accessibility and information services they need (Gasca, 2010).

1.6 The main goals of the training programme

The main goal of the training programme, as decided with the Consortium, is to train professionals able to create and produce innovative experiences for tourists and local communities for the sustainable promotion of cultural heritage using also digital instruments to develop participation and links with creative communities.

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[9] A Bonomi (2014), *Dalla smart city alla smart land*, Agena Marsilio.

In this framework, the EUHeritage curriculum will be centred on three main issues:

- **Cultural heritage**, aimed at proposing some key dimensions to make practitioners able to identify, discuss and elaborate the main dimensions and relationship with cultural heritage in terms of sustainability, community engagement, stakeholder involvement, and local development;

- **Experience tourism**, aimed at making participants aware of the dimensions of cultural tourism and in particular of experience tourism. The EUHeritage approach proposes, in this sense, an experience that doesn't begin only when the visitors arrive at the destination but starts before the arrival and ends with the reflections in the post-visit phase and in plans for future visits, and, at the same time, feeds on the relationship with cultural and territorial communities;

- **Digital dimensions**, aimed at contextualising upcoming and new digital trends within the cultural heritage and tourism sector and formulating strategies on how to integrate them into the Experience Cycle of visitor travel.

2. A new professional profile and the main targets of the training programme

Dealing with the points discussed before, the Consortium has developed the figure below that resumes the three main scientific key points of the training programme: cultural heritage, experience tourism and the digital dimension.
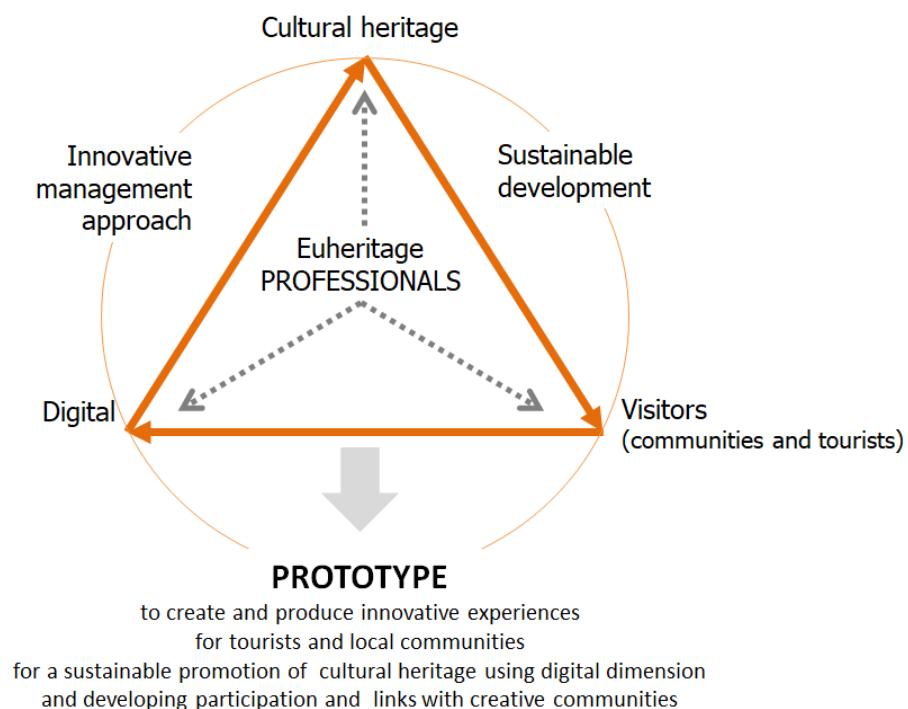
Figure 4. The three main aspects of the training programme (elaboration: EUHeritage Consortium, 2020)

The course, therefore, aims at providing the hard and soft skills to build, develop, manage, and evaluate an experience product for cultural heritage and tourism.

This goal will be supported by some intermediate skills that practitioners will develop during the training programme, such as:

- analysing and knowing the territorial contexts;

- analysing, examining and interpreting territorial ecosystems that identify values that could be boosted, firstly, to create a supply that looks at territorial experiences, and secondly, to attract visitors;

- examining, interpreting and developing visitor flow based on proximity processes;

- creating virtuous links between local operators, stakeholders and public bodies in order to develop cross-cutting processes of governance;

- creating virtuous links between different sectors to enhance the cross-sectoral values of led development processes;

- analysing and interpreting the various components of the system of tourism on the demand as well as on the supply side;

- planning and managing projects of intervention for local development based on cultural heritage and experience tourism;

- using entrepreneurial methodologies and approaches to read, interpret, design and develop projects of culture and tourism;

- promoting new destinations and experiences with added value and local inspiration, namely with the creative industries, to generate novelty in the market;

- using social impact approaches to rethink, evaluate and monitor cultural and touristic activities;

- promoting the communication necessary for the sustainable development and management of cultural sites in tourism contexts;

- designing and developing experiences that enhance territorial values and community perspectives through the interpretation of digital dimensions.

Dealing with this professional profile, the training programme might involve the following main target groups that could become possible participants of the training programme:

- Cultural heritage managers: UNESCO site managers, museum managers, cultural foundation managers, and cultural centre and facility managers;

- Tourism managers: destination managers, DMOs and their different declinations (from DMO – Destination Marketing Management Organization- to DDMMO – Destination Development Management Marketing Organization);

- Community managers that are working in territorial contexts as the link between artists and communities;

- Education, interpretation and outreach staff (such as outreach & engagement managers and staff), information and communication technology (ICT) and technology professionals (such as digital experience designers in the field of cultural heritage and cultural tourism), curators, visitor services staff, community and education engagement staff, and communication & promotion staff;

- Professionals of the tourism value chain that during their daily activities work to promote cultural heritage;

- Professionals working in organisations promoting intangible heritage (e.g. food, traditional festivals, traditional music, oral tradition, traditional handicrafts, etc.);

- Marketing and fundraising staff working in the field of cultural heritage and cultural tourism.

Moreover, the second most relevant target groups include:

- Small and medium-sized enterprises (SMEs), startups and entrepreneurs working on developing innovative services for cultural heritage and cultural tourism;

- artistic and cultural professionals;

- students and researchers in disciplines including arts, culture, cultural heritage, cultural industries, humanities, economics, business and social sciences, ICT, etc.

3. Structure of the Pilot Training Programmes

3.1 The EUHeritage training programmes: the European Pilot Training Programme and the National Pilot Training programme

The EUHeritage training programmes offer professional training for current and future cultural heritage and tourism operators. The training is focused on the Experience Cycle as a concept and area of expertise that connects the fields of cultural heritage and tourism to promote a culture-based and integrated approach for local development, using also digital strategies and tools.

In this regard, the learners will develop knowledge and competences in the following areas:

● Being aware of the link between cultural heritage and experience tourism for local development;

● Being familiar with policies and best practices in the context of cultural heritage and tourism;

● Designing an innovative visitor experience;

● Knowing and applying digital strategies and tools for cultural heritage;

● Adopting an entrepreneurial approach for cultural heritage;

● Learning about sustainability, project evaluation and impact measurement;

● Knowing about different competence frameworks and lifelong learning.
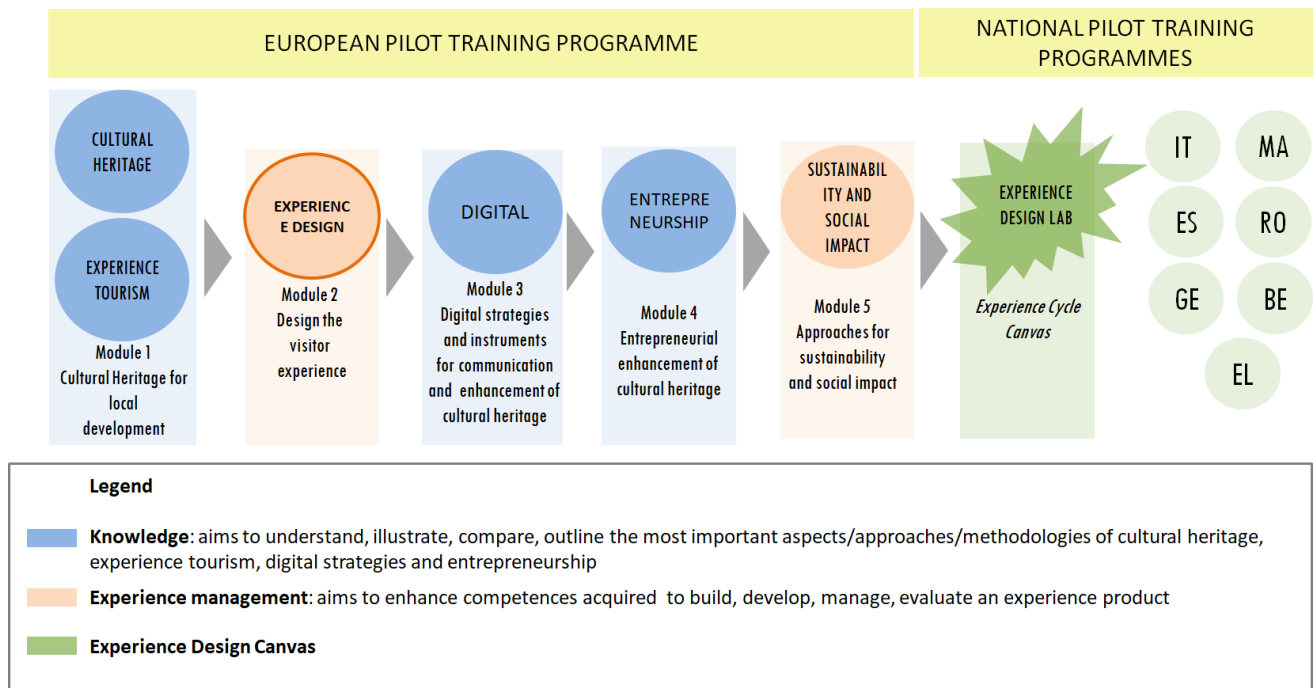
Figure 5. The EUHeritage Knowledge and Experience Approach (elaboration: EUHeritage Consortium, 2020)

To respond appropriately to the complexity of the knowledge sets and competencies necessary for performing the functions related to the curriculum, the training structure is divided into two complementary educational paths.

One is aimed at providing the necessary **knowledge** for the learner to understand, illustrate, compare and outline the most important aspects, approaches, methodologies, digital online and offline strategies, and instruments related to the domains of cultural heritage and experience tourism.

The second is aimed at providing the learner with the opportunity to directly **experience** the contents learned in the previous educational path, by putting to the test the skills and competencies needed for building, planning, developing, managing and evaluating innovative experience products for cultural heritage and tourism.

The first educational path is the **European Pilot Training Programme**, a Moodle asynchronous training platform with a European focus made up of five modules, 20 units and 60 sub-units. Each module is curated by a partner of the Consortium and incorporates a variety of different e-learning activities. The division between units and sub-units serves the purpose of breaking down the contents into smaller bits that are more digestible for a learner who can easily complete them when convenient.

The second line of activity is developed through a series of **National Pilot Training Programmes**, local '**experience design labs'** taking place in each network country at the end of the European training. Each

local programme offers the learners the opportunity to learn and experiment with a more hands-on approach by using the 'EUHeritage Experience Design Canvas'. The aim of the Canvas, an original model developed by the network, is to give participants the opportunity to prototype their experience products, through a number of workshops that will combine online, face-to-face sessions and individual work periods (the face-to-face sessions will be defined according to the evolution of the restrictions due to the COVID-19 pandemic).

Table 1 below summarises the main element of each Pilot Training Programme.

	European Pilot Training Programme	National Pilot Training Programmes
Timeline	June – September 2021	September – November 2021
Participants	Up to 100 in total	Eight to twelve persons for each national hub
Learning modalities	Online platform with asynchronous contributions	Live or blended, dealing with the pandemic conditions
Participant profile	Post-graduate students and professionals	Post-graduate students and professionals that have already followed the European Pilot Training Programme

3.2 The European Pilot Training Programme

Learning Objectives

The European Pilot Training Programme consists of five thematic online modules. Each module covers a specific topic and has been designed by the content curator to meet specific learning objectives, specified as follows:

Table 2. Modules and learning objectives

Module	Module's title	Learning objectives
Module 1	Cultural heritage and experience tourism for local development	*To design, develop and manage* development processes creating links and relations between the site/destination and resources (cultural and natural, tourism attractors), cultural heritage (material and immaterial), visitors (tourists, residents and communities in general), stakeholders

		(territorial, institutional, public and private), cultural heritage and tourism professionals, and cultural and creative industries
Module 2	Design an innovative visitor experience	*To evaluate* theoretical knowledge and apply the necessary skills required in project management related to designing visitor experiences *To analyse* various methods of identifying visitor attitudes and behaviours as a means to strategise on establishing a long-term relationship between the visitor and the cultural heritage space *To explain* the importance of institutional planning, identifying the salient contents of an effective strategic plan, and providing the necessary information to assist in the creation of a strategic plan *To employ* qualitative and quantitative research methods adequate for cultural heritage practitioners and to understand visitor experience and inform about appropriate visitor experiences
Module 3	Digital strategies and tools for cultural heritage	*To analyse and improve* existing digital tools and policies for managing and developing cultural heritage sites *To contextualise* upcoming and new digital trends with the cultural heritage sector and formulate strategies on how to integrate them through developing one's own expertise or forming external partnerships *To plan and design* the most appropriate digital approaches to be used according to the goals of the site/destination and of the visitor experience *To understand, use and apply* digital marketing and communication strategies *To extend* digitally-mediated communication and enhancement techniques by applying principles of digital brand building
Module 4	Entrepreneurial approach to cultural heritage	*To develop and manage* experience modules through a more 'business-oriented' approach *To identify* organisational and financial implications of such transformations in cultural organisations through specific approaches, such as cultural heritage branding, with a specific focus on the 'grey' area of interaction between public and private sectors

		To evaluate the degree of success, consistency and conflicts of the transformation processes *To reflect* on the role of public, private and nonprofit sectors and their possible integration in the management of cultural heritage *To critically apply* the concepts discussed in the module to a specific case study /project work that will be developed during the training programme enhancement of cross-disciplinary approaches
Module 5	Sustainability, impact measurement and project evaluation	*To contribute* to the development of the culture of measurement and generation of evidence between cultural heritage professionals (commitment toward sustainability and social impact in this sector) *To develop* capabilities of rethinking cultural heritage and cultural and touristic activities from the social impacts perspective, including for visitors and communities *To have a general overview* about methodologies, tools and references that it might be useful to address in order to design what and how to measure in local, regional and national initiatives in cultural heritage (a selection of methods will be presented) *To develop* 'innovative practices', in an experimental phase, through real local case studies in EU countries, in order to obtain lessons learned and recommendations

Structure

Dealing with these structures, the European training programme is built around:

- five modules
- 20 units (four for each module)
- 60 sub-units (three for each unit)

In the paragraph below, there is a description of each module. In the User's Handbook (Deliverable 4.4), all of these contents are split into units and sub-units.

Module 1. Cultural heritage and experience tourism for local development

Module 1 aims to offer a theoretical framework on the meanings and the existing links between cultural heritage and experience tourism. Through the analysis of academic and institutional references, trends and case studies, Module 1 analyses these main topics, but also transversal issues connected with them, such as, for example, stakeholder management.

The final objective is to give practitioners the ability to identify, discuss and elaborate the main dimensions and relationship between cultural heritage and 'experience tourism' in terms of sustainability, community engagement, stakeholder involvement, and local development.

A part of the module also engages the main new scenarios emerging from the COVID-19 pandemic.

A further part of this module is dedicated to case studies on new trajectories of cultural heritage and experience tourism, such as the emergence of new products (accessible tourism, enogastronomic tourism), and interesting approaches of governance that put at the forefront the role of the arts in improving health and well-being.

Module 2. Design an innovative visitor experience

This module aims to provide participants with an opportunity to explore the foundations required for understanding visitor experience from a management perspective. Participants will be able to understand the visitor behaviour within a cultural space. This perspective allows practitioners to understand important aspects related to the management of cultural and tourism projects. This module provides an opportunity to explore a framework for decoding a strategic direction and identifying short and long- term goals for achieving effective design towards successful visitor experience. Strategy informs those projects which are necessary for a touristic destination to innovate its product. The need to understand the making of a project is imperative when designing visitor experiences that are unique and different. Design is squarely dependent on a thorough understanding of the audiences, their desires, expectations, needs, etc. Identifying those tools available for cultural heritage managers and applying them effectively form an integral part of this journey. An analysis of visitor habits, behaviours, expectations and desires provide an informed decision-making process, and allows for empathy with the visitor in order to find appropriate ways to connect and engage them.

Module 3. Digital strategies and tools for cultural heritage

Digitalisation shakes up many aspects of our society, including the cultural heritage sector. But as with many others, this is also a chance for the sector to react to new demands and to innovate. Digital technologies show a variety of possibilities in many aspects of heritage work; apart from preservation and conservation, applications may be found in the digitisation of artefacts, sites or intangible cultural heritage, but also in the ways heritage is turned into engaging experiences for visitors.

This module gives participants an overview of the main digital dimensions of cultural heritage. They will analyse and improve existing digital tools and policies and evaluate what will be useful in their context and learn how to conceptualise and articulate their ideas through different digital media and tools. Furthermore, participants will analyse and evaluate the utilisation of possible digital marketing and communication strategies for promotion, audience engagement and institutional networking and knowledge exchange. To contextualise upcoming and new digital trends with the cultural heritage and tourism sector and formulate strategies on how to integrate them into the organisation's needs. Finally, the learned digital skills will be developed to evaluate when and how to cooperate with external experts to form long-term digital strategies.

Module 4. Entrepreneurial approach for cultural heritage

This module will approach the concept of entrepreneurship, a transversal competence that is recognised as being necessary for every professional working in a transmutable environment. Questions will be addressed as to what is entrepreneurship, how it translates into practice, and why it is relevant to cultural heritage professionals. Based on the Entrepreneurial Competence Framework, which aims to provide a unified view of the concept in Europe, being entrepreneurial goes beyond setting up a business, and is shown as a mindset supporting individuals in the workplace as much as in their everyday lives, at home and in society. This module will present entrepreneurial strategies that are fundamental for the commercial and financial development of the cultural heritage sector, as well as management methodologies that promote valuable skills.

Module 5 Sustainability, impact measurement and project evaluation

Module 5 promotes the growing perspective necessary to create a culture of measurement from within the institutions responsible for the management of cultural heritage: on one side, to be in alliance with the global vision of sustainability and for a better understanding of cultural value, and on the other side, to enable evidence-based professional development for the improvement and monitoring of objectives and mission.

This module focuses on developing professional skills to capture and interpret the generation of evidence, design the process needed to create a culture of measurement, and to develop an evaluation project. A further goal is to support institutions in the measurement, processing and communication of non-financial information, and how to make good practices visible.

3.2.1 *Learning strategies and the training* modalities *approach and use of online platforms*

The development of the online learning platform is a vital phase for the project activities. The e-learning platform serves as a means to deliver and facilitate the online course with five modules to the European learners, students and professionals. The e-learning platform developed in Moodle by the Hellenic Open University, 1) supports the online learning approach; 2) operates as an online learning space for trainers, trainees and community member stakeholders, where they will learn and collaborate; and 3) retains the uploaded learning resources (content and discussions) for future use. In order to maximise its potential and acceptance, we have exploited the capabilities of social media, since the e-learning platform will be connected with the social media of the EUHeritage project (Facebook and Twitter) as well as having a social platform.

Nowadays, in the COVID era, it is more important than ever to underline that it is not possible to think about the teaching and learning process without associating it with ICTs. ICTs are present in all processes that

involve the collection of data and the processing of information and knowledge creation, being the teaching and learning one of the most typical processes having these characteristics. ICTs play an important role in education, having a special relevance in the instructional component, supported by learning management systems (LMS) such as **Moodle**.

However, these platforms have many capabilities: interaction, feedback, and conversation and networking, are just some of the possible benefits of using learning platforms. Moodle represents one of the most widely used open source e-learning platforms that enables the creation of a course ensuring access only to enrolled students. The Moodle platform allows the exchange of information among geographically dispersed users, through mechanisms of synchronous (chats) and asynchronous communication (discussion forums).

In a functional perspective, it has easily configurable features, allowing the creation of student assessment processes (quizzes, online tests and surveys), as well as the management of tasks within their timetable, besides offering a wide variety of complementary tools for supporting the teaching and learning process. The Moodle platform is characterised by a set of functionalities grouped in two different classes: resources and modules. Resources represent instructional materials that are usually created in digital formats and then uploaded to the platform: web pages, PowerPoint files, word documents, flash animations, video and audio files, represent some examples of these resources. Modules are components created via Moodle in order to provide interaction among students and teachers towards manipulation and content transformation (Costa and all, 2012). The Moodle platform can issue certificates and Open Badges to certify competencies, skills and knowledge so that learners can share their successes wherever they need to.

The online platform created for the EUHeritage project will serve the needs of the trainers who will operate as tutors in the platform. This capability allows the trainees to move from the instruction-based to the inquiry-based learning approach, with widely recognised benefits for professional development. Moreover, all the registered users in the platform, either tutors/trainers or learners/trainees, will be able to communicate and resolve any queries in the forum for each unit of each module. All learners will be notified for any news and announcements through the general forum.

The platform created supports the online learning, the trainee's selection and registration to the learning modules, the assessment and evaluation of the learning outcomes through the assessment objects (quizzes with multiple-choice questions or true-or-false questions) for each unit. The online platform will contain all of the learning resources, such as open educational resources (OERs) found on the web and appropriate for each unit's description, self-produced material such as videos and presentations (Powerpoint), a collaboration section (forum) and all the tools for replicating the training after the end of the project. The organisation of the content on the online platform will methodologically follow the principles of adult (online) learning experiences for professional development.

In order to deliver an online course through an e-learning platform, the WP5 leader (HOU) has created the platform under the Creative Commons license. In order to maximise the impact and usefulness of project outputs to a diverse and international audience, all of the training materials will be made available through the project platform under a Creative Commons license (CC BY-NC-SA 4.0.).

 Based on this license, the characteristics are:

- Attribution (BY) is allowed to copy, distribute, display and perform the work and make derivative works based on it only if the author or licensor is given the credits in the manner specified by these.
- Share-alike (SA) is allowed to distribute derivative works only under a license identical to the license that governs the original work.
- Non-commercial (NC) is allowed to copy, distribute, display, and perform the work and make derivative works based on it only for non-commercial purposes.
- No Derivative Works (ND) is allowed to copy, distribute, display and perform only verbatim copies of the work, not derivative works based on it.

Apart from the e-learning platform developed in Moodle, where all the online learning activities will be delivered, there is another platform, the so-called Social Platform (in Drupal 8.0), which will serve social functionalities and interactions among partners/tutors and learners.

The two platforms will be integrated with a Single-Sign-On (SSO) solution.

That means that:

a. Users register in the Drupal platform;

b. The system creates new user with same credentials in Moodle;

c. Login with the credentials in Drupal;

d. Users get a list of courses in Drupal under the Moodle Courses List menu;

e. Users get assigned user courses in Drupal under the Moodle User-Assigned Courses menu;

f. Users can navigate into courses and take activities.

As a result, the **e-learning Platform** created for EUHeritage will be the focal point to connect, firstly, learners, trainers/tutors and admin in the online course, and secondly, partners, policy makers, professionals and other stakeholders in the **Social Platform**.

The EUHeritage learning platform will contain the training materials produced, OERs, links to OERs of other similar projects, reports and studies of other EU projects in the field of cultural heritage, skills, technology, sustainability and innovation. The EUHeritage Social Platform will serve as an online domain to create Communities of Practice (CoPs). The CoPs are organised groups of people who have a common interest in a

specific technical or business domain. They collaborate regularly to share information, improve their skills, and actively work on advancing the general knowledge of the domain. In the following images, we depict in some screenshots the structure of the e-learning platform designed by HOU for the EUHeritage online European course. The registered learners (students and professionals) will have access to five modules, open to all.

In the **Introduction** section (at final version), the learner will get more analytical information on the content of this course, the objectives, the target groups that the course addresses, as well as the way to earn the Certificate and the Open Badges after the successful completion of the course. In the following pages, the reader will be presented with a vision of the outline of the e-learning platform and the content inserted into Module 1 and Unit 1 as an example of the way the modules will appear in the online platform.

Figure 6. Image of the analytical information regarding the EUHeritage Online Course.

By clicking '**Proceed with the Course',** all enrolled users will get access to the e-learning platform (MOOC) with the five modules.

All registered users, tutors and learners, will be able to stay informed on news and announcements regarding the course in the **Announcement** section which is a General Forum, visible to all users. On the left side, the learner is able to view their earned badges or grades as they progress through the platform.

On the right side, a foldable **menu** will provide access to the created Social Platform, the social media of the EUHeritage Project as well as the Calendar with important dates to follow. Moodle gives the learner the possibility of attending the course either by a computer/ laptop/ tablet, or in mobile mode (smartphone). Also, the learner may adjust the font from the **Accessibility Settings**, on the lower-left side of the platform.

The platform is designed following the logo of EUHeritage, the graphic elements created in WP8 as well as the logo and disclaimer of the EU. The images selected by partners and inserted into each module and units (at final version) are also open educational resources [open usable images].
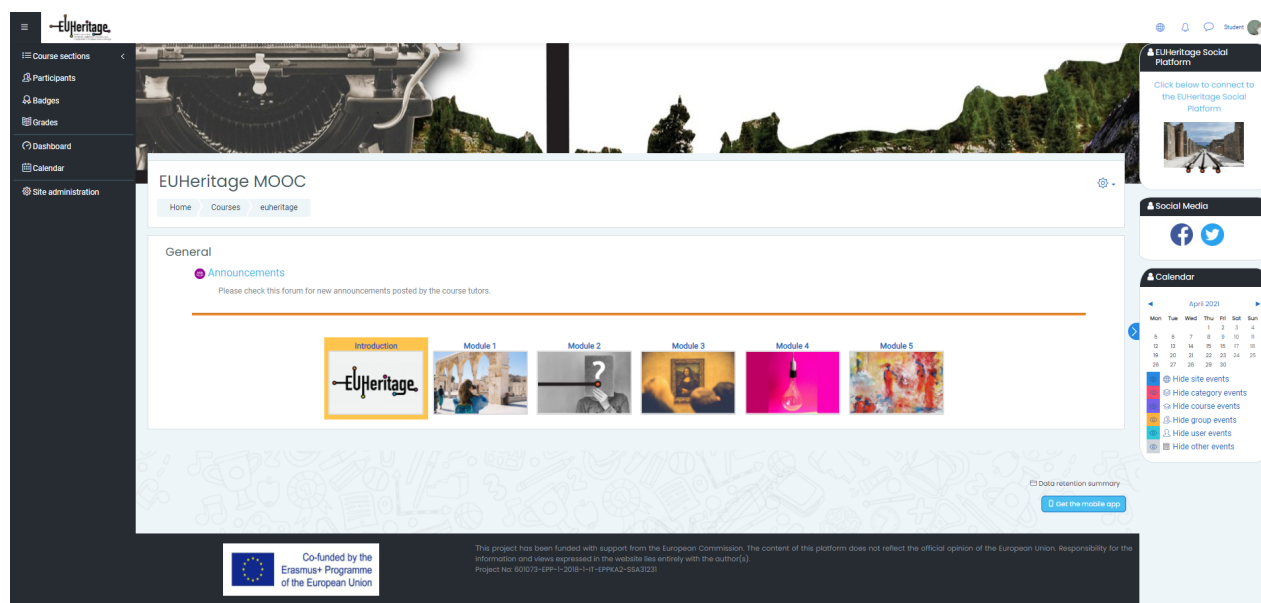

Figure 7. Image of the home page of the main section of the e-learning platform.

By clicking, for example, the image of **Module 1**, the learner is transferred to the content of Module 1: 'Cultural heritage for local development'. Module 1 (the structure similar to all modules), is divided into **four main units**: Unit 1: 'Cultural Heritage Framework', Unit 2: 'From cultural tourism to experience tourism', Unit 3: 'New dimensions of cultural heritage and tourism in recent scenarios', and Unit 4: 'Stakeholder and local development'.

For each module, the description/aim of the specific module is given, as well as the educational strategy and the topics/units.

Figure 8. Image of the main page of Module 1: 'Cultural heritage for local development'

For example, when clicking the image of Unit 1, the learner is transferred to the content of Unit 1. Each unit is divided into three sub-units with specific material to watch and read in order to comprehend the specific topic (see below for the images of the main page).

For each sub-unit, the learner will learn more on the specific sub-unit through the description given. After the completion of each unit, the learner is able to acquire specific learning outcomes.

Figure 9. Image of Unit 1

🗨 **Unit Discussion Forum**

📋 **Unit's Open Educational Resources (OERs)**

🎓 **Subunit 1.1.1: Cultural heritage: main dimensions and possible interpretations**

🎓 **Subunit 1.1.2: The recent framework**

🎓 **Subunit 1.1.3: The role of culture in SDGs**

✅ **Unit's assessment**

Figure 10. A more detailed image of Unit 1

In the more detailed image of Unit 1, the learner has access to a list of OERs, selected by the content creators and under the Creative Commons license. In each unit, there is an object of collaboration, the Forum, where all users, tutors and learners, are able to discuss the topic of the unit or other issues regarding the learning procedure. The unit is divided into three sub-units. After accessing all unit sections and reading the material in the sub-units, the learner is able to self-assess the knowledge gained by using the unit's assessment. The unit's assessment includes four quizzes of ten self-evaluation questions, such as multiple-choice questions and true-or-false.

From the right side of the main home page of the course, it is easy to click and be transferred to the **Social Platform** of the project. The purpose of the Social Platform created by HOU is to give more space to participants and allow the partners, even after the end of the course and the project itself, to interact in an asynchronous way with other registered and successful learners, professionals, experts and stakeholders.

The Social Platform will be part of the online course, but it can be the focal space of interactivity and a virtual hub for all users to interconnect. The Social Platform can function throughout the duration of the European Online Course, the duration of the National Piloting, and even after the end of the project. The Social Platform gives participants the ability to create new topics for discussion and create different groups of recipients. Also, every topic announced or posted can be visible in Public Mode to all users of the site (social platform) or to the Community, meaning only to members who are logged in. For an extensive explanation of the functionalities provided by both the Moodle platform and the Drupal Platform, you may read the D5.1 of HOU.
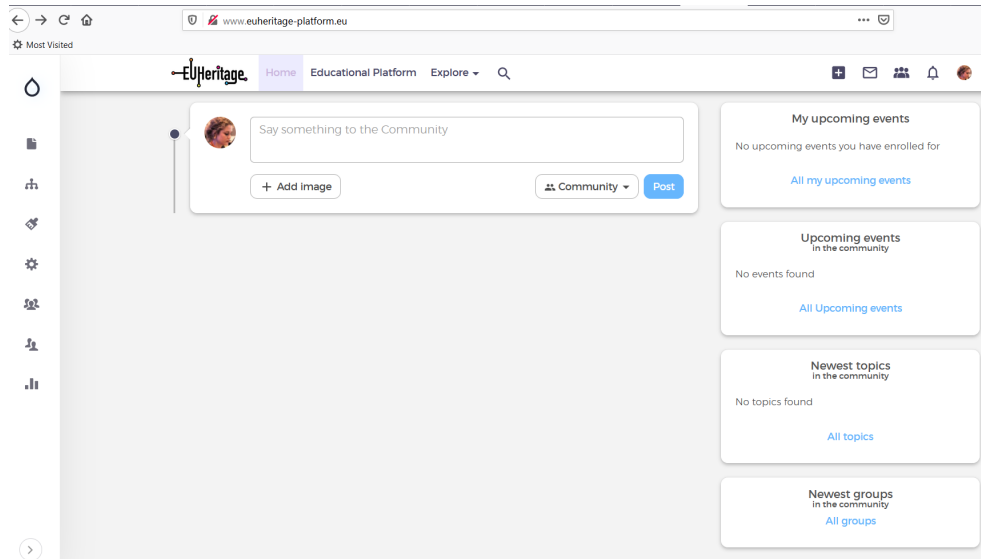
Figure 11. Image of Social Platform (initial stage)

The following diagram shows the two platforms created by HOU, the e-learning platform which will host the online course, and the Social Platform, which allow the interaction and exchange of ideas, news and good practices in the field. In the diagram, the different purposes in each case are evident; the e-learning platform is the online domain through which will be delivered the training programme of the project with the involvement of partners such as tutors and trainers, and the learners (students and professionals) in the learning procedure.

The social platform will be an interconnected platform that will allow partners, learners and other stakeholders to create the CoPs of the project. The CoPs will serve for the promotion and further exploitation of the EUHeritage project results, even after the end of the project.
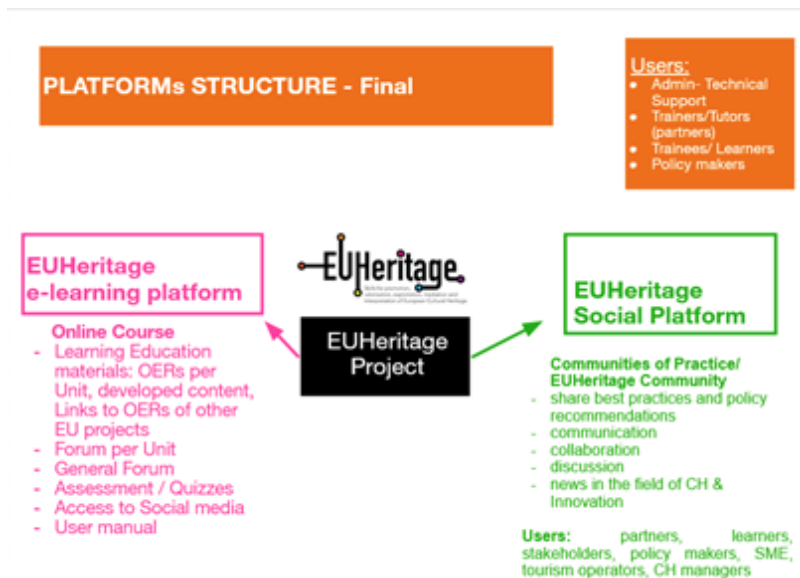
Figure 12. Diagram structure of the two platforms created by the Hellenic Open University

3.2.2 Module structure

Below is a table that outlines the specific contents of modules dealing with the structure of units and sub-units.

Concerning contents, each module consists of a series of learning outputs, such as:

- Video presentations, including lectures and interviews;

- Text-based contents, including case studies, best practices and real-world examples;

- A collection of open educational resources: reports, research studies, articles, policy papers and other materials at one's disposal for self-studying;

- Bibliography and webography on primary and secondary sources of reference;

- Self-assessment through quizzes.

The variety of e-learning activities aims at making the learning process more engaging and more customised to the particular needs of the wide set of potential beneficiaries of the training, that include both students and professionals.

Table 3. Modules, units and sub-units

Module 1	**Cultural heritage and experience tourism for local development** *Content Curator: Fondazione Fitzcarraldo*
UNIT 1.1	**Cultural heritage framework**
S.U. 1.1.1	Cultural heritage: main dimensions and possible interpretations
S.U. 1.1.2	The recent framework
S.U. 1.1.3	The role of culture in sustainable development goals (SDGs)
UNIT 1.2	**From cultural tourism to experience tourism**
S.U. 1.2.1	Cultural tourism, trends and main elements
S.U. 1.2.2	New paradigm towards experience tourism: the 'Experience Cycle'
S.U. 1.2.3	Experience tourism: new products and experiences for beneficiaries
UNIT 1.3	**New dimensions of cultural heritage and tourism in the recent scenarios**
S.U. 1.3.1	Experience tourism and new tourism dimensions post-COVID
S.U. 1.3.2	Case studies and new frontiers of tourism for the well-being of communities
S.U. 1.3.3	The role of temporary communities in the new scenarios
UNIT 1.4	**Stakeholder and local development**
S.U. 1.4.1	The role of stakeholders for local development
S.U. 1.4.2	The stakeholder management plan
S.U. 1.4.3	Stakeholders in the development of the experience: the testimony of good practices

Module 2	**Design an innovative visitor experience** *Content Curator: University of Malta*
UNIT 2.1	**Basics of project development**
S.U. 2.1.1	Strategic planning initiatives: mission, vision and objectives of the organisation

S.U. 2.1.2	Designing cultural projects: scope and sequence
S.U. 2.1.3	Managing cultural projects
UNIT 2.2	**The audience development plan**
S.U. 2.2.1	Audience development – an introduction
S.U. 2.2.2	Mission, vision and audience ambitions to create meaningful and engaging experiences
S.U. 2.2.3	Objectives, action and review of designing visitors' experiences
UNIT 2.3	**Audience segmentation**
S.U. 2.3.1	Audience segments and personas
S.U. 2.3.2	Primary data for cultural and tourism projects
S.U. 2.3.3	Secondary data for cultural and tourism projects
UNIT 2.4	**Engaging the audience**
S.U. 2.4.1	Engaging existing audiences in cultural heritage sites
S.U. 2.4.2	Engaging new audiences in cultural heritage sites
S.U. 2.4.3	Audience development tools to engage and enhance visitor experience

Module 3	**Digital strategies and tools for cultural heritage** *Content Curators: M2C (with ENCATC and NIRCT)*
UNIT 3.1	**Understanding the potential of digital data in the context of cultural heritage**
S.U. 3.1.1	Understanding the digital environment
S.U. 3.1.2	Recognising, evaluating and training digital skills within the organisation
S.U. 3.1.3	Digital exchange with visitors
UNIT 3.2	**New digital strategies and tools for experience-based cultural heritage sites**
S.U. 3.2.1	Recent and future trends in the digital field

S.U. 3.2.2	Best practices and case studies
S.U. 3.2.3	Developing digital strategies
UNIT 3.3	**Digital marketing and communication for cultural heritage**
S.U. 3.3.1	Digital marketing strategies
S.U. 3.3.2	Blogging and using social media in the digital scenarios of the experience
S.U. 3.3.3	User engagement and storytelling
UNIT 3.4	**Designing online and onsite digital experiences for visitors**
S.U. 3.4.1	The digital experience in the Experience Cycle
S.U. 3.4.2	Designing the digital experience: processes and steps for online and onsite digital initiatives
S.U. 3.4.3	Implementation of the digital experience and approaches for evaluation

Module 4	**Entrepreneurial approach for cultural heritage** *Content Curators: Matera Hub and Hellenic Open University*
UNIT 4.1	**Entrepreneurship skills as key elements for a new management of cultural heritage**
S.U. 4.1.1	Enhancing entrepreneurial competencies within the EntreComp description
S.U. 4.1.2	Recognising, evaluating, and training entrepreneurial skills within the EntreComp description
S.U. 4.1.3	The role of public policies in developing the entrepreneurial and innovation potential of the cultural and creative sectors
UNIT 4.2	**Cultural entrepreneurship – What is it?**
S.U. 4.2.1	The essential competencies for the cultural entrepreneur
S.U. 4.2.2	Theoretical model: how entrepreneurs develop social and cultural competencies
S.U. 4.2.3	The entrepreneurial ecosystem of cultural and creative industries

UNIT 4.3	Financial management of the cultural heritage and tourism sector
S.U. 4.3.1	Analysing the financial context and defining a sustainable financial plan in cultural heritage and tourism management
S.U. 4.3.2	Implementing a fundraising strategy in the cultural heritage and tourism sector
S.U. 4.3.3	The different financial models & organisational structures for cultural heritage and tourism
UNIT 4.4	Entrepreneurial strategies for innovative cultural heritage and tourism management
S.U. 4.4.1	New sustainable business model for valuable experiences in the cultural heritage and tourism sector
S.U. 4.4.2	The 'lean management' methodology in cultural heritage and tourism
S.U. 4.4.3	A new holistic approach in cultural heritage and tourism management

Module 5	Sustainability, impact measurement and project evaluation *Content Curator: la Cultuora*
UNIT 5.1	Concepts around sustainability and impact measurement
S.U. 5.1.1	The debate on the sustainability in culture as a strategic vision
S.U. 5.1.2	Why measurement matters: steps beyond monitoring and evaluation
S.U. 5.1.3	Social value and the glossary of concepts
UNIT 5.2	Evaluation approaches in culture and tourism
S.U. 5.2.1	Multidimensional and multi-value approaches
S.U. 5.2.2	Challenges and opportunities for measuring culture
S.U. 5.2.3	Design a process for planning an evaluation project
UNIT 5.3	How to do it: impact measurement project for the experience
S.U. 5.3.1	Impact measurement cycle

S.U. 5.3.2	Which kind of data it is important to evaluate: output, outcome or impact?
S.U. 5.3.3	Managing impact and evaluation: building a tailored model
UNIT 5.4	**Approaches and methodologies: sustainability and social impact measurement in cultural organisations**
S.U. 5.4.1	Measuring sustainability: alignment with SDGs
S.U. 5.4.2	Intervention logic and SMART indicators
S.U. 5.4.3	Monitoring and evaluation methodologies

3.3 The National Pilot Training Programme and the Experience Design Canvas

A characteristic and fundamental part of the didactic programme is the **practical application of concepts**, skills and abilities developed in the theoretical part. During the National Pilot Training, the participants will carry out their project work that will be developed in an incremental way. This training programme, called the '**Experience Design Lab**', has a strongly operative approach, thanks to which participants will have the opportunity to **prototype** their heritage experience product. The following paragraphs explain the strategy, modality and learning objectives of the National Pilot Training based on the tool called the '**Experience Design Canvas'**.

3.3.1   *Learning strategies and training modalities approach*

The National Pilot Training aims at providing a practice-driven workshop based on the theory provided through the online course of the European Pilot Training. The following are generic guidelines on the strategy and modality. Nevertheless, the national training is adapted to every project partner's needs and specificities.

The strategy is basically to 'drag' participants from the European Pilot Training to the national one, as a way to guarantee a continuity between theory and practice. For this reason, the beneficiaries of the National Pilot Training will be 120 participants from all the partner countries, from eight to twelve per country, participants that will be comprised of:

- six students or graduates from the cultural, tourism and creative sectors that have finalised the online international course – in this case, they will have to provide proof of their attendance;
- six professionals from the cultural, tourism and creative sectors.

The recruitment process will start in late summer.

As for the modality, it has been agreed that the National Pilot Training will take place in territorial hubs identified by the project partners, or online in case of the impossibility of developing the training offline. The starting month is planned for October, although partners are free to start even before, according to how they plan to develop the course, whether in an intensive format or spread out over a number of weeks. The end date, including the final report, is planned for November 10th. There will be no accreditation, nevertheless, the Experience Design Lab will be of utmost importance to both students and professionals who plan to prototype a heritage experience.

The content of the training is composed of 'theory pills' flanked by the Experience Design Canvas. The total duration of the Lab is 40 hours in face-to-face sessions, but the Consortium will plan an online version in case it is still impossible to carry out live events. The suggested distribution of these forty hours can be, on average, over ten days, divided as follows:

- Four hours of introduction to the course;
- 28 hours dedicated to the theory pills and the building blocks of the Experience Design Canvas, structured into four hours per seven days (as many days as the seven building blocks of the Canvas);
- Eight hours of follow-up.

A manual for the Experience Design Lab will be provided in each partner language to explain both the theory pills and how to use the Canvas, which can be applied with three different options:

- Option 1: Working on one's own case study as an individual job that will be implemented from scratch during the National Training Programme with the approaches experimented in the process;
- Option 2: Identifying a common work project all participants;
- Option 3: Identifying an existing case study that will become the object of the study.

The Canvas will lead the practical part as a concrete, ready-to-use tool to design, assess and prototype innovative experiences of cultural heritage, by providing a set of tools designed to inspire participants and help integrate their skills for the promotion and enrichment of cultural heritage.

3.3.2   An explanation of the Experience Design Canvas

This tool follows a beneficiary-driven (or human-centred) approach, which proves more and more necessary to design innovative experiences, and cultural heritage is no exception to that, so we looked back on previous years as co-designers and talked to some of our partners in the cultural and creative industries (CCIs). Then, we also looked around the web, which offers a wide range of useful tools, adaptable to a varied range of design contexts as well. Nevertheless, when taken alone, these tools looked fragmented to us, and redundant when put together. Therefore, we understood that what was missing was a unique, complete, **ready-to-use tool** with a more **experiential, systemic and sustainable approach** that would meet our needs as designers.

To create the Experience Design Canvas, we asked ourselves what the indispensable steps for a successful experience were, what the parameters of that success were, and we tried to integrate existing tools to the best of our ability, so as to adapt them to cater to the needs of the CCIs. The use of this Canvas depends on the amount of time available and to what extent of detail you want and require.

To design the shape, we chose Fibonacci's logarithmic squares for these reasons:
- to symbolise the ideal perfection model embodied in the Fibonacci sequence, recurring both in nature and in building criteria such as in Ancient Greek architecture;
- to recall the logo of Matera as a European Capital of Culture for the year 2019;
- to allow a new beginning at the end of the design process, in the perspective of continuous improvement (also known as PDCA, or 'Plan – Do – Check – Adjust') which is pivotal for impact monitoring and a key to sustainability.

The Experience Design Canvas is visible at the following link:

https://www.canva.com/design/DAEQAVFFjc8/XCkf-Gqqq6Y3PD3n9bV5EQ/edit

3.3.3 Module description, learning objectives and units

The learning objectives follow the building blocks of the Experience Design Canvas, which integrate the contents of the modules of the European Pilot Training into the following seven macro areas and respective learning objectives:

1. **Context of the experience**: This building block provides tools to analyse and reflect upon the internal and external stakeholders involved in the experience. It also makes participants outline their project management role considering internal stakeholders. As explained in the European training, the need to understand the making of a project is imperative when designing visitor experiences that are unique and different. Also, they will be encouraged to give a definition of the mission and vision of the experience inside the broader context of local development.

2. **Value and objectives for the beneficiaries:** We will define these through a segmentation of the visitors' habits, behaviours, expectations and desires, and by empathising with them in order to find a proper way to connect and engage them. Also, a strategic value proposition of the experience will be defined together with 'smart objectives': specific, measurable, achievable, relevant, time-bound. This encourages pragmatism and realism in terms of beneficiary engagement.

3. **Experience design**: In this building block, the experience designers are made to think of all the digital and physical touch-points in the three phases of pre-experience, in-experience and post-experience. Then, an evaluation is proposed based on the variable of transformational travel and experiences. This will foster the design of more innovative, engaging and interactive experiences.

4. **Digital dimension:** Based on the main digital dimensions and trends in cultural heritage provided by the European training, participants will analyse and choose the utilisation of digital tools and digital

marketing strategies for promotion, audience engagement, institutional networking and knowledge exchange. This block follows the same experience phases as the previous block, and focuses also on Key Performance Indicators to be considered in the digital strategy.

5. **Financial sustainability**: Based on entrepreneurship training provided in the online European Pilot Training, a simplified version of a business plan (including pricing and fundraising opportunities) is proposed to participants in order to forecast the costs and revenues of the experience, both short-term and long-term.

6. **Prototype**: There is a fundamental need to continuously adapt the prototype experiences before creating, producing and launching them. This module makes participants design a beta-test, from the mock-up   right up to collecting feedback from internal and external stakeholders.

7. **Impact and monitoring**: This building block helps establish the meaningful quali-quantitative metrics necessary for creating a culture of measurement, and to enable evidence-based professional development for the improvement and monitoring of objectives and mission. The definition of the monitoring tools follows the three aforementioned phases (pre, in and post-experience) and encourages a reflection on how to make good practices visible and how to re-adapt the experience according to impact results obtained by monitoring.

4. The process of assessment

This training programme is specifically designed for people working in cultural heritage and therefore the best methodology is to provide it through an asynchronous e-learning mode of delivery. Asynchronous e-learning refers to when learning takes place through network technologies facilitated through learning platforms, discussion boards and other mediums, even when the students and the lecturers are not online simultaneously. This gives a great degree of flexibility and allows learners to combine their work, family and other commitments so as to ensure a work-life balance. Students can log-on to the platform and download their learning material, send messages to their study colleagues and other activities at their own pace. This means that they are responsible to set their learning pace and, in most cases, spend more time in the learning activities.

It therefore follows that **the assessment** is also provided asynchronously and the learner can choose to take one unit, take the assessment and be given the grade within a few minutes from their response to the assessment questions.

The assessment consists in each Module in a set of quizzes at the end of each Units. The quizzes aim to verify the learning outcomes achieved and in particular to verify the comprehension of specific contents presented in each Sub Units. The quiz consists in Multiple choice and True/false questions.

A **satisfaction survey** will be addressed to participants at the end of the Training Programme:

1. to collect post-session feedback from trainees;
2. to identify key areas of improvement in possible next training activities;
3. to adapt training contents for the National Pilot Training Programme that will be developed at national level.

In particular the final survey verifies:

1. the trainees profile
2. the quality of information at disposal prior to the training
3. the level of satisfaction about the course program, in terms of contents and formats
4. the trainees' level of knowledge before and after the course
5. the level of satisfaction about the course structure and the online platform in terms of usability and interactivity
6. the trainees' interest in following the National Pilot Training Programme.

At the end of each Module and when all quizzes are successfully passed, learners will be able to claim their **Open badge** for the specific Module, through the e-learning platform.

Apart from the Open Badges, trainees can download through the platform a **Certificate of Completion** of the whole European Pilot Training Programme.

5. Trainer and trainee profiles

Trainers of the programme are experts working in the field of cultural heritage, tourism and the digital ecosystem.

In relation to the learning outcomes of the specific sub-units, trainers may be:
-   individuals belonging to the project partner organisations;
-   external experts and academics identified ad hoc according to their specific field of expertise;
-   professionals working on representative case studies that could add an effective and operative added value to the project;
-   a member of an umbrella organisation and European network that could give specific overviews dealing with a particular phenomenon.

In the European Training Programme, participants will have access to expert knowledge not only on the specific contributions of the individual sub-units, but also on OERs which will in some cases be created specifically by experts in the field for the course itself.

As for the trainees, the program is aimed, not only at working professionals, but also at students or graduates who wish to advance their knowledge and become competent in the field of cultural heritage and tourism. Any work experience in the sector will be helpful but not required.

From the professional profile, this training program is fully recommended to policymakers, senior and junior professionals, and public institutions, since the content includes a complete and holistic vision of cultural heritage and tourism. On the other hand, both MA and BA students will also be interested and enticed by this training programme because of its capacity to build a new approach to the field.

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