



Manual for the use of the Experience Design Canvas



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Introduction

The present document is intended to explain how to use the EU Heritage Experience Design Canvas, a **ready-to-use tool to design, assess and prototype innovative experiences for tourism and cultural heritage**, designed to inspire and help improve the skills for the promotion and valorisation of Cultural Heritage in students and professionals working with these sectors in a more with a more experiential, sustainable and beneficiary-driven approach.

Chapter 1 explains in detail how the tool can be used in **the National Pilot Training** of the Erasmus+ project EU Heritage, in order for the Trainers to base themselves on a suggestion in terms of duration and frequency for the training development. Each Partner is given maximum flexibility to adapt the suggestions to their National context. The only necessary and compulsory aspect is to **conclude it by November 30th at latest**.

Chapter 2 specifies the **role of the Trainer** and explains how to guide participants in filling in the building blocks of the Canvas.

Chapter 3 explains how the Experience Design Canvas was conceived and designed, in order to give an idea of the research behind its design. It can be a useful chapter for Trainers who wish to deepen their or the students' knowledge independently.

The EU Heritage Experience Design Canvas tool will be translated by September 30th into French, German, Greek, Italian, Romanian, Spanish, so that it can be used in the National languages together with the 15 key subunits selected and translated from the European Training.

Chapter 1. EU Heritage National Pilot Training

The EU Heritage Experience Design Canvas is a practical tool designed in order to carry out the laboratorial part of the National Pilot Training of the Erasmus+ Project EU Heritage, with the **objective** of giving participants to the National Pilot Training the opportunity to **prototype an experience product** based on the knowledge acquired through the training.

Content, period, duration (40 hours) and frequency



CONTENT

The content of the training is composed of **theory** (the 15 key subunits of the MOOC [available at this link](#)¹) paired with **practice** (the Experience Design Canvas [available at this link](#)² in a printable and an online version).



DURATION AND FREQUENCY

The total suggested duration of the National Pilot Training is **40 hours**, in the suggested distribution of **around 10 days** (4 hours per day).

A suggested frequency is **2 days per week (4 hours per day)**, although each trainer can choose the best suitable solution.



PERIOD

The National Pilot Training Programs are held in each partner country from **October 2021** to the end of **November 2021**.

Partners can choose between 2 options for the development of the National Pilot Training, nevertheless Materahub suggests choosing Option 2 if Partners wish to ensure a more practice-driven approach. No matter which option they decide to carry out, an introductory and follow-up phase are strongly suggested.

¹ 15 key subunits: https://drive.google.com/drive/folders/1H3_ANLrd6NR1QLuDreflnkZS_vh7ND4h

² Canvas: <https://drive.google.com/drive/folders/1FaPZHjGxTpHDJqd34s0fMuoQQURK4FeO>

Training introduction: 4 hours

In the **introduction** (suggested duration **4 hours**) there should be:

- a presentation of the EU Heritage project objectives, development and outcomes
- a presentation of the National Pilot Training objectives
- a presentation of participants and mentors

Training development: 28 hours

Option 1 | First all the theory, then all the practice

First all the theory is explained through the key 15 sub-units of European Training, in their natural order, available [at this link](#) and shown below.

Module 1	Cultural heritage and experience tourism for local development <i>Content Curator: Fondazione Fitzcarraldo</i>
S.U. 1.2.2	New paradigm towards experience tourism: the 'Experience Cycle'
S.U. 1.3.1	Experience tourism and new tourism dimensions post-COVID
S.U. 1.4.1	The role of stakeholders for local development
Module 2	Design an innovative visitor experience <i>Content Curator: University of Malta</i>
S.U. 2.2.2	Mission, vision and audience ambitions to create meaningful and engaging experiences
S.U. 2.4.3	Audience development tools to engage and enhance visitor experience
Module 3	Digital strategies and tools for cultural heritage <i>Content Curators: M2C (with ENCATC and NIRCT)</i>
S.U. 3.1.3	Digital exchange with visitors
S.U. 3.3.3	User engagement and storytelling
S.U. 3.4.2	Designing the digital experience: processes and steps for online and onsite digital initiatives
Module 4	Entrepreneurial approach for cultural heritage <i>Content Curators: Matera Hub and Hellenic Open University</i>
S.U. 4.1.2	Recognising, evaluating, and training entrepreneurial skills within the EntreComp description

S.U. 4.3.3	The different financial models & organisational structures for cultural heritage and tourism
S.U. 4.4.1	Long term strategies for sustainable communication in the cultural heritage and tourism sector
Module 5	Sustainability, impact measurement and project evaluation <i>Content Curator: la Cultora</i>
S.U. 5.1.2	Why measurement matters: steps beyond monitoring and evaluation
S.U. 5.2.3	Design a process for planning an evaluation project
S.U. 5.3.1	Impact measurement cycle
S.U. 5.4.1	Measuring sustainability: alignment with SDGs

Then all the practice, through the use of the Experience Design Canvas, available [at this link](#) and whose building blocks are listed below:

1. Context analysis
2. Value & objectives for the beneficiaries
3. Experience design
4. Digital dimension
5. Financial sustainability
6. Prototype Heritage experience
7. Impact and monitoring

Option 2 | Theory and practice day by day

Every day the theoretical and practical parts will blend together in a theory-practice format.

In this case, the key **15 sub-units** of European Training, available [at this link](#), will be **reorganized** as shown below, and will be accompanied by the use of the Experience Design Canvas, available [at this link](#).

Each subunit will be dedicated **around 1 hour**, including explanation and open debate.

Each building block of the canvas will be dedicated around **2 hours**.

DURATION	CONTENTS
THEORY	

	Subunit code	Subunit Title
1 hour	S.U. 1.3.1	Experience tourism and new tourism dimensions post-COVID
1 hour	S.U. 1.4.1	The role of stakeholders for local development
1 hour	S.U. 2.2.2	Mission, vision and audience ambitions to create meaningful and engaging experiences
PRACTICE		
2 hours	Canvas Building Block 1: CONTEXT ANALYSIS	
THEORY		
	Subunit code	Subunit Title
1 hour	S.U. 2.4.3	Audience development tools to engage and enhance visitor experience
PRACTICE		
2 hours	Canvas Building Block 2: VALUES AND OBJECTIVES FOR THE BENEFICIARIES	
THEORY		
	Subunit code	Subunit Title
1 hour	S.U. 1.2.2	New paradigm towards experience tourism: the ‘Experience Cycle’
PRACTICE		
2 hours	Canvas Building Block 3: EXPERIENCE DESIGN	
THEORY		
	Subunit code	Subunit Title
1 hour	S.U. 3.1.3	Digital exchange with visitors
1 hour	S.U. 3.3.3	User engagement and storytelling
1 hour	S.U. 3.4.2	Designing the digital experience: processes and steps for online and onsite digital initiatives

PRACTICE		
2 hours	Canvas Building Block 4: DIGITAL TOOLS	
THEORY		
	Subunit code	Subunit Title
1 hour	S.U. 4.1.2	Recognising, evaluating, and training entrepreneurial skills within the EntreComp description
1 hour	S.U. 4.3.3	The different financial models & organisational structures for cultural heritage and tourism
1 hour	S.U. 4.4.1	Long term strategies for sustainable communication in the cultural heritage and tourism sector
PRACTICE		
2 hours	Canvas Building Block 5: FINANCIAL SUSTAINABILITY	
ONLY PRACTICE		
2 hours	Canvas Building Block 6: PROTOTYPE HERITAGE EXPERIENCE	
THEORY		
	Subunit code	Subunit Title
1 hour	S.U. 5.1.2	Why measurement matters: steps beyond monitoring and evaluation
1 hour	S.U. 5.2.3	Design a process for planning an evaluation project
1 hour	S.U. 5.3.1	Impact measurement cycle
1 hour	S.U. 5.4.1	Measuring sustainability: alignment with SDGs
PRACTICE		
2 hours	Canvas Building Block 7: IMPACT AND MONITORING	

Training follow-up: 8 hours

In the **follow-up phase (around 8 hours)** there can be:

- an open discussion on whether the objectives of the Training have been met or not
- the prototyping of the experiences designed during the training
- peer-to-peer suggestions on how to improve the experience
- open discussion on the possible future development of the experiences
- final presentation of each participant's Experience Design Canvas re-adapted according to the gathered feedback from mentors, peers and experts.

Chapter 2. Tips for the Trainers using the Canvas

This Chapter specifies the **role of the Trainer** and explains how to guide participants in filling in the building blocks of the Canvas.

Who is the Trainer?

The Trainer is a member of the Partner organization involved in the EU Heritage project. He or she is the reference person for the participants to the National Pilot Training in relation to the contents delivered during the training. He or she will teach the 15 subunits in a modality at his/her choice: by explaining each PPT or by allowing participants to self-study them and then discuss openly, with the facilitation of the Trainer. He or she will also guide the participants in the use of the Experience Design Canvas.

How many Trainers for each National Pilot Training?

This decision is up to each Partner organization. There can be more than one Trainer if the Partner organization considers that this can alleviate and distribute the workload.

How to guide participants through the Canvas?

Here are the texts that are also inside the Canvas before each building block. They contain synthetic suggestions and are backed-up by smaller tips inside each single building block.

1. Context analysis

Each cultural heritage and tourism experience relies on the context where it is nestled, composed of the local community, visitors, guides, performers, partners, employees and other **internal and external stakeholders**, defined as the parties affecting or affected by the experience. Therefore, it is useful to have a good knowledge of the key stakeholders involved.

Once you have identified them, try to think of the **project management** of the experience you are designing or analyzing.

Roles: who takes care of which tasks?

Phases: in which periods can you divide the project (for example: preparation - 1 month; implementation - 2 months; etc.).

Platform: how does the team keep updated about the project progression? Through which platform (e.g. Google Sheets, Asana, Basecamp, etc.)

Once these organizational aspects are cleared, it is time to write the **mission** (more feasible in the short-term) and the **vision** (wider, for the long-term) of the experience you are designing or analyzing. If you are designing it, dream big! Think of how you could become a trend-maker and improve the cultural welfare of your community.

2. Values & objectives for the beneficiaries

Who are the **beneficiaries**? They are the users, visitors, tourists or, in business terms, the targets of the cultural heritage or tourism experience you are designing or analyzing. In EU Heritage, we prefer to call them beneficiaries because meeting their needs and ensuring a valuable experience should be our lead objective.

In order to do so, you first have to get to know them better through demographic and geographic **segmentation**, then you need to empathize with them through psychographic and behavioural segmentation.

Once this **empathy map** is completed, try to identify **S.M.A.R.T. Objectives**: Specific, Measurable, Achievable, Relevant and Time-bound. For example, you can imagine selling X tickets for the experience in Y months.

But still, what is the **strategic value proposition** that the experience delivers to the beneficiaries? A good way to think about it is identifying one or more problems concerning the beneficiaries and one or more solutions that the experience has to solve them. This way, inspired by the lean startup method, allows the value proposition to really be strategic and differentiate from other experiences.

3. Experience design

You have come to the core: designing the experience - or analyzing an already existing one. So let's **wear the shoes of the beneficiaries!**

Inspired by the Experience Cycle, reflect upon the physical and digital touchpoints, in each of the 3 phases: pre-experience, in-experience and post-experience, because the experience does not begin only when the beneficiaries arrive at the destinations - be it a museum or a place - but starts before the arrival and ends with the recollections of reflections in the post visit phase and plans for future visits.

Factors such as **interactivity, playfulness, regeneration** and others like **accessibility** and educational components play a key role in making good, unforgettable memories: this is why we encourage a reflection by rating the experience from 1 to 10 for each of such aspects.

Last but not least, what do the beneficiaries **leave at the destination?**

And what do they **bring home?**

This encourages a reflection on objects or immaterial things (something written, a digital creation or anything else) that they bring with them - as a memory - or leave behind - as a memory for the place, or as a footprint.

4. Digital dimension

Welcome to the block design to reflect upon the digital dimension involved in the experience, which proves more

The **digital tools inside the experience** refer to virtual and augmented reality, projection mapping, gamification, big data, artificial intelligence, 3D print and 3D scanning and so on. To **promote the experience**, there is an inventory of digital marketing and branding instruments, from social media to e-Newsletter, phone applications, gamification and blogging with the use of SEO/SEM rules.

This reflection will take you into the one on **contents**, which need to be planned and span

from informative to selling and user-generated.

On which **channels** will you disseminate the contents related to your cultural heritage or tourism experience? Which channels will have a promotional use? Which others will have an educational use, if any? And through which channels will you sell?

5. Financial sustainability

Now that everything has been set, it is time to make a simplified break-even analysis, considering **costs and revenues** that derive from the cultural heritage experience that you have described so far.

To ensure economic and financial sustainability in the management and enhancement of cultural heritage experiences, it is necessary to acquire an **entrepreneurial approach** and define a **sustainable financial plan**, which also helps to improve the positive impacts on organizations and territorial ecosystems.

The **fundraising opportunities** represent an important source, nevertheless it is crucial to establish a final price for the experience that reflects the **value** it offers and the quantity that you plan to sell in a due time. Such a price should also take into account the **long-term costs and benefits** of the experience, which can be in terms of environmental, social and economic. The adjective *social* also includes e.g. your satisfaction as a manager, the time you spend on planning and delivering the experience, and whether it is repaid or not.

6. Prototype heritage experience

It is time to plan your prototype! A prototype is an early version of the final experience, which does not contain all the features it will contain, but just the essential ones. Even if you think you can't **draw**, don't worry! Just try. This encourages you to be creative and to really wear the shoes of the beneficiary. Remember: everything in this building block is aimed at **realizing this prototype for real**.

Are you designing a new museum exhibition? You can draw the props that you will use to mock up the stands or other types of physical elements that will be used for the exhibition. A prop is a fake version in much cheaper material, e.g. recycled cardboard box.

Are you planning a team building tourism experience involving cultural heritage? Then a roleplay faking the experience could be a useful prototype.

Are you inventing a new excursion? A shorter and simpler version of it can be a solution to explore the place and see if it works.

Once you have decided, plan your **beta test** by deciding where and when to do it, who will be the lucky tester and how you will gather feedback, which you will write down once you get it from both internal (your team) and external stakeholders (the beta testers, the local community, etc.). Remember to have fun!

7. Impact and monitoring

Welcome to the last but not least building block, which will let you reflect on **what and how to measure** in all of the three phases of the experience.

When making this list, you can relate it to the third and fourth building blocks: *Experience design* and *Digital dimension*, so to recall all the steps of the experience and to consider all

the digital touchpoints that allow to gather relevant data to measure, for example, the quantity of visitors compared to visualizations and their level of satisfaction.

Once you have identified how to measure, the KPIs (**Key Performance Indicators**) allow you to go more in depth, in order to be more precise. Please note that it is better to choose KPIs that can be reused year by year in order to pursue continuous improvement in relation to a referential point.

You can re-fill in this section once the prototype is realized, by noting down the **potential solutions to the received feedback**, especially it was feedback on aspects to improve. In case of positive observations, you should also consider ways to disseminate them for a better experience branding.

Extra tips for the Trainer

The following is a list of extra tips that can facilitate the use of the Experience Design Canvas as a Trainer.

Choice of the experience

Although we strongly encourage to design a brand new experience, some participants may have no ideas about the experience to design: in that case, they can analyze an already existing experience.

How to make groups?

Participants can choose whether to carry out their practical part alone or in a team. In the latter case, please make sure that they are motivated by the experience chosen.

Re-adaptation to the pandemic

The Covid-19 pandemic has brought consistent changes to all sectors, including culture and tourism. It is therefore necessary to keep this in mind throughout the whole Experience Design process, and possibly to put in place resilience practices that can help revive our sectors.

Remind the people-centered approach

Since Cultural Heritage is considered by the European Commission as an integration of sites, destinations and communities, we encourage a people-centered, beneficiary-driven mindset, allowing to obtain benefits for the community in the first place and economic success as a natural consequence.

Chapter 3. The tools we inspire ourselves from

This Chapter explains how the Experience Design Canvas was conceived and designed. It can be a useful chapter for Trainers who wish to deepen their or the students' knowledge on:

- the research behind the design of the Canvas;
- existing designing and projecting tools.

Why was it created?

The National Pilot Training of the EU Heritage project includes a laboratorial part, for which we needed a practical tool. Looking around the web and back in our past experience as cultural heritage experts, we noticed that there exists a wide range of useful tools, adaptable to a wide range of design contexts as well. Nevertheless, they are fragmented when taken alone, redundant when put together inside a course, and there is no comprehensive tool such as a Canvas that explicitly refers to designing a sustainable cultural heritage or tourism experience. 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.

How was it created?

To create the Experience Design Canvas we asked ourselves what were the unmissable steps for a successful experience, what were the parameters of that success, and tried to integrate existing tools at our best, so as to cater them to the National Pilot Training needs and the needs of CCIs. Please note that most of the existing tools were born in the business world mainly to accompany product and service creators in creating a product or service that takes into account the needs of the user - often ad-induced needs, most often with the main objective of selling that product or service, thus making it *successful* in its 'classical' sense, which is *economically successful*.

The beneficiary-driven approach

In our case instead, success needs to be intended as successful in meeting the needs of the beneficiaries in the first place, and then economically successful, just like a natural consequence. Experiences related to heritage can satisfy needs such as creativity, knowledge, entertainment, discovery, surprise, sense of belonging and much, much more, in a broader view that considers **culture and heritage** as necessary for the **communities' welfare and well-being**.

In the following paragraphs it is explained in detail why each section is important, the key questions it answers and the existing tools the Canvas is inspired by.

1. Context analysis

Each experience relies on the context where it is nestled, composed of the local community, visitors, performers, tourism professionals, places and other assets: in other words, **internal and external stakeholders**, plus the **relations among them**.

A deep knowledge of all the stakeholders involved and their evolution through time is just as important as skills and competences to design, develop and manage local development processes with the use of Cultural Heritage.

As an example of external context, we need to know what are the important developments of your industry, locality, organization and market segments (and also be aware that we could be trend-makers sometimes). Some of the growing needs and trends in experiencing cultural heritage are gamification, transformative experiences, site-specific exhibitions and considering culture as a measure of welfare.

As for the internal stakeholders, we need to decide who will design the experience (the **Creator** from now on), who will manage it (the **Manager**) and the final user (whom we decided to call **Beneficiary** instead of *target*). Last but not least, we also need to reflect upon the interacting methods and channels among them.

The following key tools out there that help answer these key questions.

Key questions and existing tools

Who are the stakeholders of the experience?

- [Ecosystem map](#)

What are the relations among them?

- [System mapping](#)

What is their interest and influence upon us?

- [Stakeholder map / matrix a.k.a. materiality analysis](#)

2. Value & objectives for the beneficiaries

A real entrepreneurial approach often corresponds with identifying **challenges**, unmet needs and gaps in the current offer (therefore **opportunities**) and working on a winning idea to fill in those gaps, tackle those challenges, meet those needs. Setting a mission and a vision helps outline the bigger picture and where the experience positions itself. In other words: what its **value proposition** is. This is how projects become effective and sustainable nowadays: by developing a plan for the local community and tourism sector starting from a user-driven approach (in our case a **beneficiary-driven approach**).

This requires a broad understanding of where our experience positions itself, including what are the alternative, competing and complementary experiences.

As a result, positioning means identifying the differentiating factors of our offer and leveraging them by empathizing with our Beneficiaries, attracting them and matching their needs with our unique value proposition.

Key questions and existing tools

What are the user's needs?

- Empathy map

What is our value proposition to meet those needs?

- Value Proposition Canvas

How does the user perceive us compared to our competitors?

- Positioning / perceptual map

Who are our competitors?

- Porter's 5 forces

What are the opportunities and strengths, threats and challenges?

- SWOT analysis

- PESTLE analysis

What are potential solutions?

- Lean Business Model Canvas

What are our objectives?

- S.M.A.R.T. objectives

Where do we position ourselves in the market?

- BGC popularity matrix

3. Experience design

To design an experience, one should first imagine its steps, like a storyboard illustrating all the contact points with the users. This section aims to reflect upon these steps, consequently getting a bigger picture of the experience itself.

Key questions and existing tools

What are the single steps of the experience and places they take place?

- UX maps like [Exploratorium Mapping Study](#)

What are the single steps of the experience?

- [Creative Land Europe](#)

How can the experience be more playful?

- [Gamification: Canvas Innovazione Culturale 1.0](#)

What are the emotions and consequent actions of the user?

- [Emotions and Customer Experience - Brilliant Idea Studio](#)

How was a visitor journey map before the digital dimension and how is it now?

- [The future of museums: The ultimate visitor experience | ViMM \(vi-mm.eu\)](#)

4. Digital dimension

Digital strategies and instruments for valorization and communication of cultural heritage help plan the use of the digital dimension in developing, managing and communicating sites, destinations and experiences. A digital strategy needs both technical skills and a good amount of adaptation of the communication strategy to the beneficiaries.

Key questions and existing tools

What is my digital marketing strategy and plan?

- [The Digital Marketing Canvas | Download the Poster](#)
- [Digital Marketing Strategy Template | Media Trust](#)
- [Digital Marketing Canvas | Simplest & Easiest Framework](#)

How, where and how often do I engage users?

- [The digital engagement framework](#)

5. Financial sustainability

Financial viability is also part of a sustainable plan. Before starting a new project, we should ask ourselves what economical resources we can invest and where we could gather funds from. A partial list of what your plan will probably include is:

- A list of all items and needs of the project
- The amount required to sustain each item
- Current resources
- Required resources
- Fundraising opportunities (crowdfunding, business angels, grants and so on)
- Amount that will be requested from each organization, individual or funding source
- How it will be requested (and by whom, and when)

In case we need to raise some funds, there are different ways to do so. Some of them are:

- Direct Mail
- Events
- Online Donations
- E-mail Marketing
- Crowdfunding
- Partnerships
- Sponsorships
- Grants

It is also important nowadays to include the “Triple Bottom Line” in financial plans because costs are not only the ones immediately visible, but also those deriving from externalities concerning the environmental and social spheres, which are those that show their effects and costs in the long-term.

Key questions and existing tools

What is my financial plan?

- Excel, Google sheets...
- Business Plan
- Budget and cost projection
- Break-even analysis
- Financial statement

How is financial sustainability connected to environmental and social sustainability?

- [Triple Bottom Line](#)

6. Prototype Heritage experience

Experience prototypes allow designers to show and test the solution through an active participation of the final users, or sometimes of the designing team or even their friends and family. They interact with mock-ups of specific service touchpoints. There could be one (or more) prototype for each touchpoint, to collect input on that specific interaction as well as

on the overall flow from one touchpoint to the other. Prototyping is useful to learn how to refine and further develop the service experience while still designing it.

Existing tools

- Rough prototyping: Visuals or mockups of setting, script, roles, props
- Role playing in the team of designers
- Minimum viable product
- A/B testing

7. Impact and monitoring

Impact assessment is the instrument to measure sustainable development and change. In strong sustainability, the 3 pillars of sustainability nested in the environmental dimensions.

Key questions and existing tools

What variables are impacted in the environmental, social and economic contexts?

There is a wide range of tools and their use depends on the context where it is used, the dimension of the company carrying it out and the detailedness required. Some of them are: some assessment frameworks like environmental impact assessment and integrated sustainability assessment; participatory tools that provide broad input by stakeholders and outside experts, like Delphi surveys and focus groups; cost-benefit analysis and cost-effectiveness analysis; accounting tools like specific indicator sets.

Therefore the choice of the perfect tool really depends on how big the experience is: there is no one-size-fits-all tool.

According to what needs to be measured, there exist different types of KPIs (Key Performance Indicators). some examples can be:

- Amount of tickets sold, increased revenue from the experience
- Number of employees involved in the project or experience
- Number of stories and posts on social networks tagging the experience
- User or stakeholder satisfaction (often used as benchmark comparisons with competitors)

Conclusion

The EU Heritage Experience Design Canvas is quite a flexible tool in terms of duration and modality of use: it depends on if it is used as a team or independently, and how much in detail participants wish to go. At the moment, the EU Heritage partnership needs to understand to what extent its successful use is linked to the theoretical background of participants, which in the case of the National Pilot Training is provided by the 15 key subunits selected from the European Pilot Training. Having attended the European Pilot Training designed by EU Heritage partnership may give advantages in terms of knowledge in order to back up the practical design and reasoning behind the Canvas.

Nevertheless, there are some expectations that the Canvas can be useful also to those who have not attended the European or National Training, because the fact that it encourages to design an experience from scratch helps generate a reflection on the challenges in terms of management and the trending scenarios regarding cultural heritage and tourism experience development. All of this with a more practice-driven, deductive, empirical approach. This is why the tool is an opportunity to disseminate the values and outputs of the EU Heritage project also in other contexts where cultural heritage and tourism training - or consultancy - is delivered. In that case, Trainers can become Teachers (for classrooms), Mentors (for independent students or professionals) or Expert Advisors (for organizations). Therefore, the Canvas needs to be tested during the National Pilot Training and also outside of it in smaller groups in the future.

To conclude, there is the idea to generate a community of practice around the Canvas, first of all by letting the Canvas' users share what they have produced through pictures, scans or screenshots.



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Skills for promotion,
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