



# Experience design canvas



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Context  
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sustainability



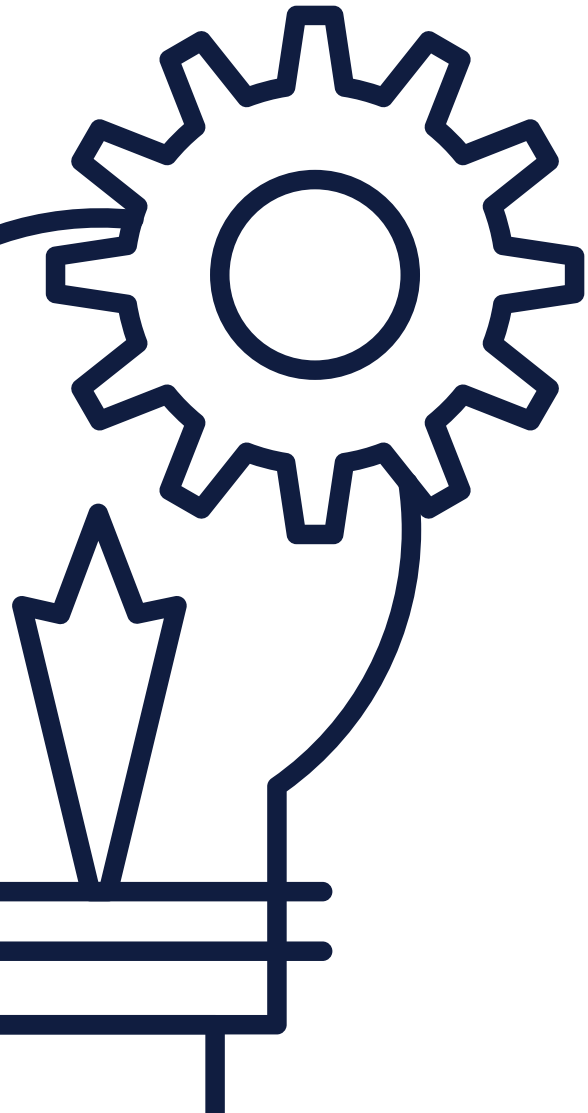
Prototype  
heritage  
experience



Impact and  
monitoring

# WHAT IS IT?

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## **This Canvas**

is a ready-to-use tool to

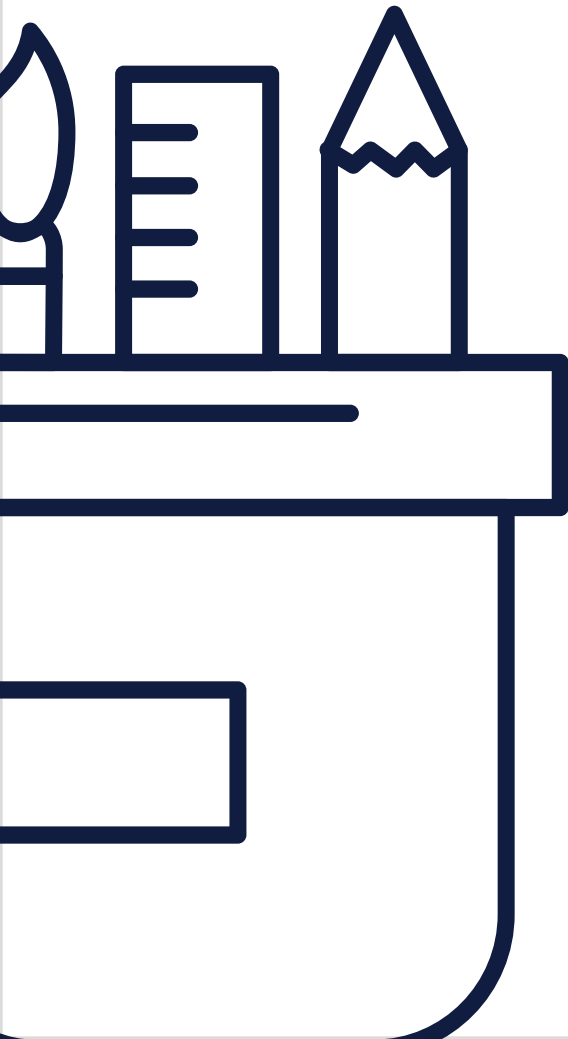
- design
- plan
- co-create
- prototype
- assess
- reflect upon innovative experiences for tourism and cultural heritage.

It is designed to inspire and help improve the skills for promotion and valorisation of Cultural Heritage in students and professionals working with these sectors with a more experiential, sustainable and beneficiary-driven approach.

# HOW TO USE IT?

Who is it for?

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- students
- professionals
- events
- theatres
- libraries
- circuses
- museums
- nature guides
- cultural guides
- festival organizers
- archaeological sites
- cultural associations
- any cultural and creative industry and whoever wants to design cultural heritage experiences

# IT CAN BE USED:

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Single students  
or professionals

- an individual project from scratch
- on a case study belonging to your existing activity or startup
- on an existing case study that you want to analyze



In teams

- startuppers, tourism enterprises, cultural sites or NGOs by:*
- designing a brand new experience
  - identifying an analyzing an existing case study



In classrooms

- to generate collective reflections in the academic or professional ecosystem, e.g. with arts & humanities students, in existing culture and tourism-related courses, or in incubators

# HOW LONG DOES IT TAKE TO USE IT?

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- *The time needed to fill in this Canvas depends on your amount of time available and to what extent you want and need to be detailed.*
- *You can come back to your Canvas to re-fill in from scratch or to adjust some details over and over again: there are no limits to continuous improvement!*
- *Generally, we suggest to focus on **each building block** of the Canvas for **at least 1 hour**.*



# Context Analysis

# 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.

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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 e.g 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.





# Context analysis

**Stakeholders** (and others actors)

**External**

**Internal**

**Project management**

Roles:

Phases:

Platforms:

**Mission**

**Vision**

**1**



**TIP 1**

Try to order stakeholders by importance according to their *influence and interest* in the project / experience.



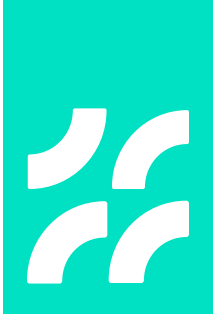
**TIP 2**

Make sure you take into account political economic social technological legal environmental actors involved by the experience.



**TIP 3**

Dream BIG



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## NOTES

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# Values & Objectives

for the beneficiaries

# 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.

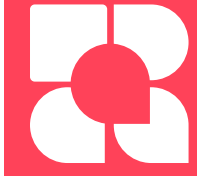
In order to do so, you first have to get to know them better through demographic and geographic segmentation, then you need to empathize with them through psychographic and behavioural segmentation.

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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.



# Values & objectives for beneficiaries

Beneficiaries



Specific, measurable, achievable, relevant, time-bound:

S.M.A.R.T. objectives

Strategic value proposition

Their problems

Our solutions

2

TIP 1

Make more versions of this canvas in case you have more than 1 beneficiary (e.g. tourist, local citizen, children, families, etc.)

TIP 2

Try to empathize with the beneficiaries and really understand their feelings, needs, desires.

TIP 3

Set objectives that you are actually able to achieve with your assets

TIP 4

Identify a problem related to their enjoyment of cultural heritage: e.g. a barrier to overcome



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## NOTES

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# EXPERIENCE DESIGN

# 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?

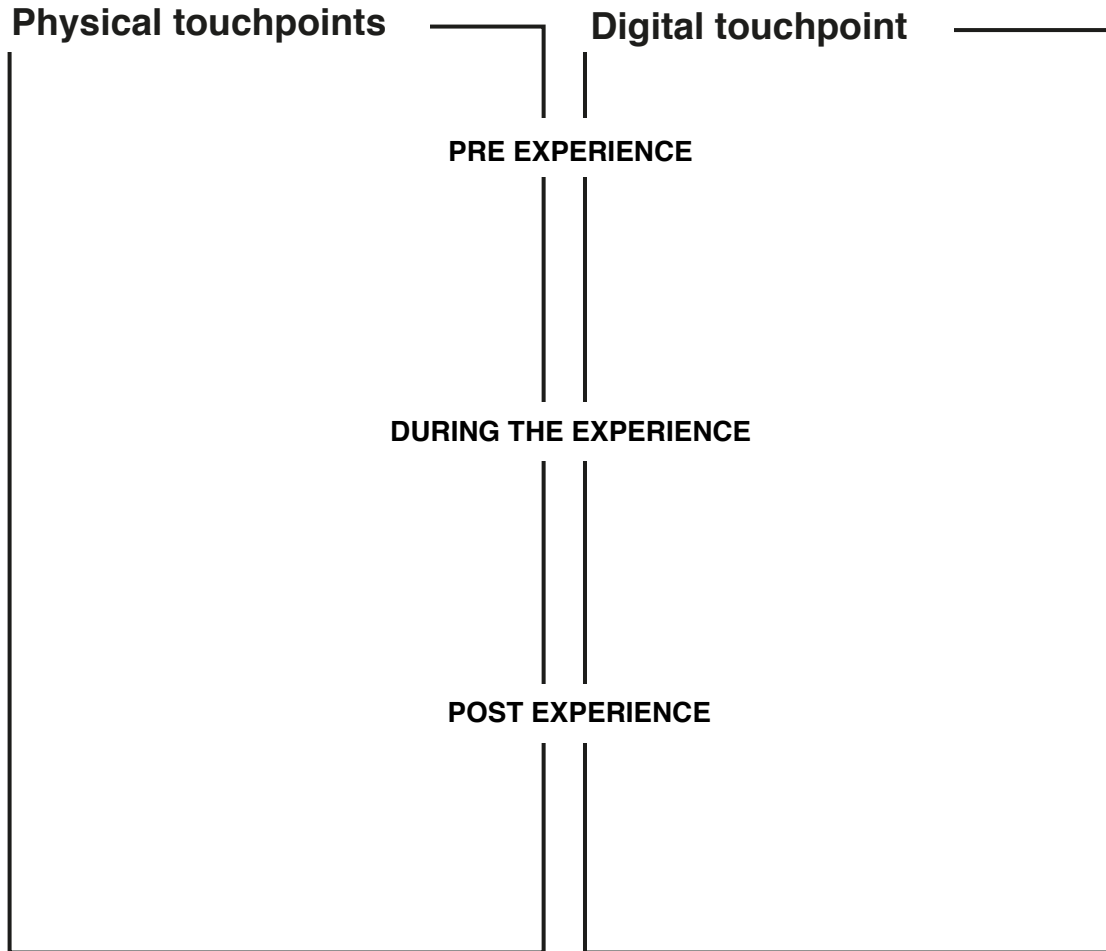
This encourages a reflection on objects or immaterial things (something written, a digital creation or anything else) that they bring with them - as a memory - or leave behind - as a memory for the place, or as a footprint.





# Experience design

In the shoes of the beneficiaries



Rate your experience from 1 to 10

**Interactive**  
0-1-2-3-4-5-6-7-8-9-10

**Creative**  
0-1-2-3-4-5-6-7-8-9-10

**Accessible**  
0-1-2-3-4-5-6-7-8-9-10

**Playful**  
0-1-2-3-4-5-6-7-8-9-10

**Empathic**  
0-1-2-3-4-5-6-7-8-9-10

**Educational**  
0-1-2-3-4-5-6-7-8-9-10

**Transformative**  
0-1-2-3-4-5-6-7-8-9-10

**Regenerative**  
0-1-2-3-4-5-6-7-8-9-10

What does the beneficiary leave at the destination?

What does he/she bring home?



**TIP**

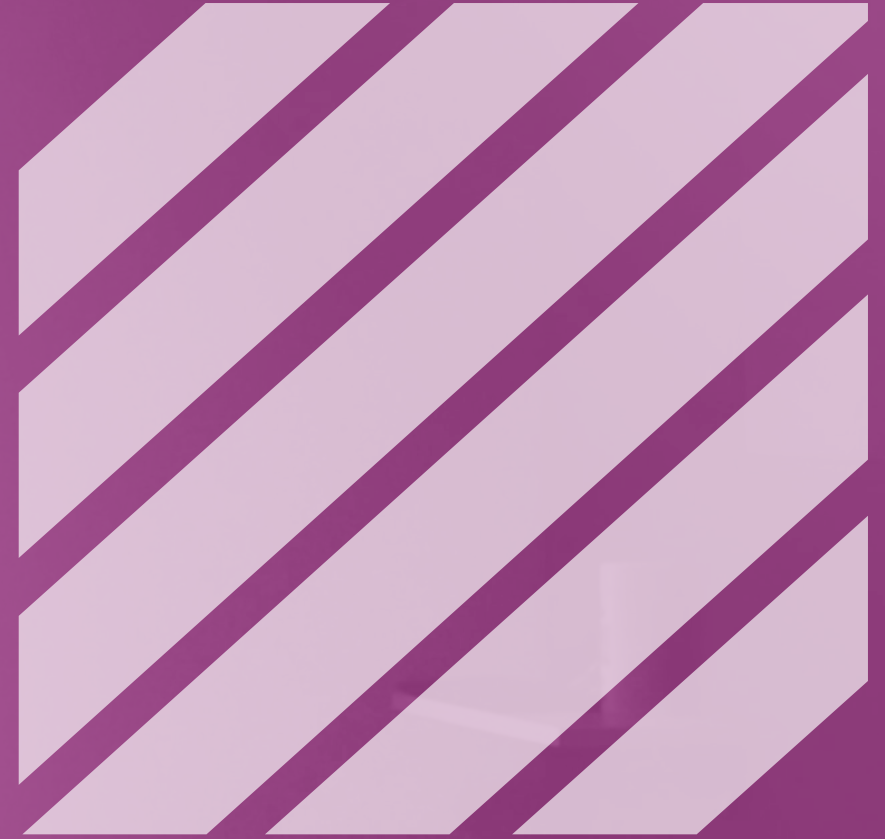
According to each phase of the experience, try to consider the actions, the emotions and the touchpoints with the beneficiaries.



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## NOTES

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# Digital dimension

# DIGITAL DIMENSION



Welcome to the block design to reflect upon the digital dimension involved in the experience.

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.

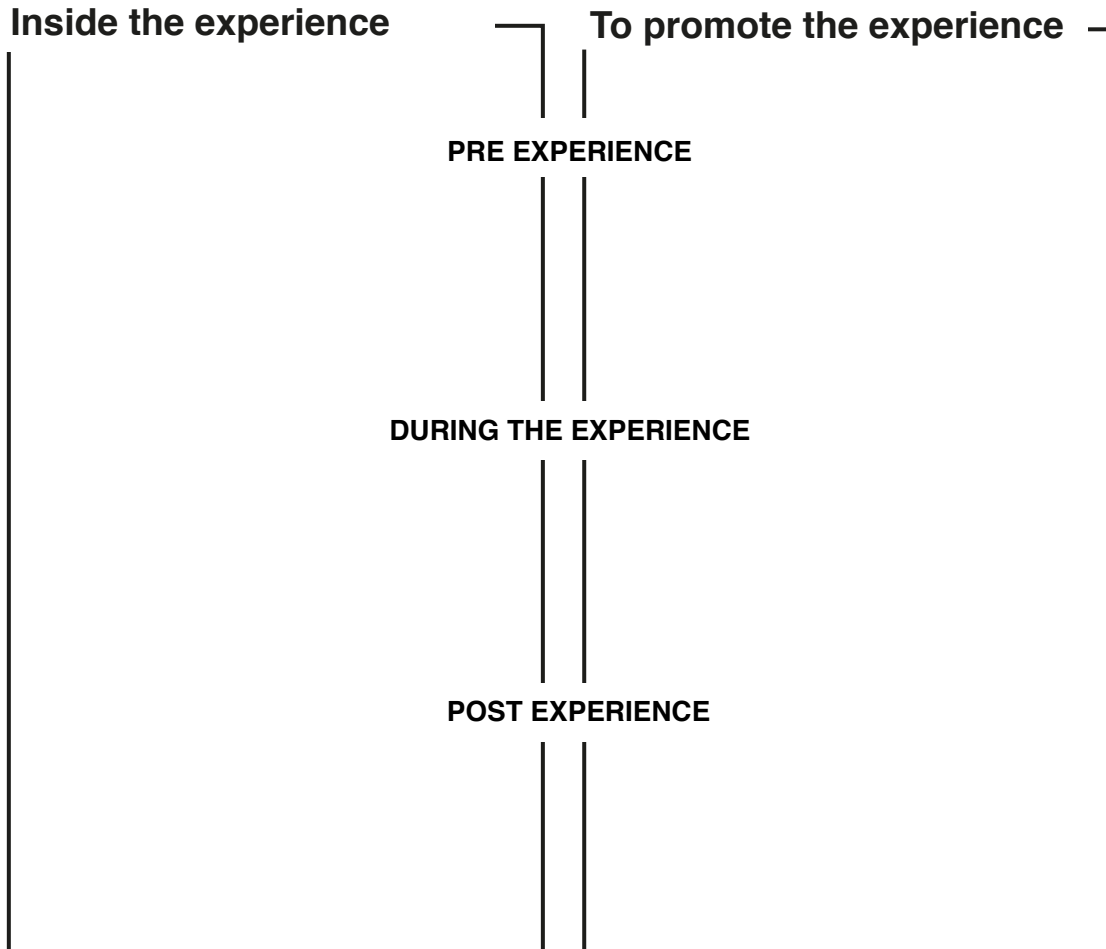
This reflection will take you into the one on **contents**, which need to be planned and span from informative to selling and user-generated.

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?



# Digital dimension

## Digital Tools & other elements



## Contents

Informative contents

Selling contents

User generated contents

## Channels

Promotional

Selling

Dissemination/Education

## Metrics (KPIs)

Social networks

E-commerce

Website (including blog)

# 4

### TIP 1

You can create informative contents on plenty of themes which interstect with your field of expertise: culture, tourism, local tips... Be creative! Such contents can be hooks to reach new beneficiaries on the web

### TIP 2

Engage the beneficiaries through social networks and share their answer



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## NOTES

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# Financial sustainability

# 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.





# Financial sustainability

## Financial analysis

### Costs

### Revenues

## Fundraising opportunities

- Equity .....
- Investors .....
- Public grants .....
- Private grants .....
- Sponsors .....
- Donations .....
- Crowdfunding .....
- Other sources .....

### Long term costs and benefits

### Final price of the experience

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### TIP 1

Costs can be employees wages, tools, equipment, locations, suppliers, web plan, other media used in the experience and so on.

### TIP 2

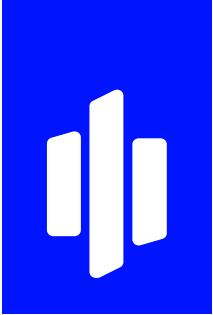
Revenues can be tickets sold, donations, fundings and so on.

### TIP 3

Think of enviromental, social and other costs and benefits related to sustainability

### TIP 4

Explain why this price, according to the value provided, even if it's free



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# NOTES

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# Prototype heritage experience

# 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!

Draw your mockup



# Prototype Heritage experience

Consider the idea of creating a beta version of your experience and try to draw it below

Time to beta test!

How and where do you plan to organize your beta test?

Who will be the beta testers

How will you gather feedback?

Feedback from internal stakeholders

Feedback from external stakeholders

# 6

## TIP 1

It can be a paper mockup of the setting, a script, some props or a shorter and smaller version of a cultural walk. Roleplaying in the team of designers and managers can also be a useful mockup.

## TIP 2

No ideas? Involve your friends and relatives!

## TIP 3

Gather feedback from whoever possible in order to set an improvement plan to re-adapt the experience



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## NOTES

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# Impact and monitoring

# 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.

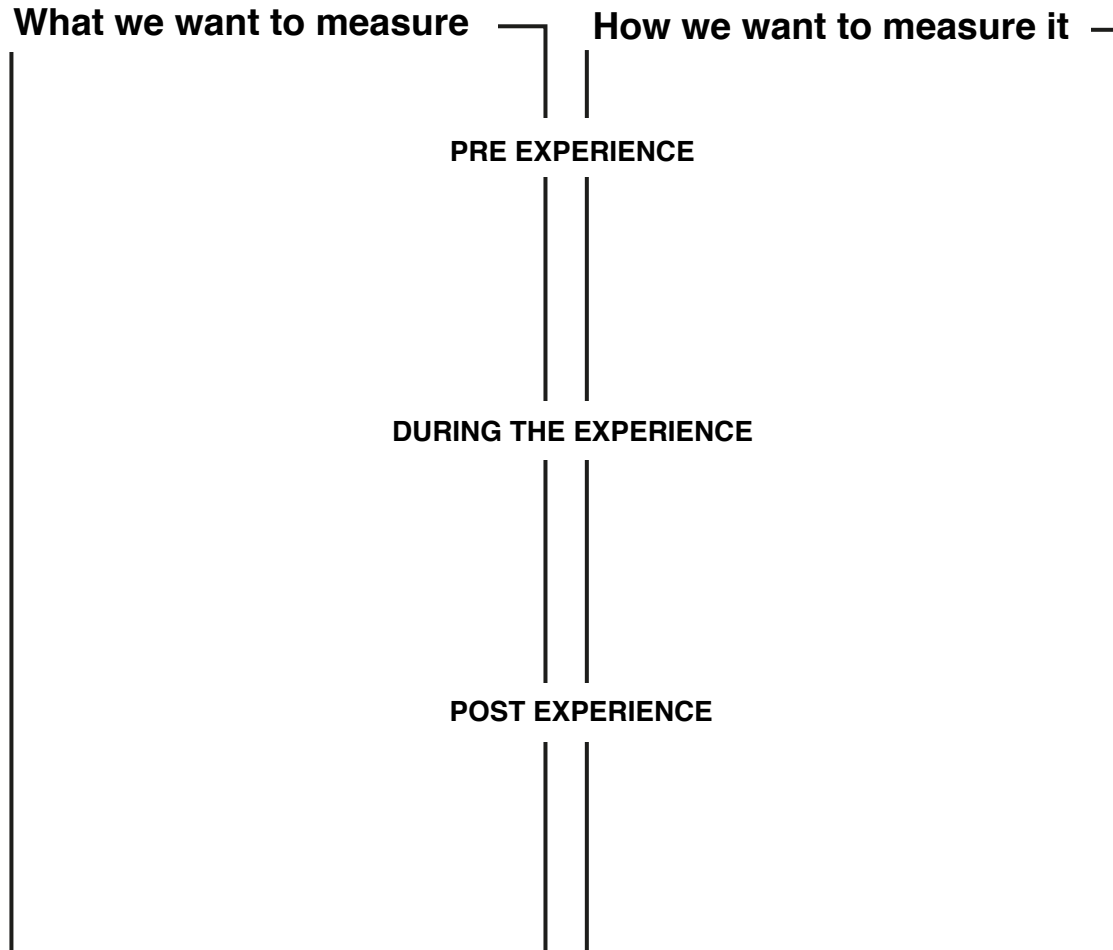
*Please note that it is better to choose KPIs that can be reused year by year in order to pursue continuous improvement in relation to a referential point.*

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.





# Impact and monitoring



Quantitative KPIs

Qualitative KPIs

Meaningful metrics

Which SOLUTION do we propose to tackle the internal and external criticalities?

How do we disseminate and promote our POSITIVE IMPACTS?





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## NOTES

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## Check the online version of this Canvas

For any information feel free to contact:

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