



# DIGITAL ROUTES

OF CULTURAL HERITAGE FOR A SUSTAINABLE FUTURE

PR. NR. 2020-1-PL01-KA205-080646

## LIGHTHOUSE OF CULTURES

A GUIDEBOOK ON DIGITALISATION OF  
CULTURAL ROUTES FOR CULTURAL AGENTS



Co-funded by the  
Erasmus+ Programme  
of the European Union



[DIGITALROUTES.4LEARNING.EU](https://digitalroutes.4learning.eu)

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CULTURAL ROUTES FOR CULTURAL AGENTS



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Co-funded by the  
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# FOREWORD

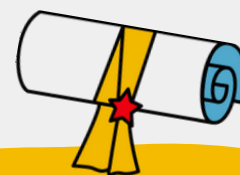
Culture is what we share and immerse in every minute of every day, usually without giving it much thought. It is what connects us to the past generations and what we will leave for the generations to come. It is like a layer cake with the material artefacts that we can see with the naked eye and hidden layers of norms and values, that we are often not aware of but that nevertheless guide our actions. Active participation in culture and its co-creation means the world, and the Lighthouse toolkit that you are looking at is our small contribution to this process.

This publication is one in the series of resources that were developed in the course of the DigitalRoutes@Culture project and are available in open access. As the project team, we set to an aim of supporting people, especially youth, in the process of becoming cultural entrepreneurs by putting together materials that they could use as an inspiration or guidance. Seven partners from six European countries brainstormed and reflected on cultural sectors in their respective countries, shared best practices, identified opportunities that culture creates for young people and organised events for communities. This publication will help to navigate the various resources and experience we have collected and make the most of the project results.

Chapter 1 discusses the process of digitalisation of cultural heritage and possible avenues that this trend opens for young people in Europe and beyond, making them “the agents of the future”. Chapters 2-4 reflect on the project and its connections to these wider processes. Chapter 2 provides guidance for how to implement the DigitalRoutes@Culture methodology in setting up cultural activity - from mapping the needs and resources through identifying stakeholders to creating digital cultural routes and campaigning. As cooperation is at the heart of most successful initiatives, Chapter 3 focuses on building networks and synergies and case studies provide useful examples to illustrate how to go about this. Chapter 4 documents the experiences of partner organisations during piloting the results of the project and could serve as a guide and a collection of lessons learnt.

A variety of activities, experiences and results of the DigitalRoutes@Culture project could serve as a library of solutions that cultural entrepreneurs could build on and add to in the future. We hope that your cultural initiatives will bring you joy and satisfaction and that our team’s contribution will support you and your communities in an active co-production of and participation in culture.





# GLOSSARY

## CULTURAL HERITAGE

Cultural heritage includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater), intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings.

UNESCO INSTITUTE FOR STATISTICS, 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS

## DIGITAL TRANSFORMATION

The act of employing digital technology to build new business processes, cultures, and customer experiences—or adapt current ones—in order to satisfy shifting business and market requirements is known as digital transformation.

Digital transformation includes both the adoption of digital technologies by European businesses and the social effects of cutting-edge technologies like blockchain, the Internet of Things (IoT), cloud computing, and cutting-edge digital platforms.

EU POLICIES – DELIVERING FOR CITIZENS – DIGITAL TRANSFORMATION





## EUROPEAN FRAMEWORK FOR ACTION ON CULTURAL HERITAGE

Cultural heritage is the legacy of physical artifacts and intangible attributes of society inherited from past generations. The European Framework for Action on Cultural Heritage was born after the success of The European Year of Cultural Heritage in 2018.

The European Year of Cultural Heritage is aimed at celebrating cultural heritage as a shared resource, raising awareness of common history and values, and reinforcing a sense of belonging to a common European cultural and political space. It created the momentum for cultural heritage to be placed higher on the EU's agenda, through an integrated approach. It was a wide-ranging and inclusive initiative involving all EU institutions, all EU Member States, nine partner countries, and cultural stakeholders. There was a dedicated pan-European communication campaign.

More than 11,700 events were held across Europe and over 10,000 initiatives received the official label of the European Year of Cultural Heritage.

Dedicated activities had reached over 6 million people by the end of the third quarter of 2018. In addition, the 2018 European Heritage Days engaged up to 30 million people in over 70,000 events across Europe, raising their awareness of the European dimension of cultural heritage.



UP TO  
**30 MILLION**  
PEOPLE  
ENGAGED IN OVER  
**70,000 EVENTS**

To capture the momentum created during the European Year of Cultural Heritage, the new European Agenda for Culture in 2018 announced The European Framework for Action on Cultural Heritage which promotes and puts into practice an integrated and participatory approach to cultural heritage, and contributes to the mainstreaming of cultural heritage across EU policies. This approach was proposed by the European Commission and is supported by The European Parliament, the Council of the European Union, the Committee of the Regions and the Economic and Social Committee.

The announcement led to a wide mobilisation of stakeholders. The 'Berlin Call to Action' of June 2018 calls for an 'ambitious European Action Plan for Cultural Heritage as a lasting legacy of the European Year [...] holistic and interconnected with other key EU policy agendas and priorities'. It was signed by Ministers of Culture, Members of the European Parliament, as well as numerous stakeholder organisations and individuals.

The Framework for Action aims to set a common direction for heritage-related activities at European level, primarily in EU policies and programmes. It can also serve as an inspiration for regions and cities in Europe, as well as for cultural heritage organisations and networks when developing their own actions on cultural heritage. At national level, the European Commission invites Member States to draw up similar frameworks for heritage on a voluntary basis, to complement the Framework for Action.

Moreover, it is aligned with the Council of Europe's European Cultural Heritage Strategy for the 21st century adopted in 2017, with the United Nations 2030 Agenda for Sustainable Development, and with the Sendai Framework for Disaster Risk Reduction 2015-2030.





## FOUR KEY PRINCIPLES

- **Holistic Approach.** It looks at the tangible, intangible and digital dimensions of cultural heritage as inseparable and interconnected. Cultural heritage is also a resource for the future, not just from the past. It is people-centred and promotes social inclusion and integration.
- **Mainstreaming and integrated approach.** It re-affirms and puts into practice the principle of mainstreaming cultural heritage in different EU policies. It is the first document to set out an integrated approach to cultural heritage at a European level and cuts across diverse EU policy areas.
- **Evidence-based policy-making.** It demands several actions aimed at measuring the impact of actions on cultural heritage, and ongoing improvements of the methodology and tools to collect data for cultural statistics.
- **Multi-stakeholder cooperation.** To maintain the spirit of cooperation and continue the policy dialogue, the European Commission established an informal Commission expert group – the Cultural Heritage Forum. This Forum is a platform for consultation and exchanging ideas and best practices, aiming at promoting public policies that ensure the long-term value and sustainability of Europe's cultural heritage based on an integrated approach.

## **FIVE PILLARS:**

- Cultural heritage for an inclusive Europe: participation and access for all;
- Cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future;
- Cultural heritage for a resilient Europe: safeguarding endangered heritage;
- Cultural heritage for an innovative Europe: mobilising knowledge and research;
- Cultural heritage for stronger global partnerships: reinforcing international cooperation.

14 clusters of actions correspond to the above pillars. The European Commission is implementing the activities described in the Framework for Action in cooperation with relevant institutions, organisations and partners. These actions are also supplemented by complementary initiatives carried out by culture and cultural heritage stakeholder organisations and communities, without which cultural heritage cannot be kept alive.

One of the actions is Cultural Heritage in Action which identifies good practices from EU cities and regions, and supports the exchange of experience through direct contact between rural, local, regional and national administrations as well as experts (civil society, NGOs, local organisations, urban planners, architects, etc.) during thematic peer-learning visits. The action allows over 100 local and regional policymakers to exchange knowledge on cultural heritage, with a focus on participatory governance of cultural heritage, adaptive reuse of heritage buildings and quality principles for interventions on cultural heritage.

The European Year of Cultural Heritage marked a turning point for Europe's evergrowing movement for cultural heritage, and it also confirmed the possibility to use cultural heritage to advance a more peaceful, prosperous, inclusive and sustainable Europe. However, the principles identified have a long-term vision for the management and safeguarding of Europe's cultural heritage. While the Commission has the lead for the implementation of the activities presented in this Framework, its success is also measured by the level of engagement of other EU institutions, the EU Member States, local and regional authorities, culture and cultural heritage organisations and civil society.



# CHAPTER 1.

# THE DIGITAL FUTURE OF CULTURAL HERITAGE





## ABOUT DIGITALROUTES@CULTURE

Cultural heritage is increasingly seen as a fundamental resource of the European Union since it improves overall economic growth and employment, social cohesion, and environmental sustainability.

A better knowledge of other cultures means an improved sense of understanding of what is different and an improved capacity to adapt and to deal with it. Moreover, the increased accessibility to cultural heritage contributes to building a sense of belonging and identity.

With this in mind, the DigitalRoutes@Culture project aims to promote social entrepreneurship education, cultural awareness and digital competencies to address issues of rural development and urbanisation.

In order to reach our aims of promoting cultural and social entrepreneurship, and the preservation of cultural heritage, we have:

- developed an open, dynamic and interactive web portal that maps out tangible, intangible and natural spaces of cultural heritage using augmented reality technology



[E-MAP](#)

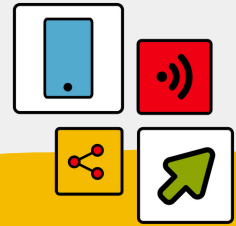
- created the Cloud-based e-learning and e-assessment platform which offers various functionalities such as digital community, online assessment and validation tools.



[ONLINE COURSES](#)







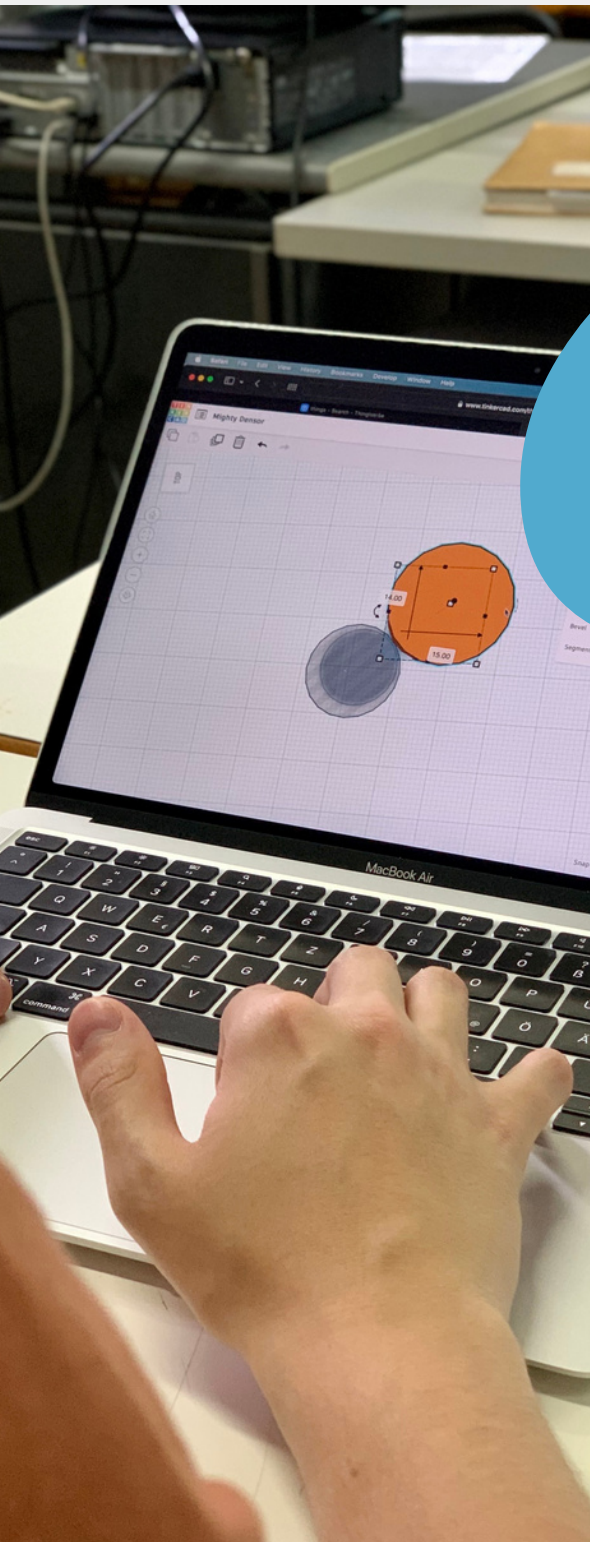
## WHY DIGITALISATION IN CULTURAL HERITAGE?

Emerging from a severe financial crisis, Europe faces growing social inequalities, diverse populations, populism, radicalisation, and terrorist threats. New technologies and digital communication are transforming societies, changing lifestyles, consumption patterns and power relationships in economic value chains. In this changing landscape, the role of culture is more important than ever.

The New European Agenda for Culture (2018) responds to the European Leaders' invitation to do more, through culture and education, to build cohesive societies and offer a vision of an attractive European Union. It aims to harness the full potential of culture to help build a more inclusive and fairer Union, supporting innovation, creativity and sustainable jobs and growth.

The education and training stakeholders are the key players in making innovations mainstream. Recent public consultations stressed the need for more dedicated EU action to support the adoption of innovative approaches and digital technologies in education, and the development of digital competencies, including digital media literacy and digital safety and well-being. 68 % of respondents to the public consultation on Erasmus+ recognised that innovation is 'extremely relevant' for meeting the education sector's needs. There is also a clear need to: (i) boost entrepreneurial competencies and an entrepreneurial mindset; and (ii) support digital entrepreneurship, which embraces new ventures and the transformation of existing businesses through new and emerging digital technologies.

In the context of the European Year of Cultural Heritage 2018, Member States were urged to promote and raise awareness about the importance of Europe's cultural heritage through education, youth, training and non-formal learning and sport.



**CULTURAL HERITAGE IS  
EVOLVING RAPIDLY THANKS  
TO DIGITAL TECHNOLOGIES.  
THE MOMENTUM IS NOW TO  
PRESERVE OUR CULTURAL  
HERITAGE AND BRING IT TO  
THIS DIGITAL DECADE.**

EUROPEAN COMMISSION





## YOUTH AND CULTURE IN THE EU

Culture is not only an essential component for human rights and democracy, but it is also an important factor for economic and social prosperity and resilience for the European Union. It provides both a basis for societal understanding, cooperation and exchange, and jobs and growth (when seen as a sector) (Council of Europe n/d; European Council 2022).

The relevance of culture is even portrayed in the Treaty of European Union's Article 3, referring the respect and protection of the diverse European culture and linguistics and its heritage (European Commission n/d), and on the Lisbon Treaty's Article 167, where it is said that culture should be taken into consideration in all the EU's actions (Council of Europe n/d).

Given its importance, the EU has been developing, through its institutions, several culture policies to foster respect for diversity, identity, dialogue, and cultural rights, complying with the European values of respect and tolerance (Council of Europe n/d). Even though the Member States are individually responsible for their own policies for the cultural sector, the European Union, through the European Commission, helps to tackle challenges common to most or all Member States – the Commission follows strategic documents to carry out its actions and define its priorities in the field of cultural cooperation and preservation, and ensures that the (relevant) social and economic role of culture is reflected in the EU's actions and policies (European Commission n/d).



Digitalization and globalization brought up the need for more support in the cultural and creative sectors from the EU. Therefore, the EU has the responsibility to stimulate the transnational creation and circulation of European culture and art and support the mobility of cultural and creative professionals, using the technology that we have now to our favor (European Commission n/d).

When it comes to the theme of cultural heritage, the individual Member States policies are supported by a wide range of EU policies, programs, and funding opportunities. These policies are usually a result of the cooperation within the Council of Ministers for Education, Youth, Culture and Sport, maintaining the principles of an integrated, holistic, evidence-based, and multi-stakeholder approach in policy making (European Commission n/d).

Creativity is also an important factor to consider when discussing culture and cultural expression, and as such, it is addressed on the cultural programs of the European Union. Its stimulation (for example, through education and motivating young people to create) and the promotion of creative industries are relevant to foster social and technological innovation and development, and for social and economic growth of the European region, guaranteeing a better life for young people and the following generations (Council of Europe n/d). The EU created the Creative Europe programme 2021-2027, in order to allocate investment in “actions that reinforce cultural diversity and respond to the needs and challenges of the cultural and creative sectors” (European Commission 2021).

The agents of the future are the young people, and as such, the EU supports young people’s creativity and involvement in the cultural sector, through increasing the access to culture, creative tools, cultural spaces, and technology that empower young people and their creative and innovative side, facilitate long-term synergies between the European policies and programs to promote cultural and artistic creation and innovation in the fields of education, health, social inclusion, media, employment, and youth, as well as support young people’s talents and entrepreneurial sense and skills (European Youth Portal n/d).



Therefore, the connection between culture, young people and youth participation is not uncanny, as culture plays an essential role in shaping societies, and young people are not only the recipients of the benefits of cultural promotion (by broadening their horizons, foster respect, etc.), but are also the contributors, as they bring new perspectives and shine light in new and different issues that they face and/or recognize as urgent. As so, the European Union provides several opportunities for youth to further connect to culture - for example, through the DiscoverEU project, through cultural activities, projects, and educational exchanges, and through volunteering experiences within the Erasmus+ world and the European Solidarity Corps 2021-2027 (Culture Action Europe 2022).

Coincidentally, 2022 is the European Year of Youth, so the EC is committed to:

*„honour and support the generation that has sacrificed the most during the pandemic [...] by highlighting how the green and digital transitions offer renewed perspectives and opportunities; to encourage all young people, especially those with fewer opportunities; to promote opportunities provided by EU policies for young people [...] by promoting the successful implementation of NextGenerationEU in providing quality jobs, education and training opportunities; and to draw inspiration from the actions, vision and insights of young people to further strengthen and invigorate the common EU project, building upon the Conference on the Future of Europe”. (Culture Action Europe 2022).*





# CHAPTER 2.

**GUIDELINES FOR THE  
IMPLEMENTATION AND  
MONITORING OF THE  
METHODOLOGY**



## MAPPING CULTURAL SPACES

Europe's cultural heritage is framed by diverse mosaics of cultural and creative expressions, a heritage from previous generations and a legacy for the younger generations. As such, it needs to be promoted and protected. In order to do so, the European Union has been fostering the values of inclusivity, sustainability, resilience, innovation and partnership between Member-States and stakeholders (European Commission n.d.). These values are vital for the valorization of public spaces and urban regeneration through culture, the accessibility of cultural and creative spaces in Europe, sharing good practices for the promotion of cultural spaces and their role in social inclusion, and exploring innovative and sustainable ways for the delivery of cultural public services (Trans Europe Halles 2019).

When it comes to the mapping of cultural spaces methodology embedded in the web platform and the mobile application in the project's later stages, it is intended as a tool for the young cultural entrepreneurs for the creation of specific cultural routes within each partner country through templates that aim at facilitating the investigation and collection of synergies, partnerships and existing good practices that are related to mapping cultural spaces through routes.



## IDENTIFYING CULTURAL STAKEHOLDERS

The DIGITALROUTES@CULTURE consortium has been searching and using different methods for identifying cultural stakeholders. And what could be better than having our partners' first-hand feedback? Read about our partners' experience on identifying cultural stakeholders in their local communities!



"We reached local cultural stakeholders through national events, such as the "Festival of Cypriot Culture"."

**Emphasys**  
CENTRE

"We used our own contacts of cultural animators and activists to promote the project and share the routes we created."

  
SPOŁECZNA  
AKADEMIA NAUK



"We engaged with our local community and established a partnership with "feelslikeerfurt", an online magazine focused on promoting Erfurt and the region of Thuringia".



**CULTURE GOES EUROPE**  
SOZIOKULTURELLE INITIATIVE ERFURT E.V.



"We contacted the strong network we've been building over the years through our own projects on tourism, which allowed us to promote this project."



Fundacja  
Mapa Pasji



"We reached out to our own network of organizations and stakeholders to create a route that includes less well-known cultural spaces in Hungary."





## CREATING CULTURAL ROUTES

As it could be understood from the previous section, networking is crucial to not only the dissemination of projects but also to developing tools and activities. To build the routes available on the DIGITALROUTES@CULTURE website, the consortium reached out to their own networks in order to collaborate with them in finding the best cultural spaces in their home countries!



"We at AER developed routes in collaboration with local organizations involved in ecotourism development in Romania."





" We collaborated with the Local Heritage Preservation Office in order to build an architectural route in Poland."



"We have been envisioning and developing cultural routes focused on the topic of "decolonize Erfurt and Weimar". These routes will be available online, in order for them to be more accesible".



**CULTURE GOES EUROPE**  
SOZIOKULTURELLE INITIATIVE ERFURT E.V.



"Through our Explorers' Expeditions project, we developed routes in Poland in order to promote the region of Małopolska and its cultural heritage. "



Fundacja  
Mapa Pasji

## CAMPAIGNING FOR CULTURAL SPACES

When it comes to campaigning and presenting a project, the dissemination part cannot be summed up to the simple act of sharing within our networks. With it comes the responsibility of creating a brand, a thought-out marketing plan, and using the communication channels we have available to our advantage. As such, DIGITALROUTES@CULTURE developed a cohesive graphic line that portrays the values of the project and its target group, has been active on social media in order to reach the community of cultural stakeholders and young people, and created appealing newsletters to share within the consortium's network.

Read about the partners action towards campaigning for cultural spaces and the project itself!



"We shared the results through newsletters and regular meetings with the ecotourism network in Romania,, where we presented the handbooks developed under the DIGITALROUTES @CUTLURE project."







"TEIS contacted the responsible entities for the selected cultural spaces and several stakeholders to present the project and its platform, and share the developed routes. They were then invited to participate in the Multiplier Event in Hungary."



"The platform and handbooks developed under the project are being shared among the SAN network for them to promote through their own means of communication (websites)."



"We shared the results of the project during trainings/mobilities where the participants are becoming cultural stakeholders. We also organized cultural trips where the participants visited the cultural spaces and routes developed."





## GOOD PRACTICES IN DIGITALIZING CULTURAL HERITAGE

On the DIGITALROUTES@CULTURE platform, you can find the handbook developed by the consortium, where we shared a collection of good practices of technological solutions per partner country, and a template as well. By doing so, the DIGITALROUTES@CULTURE consortium aimed at guiding cultural entrepreneurs into the mapping of cultural spaces through routes, allowing them not only to map out cultural spaces but to understand the importance of technology and recent channels of communication (such as social media) in the promotion of cultural heritage.



"Emphasys provided the local stakeholders with tablets during an event so visit the website of the project to design their own cultural routes, and shared the handbooks developed under the IO3 during the cultural routes and in local events."



# CHAPTER 3.

# DIGITAL ROUTES NETWORK



## SETTING UP A NETWORK OF CULTURAL ENTREPRENEURS

When the term “entrepreneurship” first started being discussed, it was seen as an individual and independent process, however, nowadays entrepreneurship is closer to the concept of “networking” than it ever was. A network is nothing more than a system of connected people or things; given the inherently social nature of human beings, networking is a necessity. Establishing a good network can lead to bigger and better opportunities, broader and deeper knowledge, further development and innovation. (Cubes Project 2021)

In order to set up a network, it’s essential to define its fundamental elements, objectives, assets and dimension. As a network grows, so does the amount of information and resources available within the network itself however, when building a network, the focus should be on the quality of the relationships established, rather than the size of the network.

When it comes to the cultural and creative field, cooperation is crucial. Developing and maintaining a consistent and proactive network is an important piece of the cultural entrepreneurship puzzle: a community where people share their expertise and information, and give advice, and social (and even financial) support. (Cubes Project 2021)

To make more sense of the importance and impact of building a network, we compiled two practical examples of networking.



## EXAMPLE 1: SALINE 34

In Erfurt, Germany, you can find Saline34, a building in Salinenstrasse that was renovated by the NGO Plattform e.V. and young people. The house was abandoned until 2011, when the renovations started and young people started to bring Saline34 back to life. Now Saline34 hosts a big community of artists, activists, and NGOs, who are responsible for the house themselves - Saline34 became a beacon of new enabling culture in the north of Erfurt, where creativity and cooperation flows everywhere.

Saline34 not only offers affordable space for young people and their projects, but acts as a contact point for the neighbourhood and for youth participation. Saline34 hosts now 2 NGOs (one of them, CGE Erfurt e.V., is part of this consortium!), photographers, a tattoo artist, a ceramic artist, a collective of musicians, a recording studio, and much more. There is also a seminar room available to be rented for events (Werft34 n/d).

## EXAMPLE 2: CULTURAL ENTREPRENEURSHIP HUBS

Through a joint project of the Goethe-Institut and Strascheg Center for Entrepreneurship, the Cultural Entrepreneurship Hubs was created. Its objective is to enable and foster the cultural entrepreneurial spirit through creating a global network of hubs in which local creatives, arts and cultural organizations, drive culture and business.

These hubs work as contact points for entrepreneurial thinking and acting people, in which they collaborate by sharing their knowledge and networks within the cultural and creative fields. These hubs offer consulting services, workshops, network meetings and events in order to promote and support different initiatives in an intercultural environment. The Consortium is building Cultural Entrepreneurship Hubs at Goethe-Institut Greece, Indonesia and South Africa. (Cultural Entrepreneurship Hub n/d).

Source: Cultural Entrepreneurship Hub





## PRODUCING SYNERGIES WITHIN THE CULTURAL HERITAGE SECTOR

As cultural tourism grows, the type of the cultural experiences demanded (and supplied) changed, as well as the definition of cultural heritage in many countries has been reshaped, expanding from the former concentration on tangible heritage, to include intangible and ‘everyday’ culture and/or pop culture. The question of “cultural heritage” is important to most people, as “more than half the EU population consider themselves to be ‘involved’ with heritage in some way” (Richards 2018), which makes the local populations a key stakeholder in the promotion and conservation of their own cultural heritage. As such, investing and promoting cultural tourism helps not only to preserve and promote traditional cultural practices and indigenous communities, but also has an important role in educating domestic and international visitors (OECD 2022).





This relationship between culture and tourism has demonstrated to be a great source of growth in the tourism section over the last few decades, which also brought the possibility of creating synergies with the creative industries, which is evident through the use of creative content and pop culture as vehicles for promotion of cultural spaces and activities. For example, the K-Pop phenomena as increased the Republic of Korea's international tourism by promoting Korean culture and history, media, touristic places and gastronomy. (OECD 2022)

The synergy between the cultural and creative sector can also promote more sustainable experiences and practices, for example through supporting “slow” and experience-based tourism, connecting local and international people to the local environment and cultural heritage. (OECD 2022).

One important dimension to consider nowadays is the influence of digitalization and IT in the cultural sector, and how is it possible to bridge the two in order to make cultural content more accessible, dynamic and interesting.

On the article “A Framework for Stakeholders’ Involvement in Digital Productions for Cultural Heritage Tourism” (Calvi et al. 2022) four cases are presented in order to show how digital tools can work as a support vehicle for the interpretation and consumption of intangible and tangible cultural heritage. This was possible through the production and development of immersive and playful technologies in cultural heritage in which different stakeholders (tourists, local communities, etc.) are involved in the early stages of its production. (Calvi et al. 2022).

As such, it is possible to observe several ways in which there are connections between the IT and game design sectors and stakeholders and the cultural sector, developing not only a sense of community ownership but also having first-hand feedback about the technological tools developed that promote cultural heritage and cultural entrepreneurship.



# CHAPTER 4.

**PRACTICE:  
REFLECTIONS ON  
THE PROJECT**



# OVERVIEW OF THE DIGITALROUTES@CULTURE IMPLEMENTATION AND COMMUNITY CENTERS

## GERMANY'S PILOT TESTING ACTIVITY

The piloting was introduced in the Think Social Winter Entrepreneurship Academy and was composed of two parts: a session on Women in Entrepreneurship, Marketing and the exploitation of social movements, and branding and design. This way it was possible to connect the ideas of how to promote a product while being socially conscious and best practices when it comes to branding and creating a design line, while promoting the Digital Routes project and cultural entrepreneurship.

Workshop on the modules:  
Communication and Branding  
Creative Competencies  
Study visit to cultural sites  
Weimar (Bauhaus)  
Khaled Arfeh's art studio

Diverse Target Group  
University Students  
Employed and Self-Employed  
From 20 to 50 years old

The participants found it interesting to discuss gender roles within social/cultural entrepreneurship and were very engaged in the discussions about social equity and activities planned for the sessions. When it comes to the branding/design workshop, the participants enjoyed putting their thoughts into visuals when coming up with graphic lines for social projects.

"I felt that we were actually developing projects that could become real and be successful and useful in the future."



Carmen, Spain  
Participant Winter Entrepreneurship Academy

CGE used the handbook content in Weimar in order to show the city to the participants and introduce them to the Bauhaus art movement and architecture. The participants found the history of Bauhaus interesting and were curious about the Bauhaus Museum in Weimar, which they were invited to visit.

Some participants also visited the art studio of a Syrian artist living in Weimar and ex-Bauhaus University student: Khaled Arfeh.





# OVERVIEW OF THE DIGITALROUTES@CULTURE IMPLEMENTATION AND COMMUNITY CENTERS

## CYPRUS PILOT TESTING ACTIVITY

Emphasys organised several workshops for young entrepreneurs (November 1st, 20th and 30th, 2022). Firstly, they had an info day to get to know each other, and then Emphasys organised a group-activity workshop focused on the Business Model Canva (to develop their own business idea for a social enterprise). The guidebook was presented during the workshops and they have the chance to visit the cultural spaces/routes. Emphasys prepared and printed a Cyprus map where the participants can find the cultural spaces and routes and learn about each cultural space. Additionally, the participants explored the platform and the website. At the end of the workshops, there was a competition in which the participants voted for the best social enterprise.

Workshop on the module  
Business Competencies

Study visit to cultural sites

Cyprus routes map (by  
participants' choice)

Young Target Group

School Pupils

University Students

Self-Employed

From 18 to 22 years old

The main conclusions from the DIGITALROUTES@CULTURE pilot testing are that the participants/young people learn about the business model canva which they will use later on in their life. Also, they really like the guidebook which includes cultural spaces and routes for each country and also some useful information regarding each country such as gastronomy, a cultural quiz, etc.

However, the participants mentioned that it will be easier to have the material and the cultural spaces/routes all in one platform and that they would like to see the range of routes available expanded.

"We had the most amazing time with the Digital Routes project which covers a lot of interesting aspects"



Panayiotis, Cyprus  
Participant Digital Routes Workshops

"The most interesting and funny pilot testing we ever participated in"

Maria, Cyprus  
Participant Digital Routes Workshops





## OVERVIEW OF THE DIGITALROUTES@CULTURE IMPLEMENTATION AND COMMUNITY CENTERS

### POLAND'S PILOT TESTING ACTIVITY

The piloting was jointly organised by MaPa Pasji and SAN in a blended format as a full-day event on the 21st of January 2023. MaPa used their contacts in areas close to Kraków where they are based to recruit participants. An invitation and a programme were developed to advertise the event. Piwniczna-Zdroj cultural centre kindly provided the venue for the workshop. The first part of the event was delivered face-to-face by Anna and Krzysztof from MaPa Pasji. They discussed the DigitalRoutes@Culture project and its modules as tools and methods for cultural entrepreneurship that are based on the cultural heritage of the region (quests, heritage trails, themed villages, local products or eco-museums). After lunch, Kasia from SAN joined the event online and presented the project's digital materials with a particular focus on the platform for creating cultural routes. Participants saw the existing routes as a basis for ones that they could develop themselves and a tool for uploading them onto the platform. In the last part of the workshop, the participant developed their own route of culture.





Presentation of the online courses

Testing the online tool for creating cultural routes

Creation of new cultural routes

Target Group

University Students

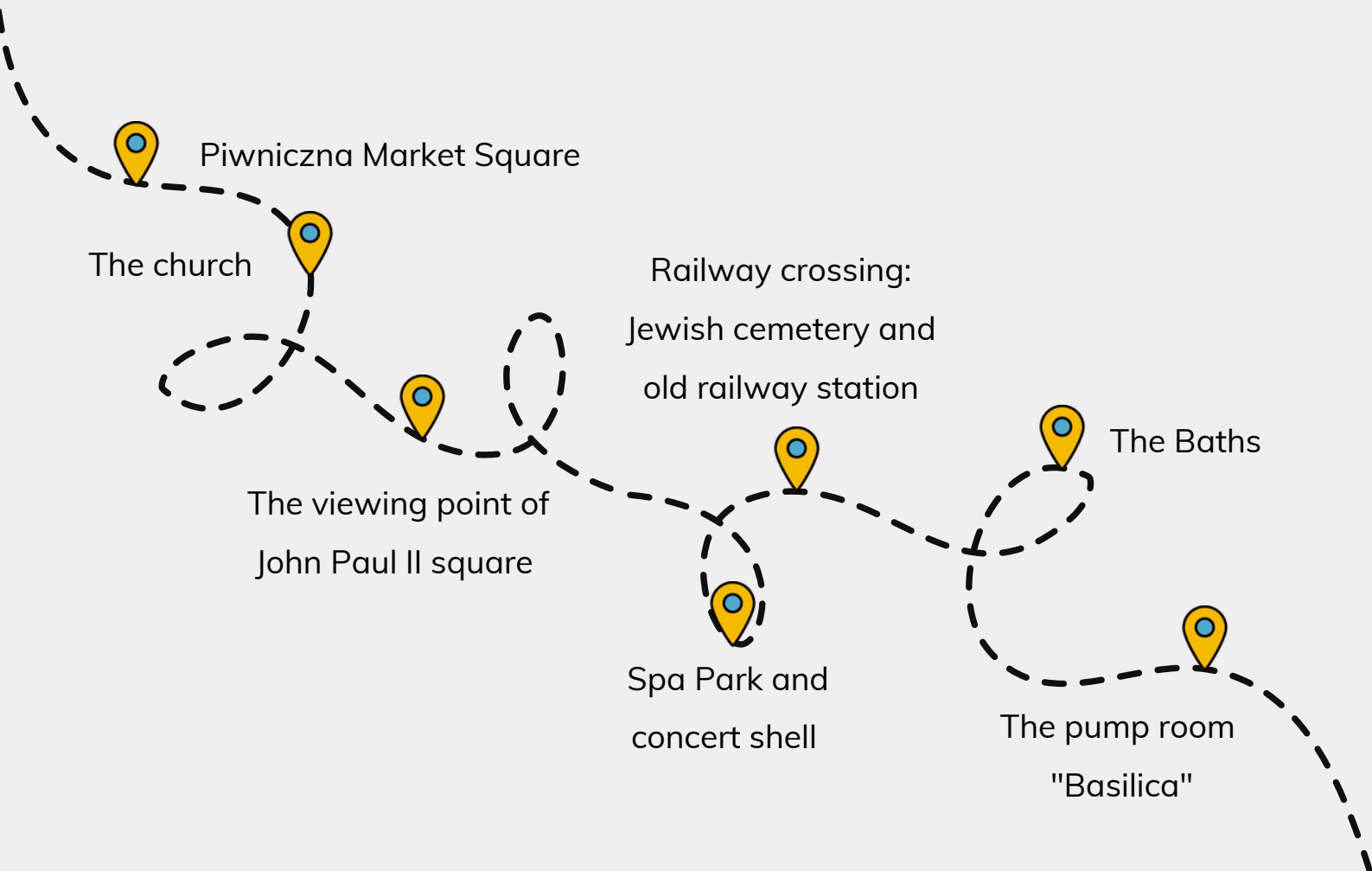
Self-Employed

Employed

Non-employed

32+ year olds

## CULTURAL ROUTE IN POLAND (CREATED BY PARTICIPANTS)





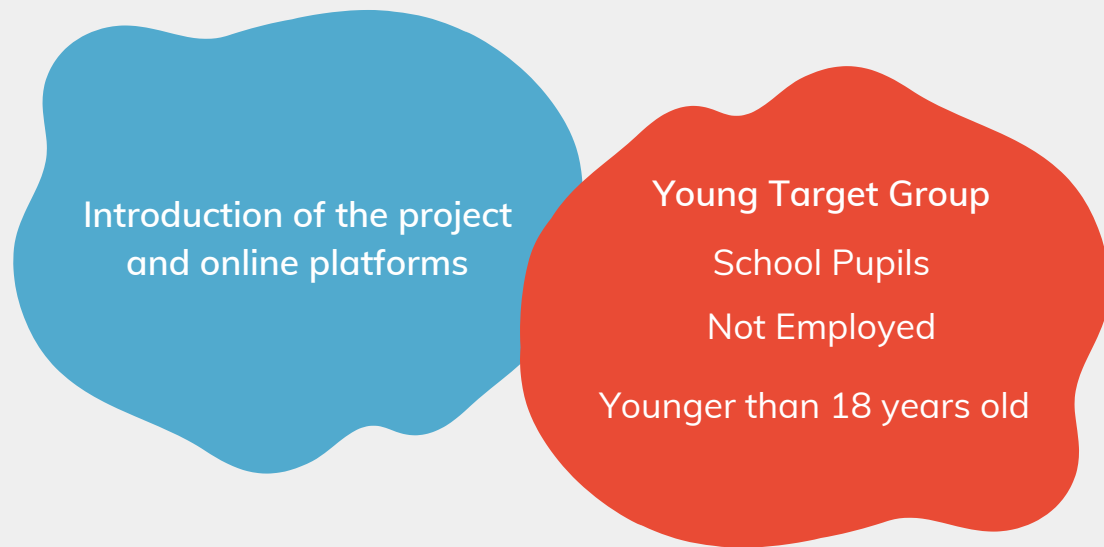
## OVERVIEW OF THE DIGITALROUTES@CULTURE IMPLEMENTATION AND COMMUNITY CENTERS

### ROMANIA PILOT TESTING ACTIVITY

The piloting in Romania was organized in partnership with Schubz Center Romania, as they work on a daily basis with young people from the community. SCHUBZ Center develops and carries out action-oriented projects for pupils with experiential training and methods in the field of Education for Sustainable Development (ESD). They aim at changing the mentalities of people through ESD and innovative approaches to living harmoniously with nature in Romania.

The piloting took place in Râșnov, Romania, on February 20th, 2023, counting with ten participants who are usually involved in volunteering at Schubz Center. During the piloting, they were introduced to the online platform and to the online learning resources of the DIGITALROUTES platform. The participants were asked to give feedback on the platform and the online learning resources. The participants found all the resources very useful and they were very interested to do the online course.





In general, the participants considered this event as an opportunity to learn about cultural tourism and to get involved in the active promotion of their town. They have also shown interest to create a route that will be later published on the website, as currently, their town lacks any coherent tourism promotion. Because they need some time for research-creation, it was agreed to send the information at a later stage. All in all, they said that it was a great learning experience and they look forward to going through all the learning materials from the platform.



## OVERVIEW OF THE DIGITALROUTES@CULTURE IMPLEMENTATION AND COMMUNITY CENTERS

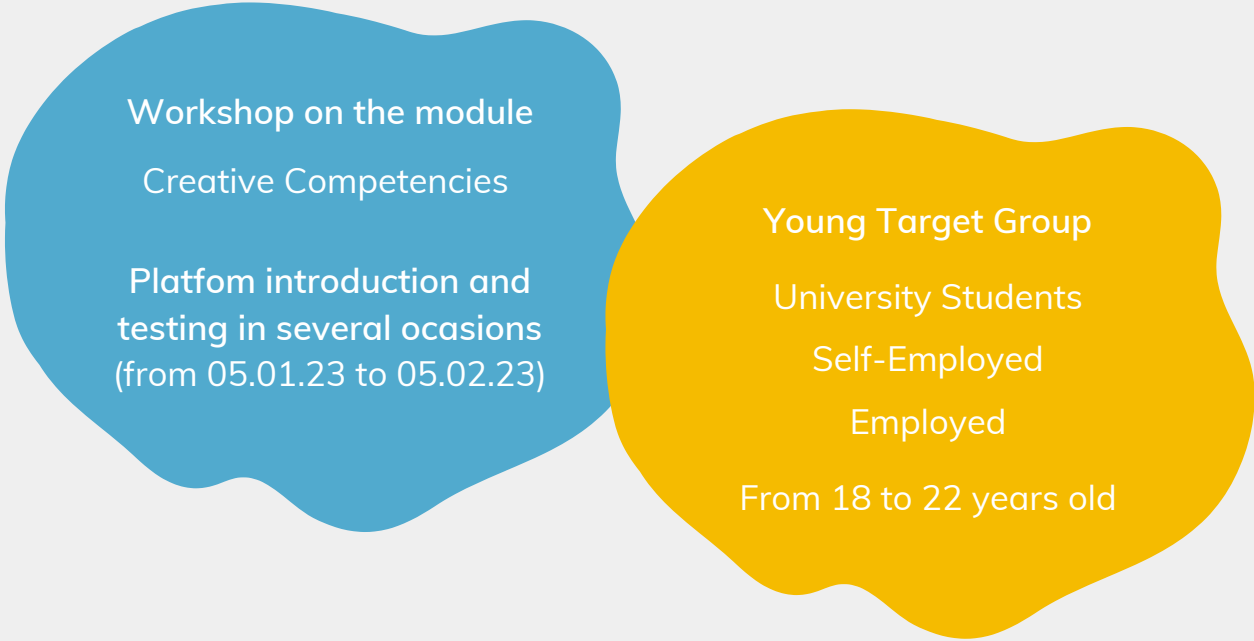
### HUNGARY PILOT TESTING ACTIVITY

In Hungary, the pilot testing activity was held online. The online tools developed by the consortium were introduced and shared with the participants in order for them to test the platforms. They were asked to evaluate different aspects of the platforms, such as usability, user experience, and overall performance. The feedback was very helpful to understand the strengths and weaknesses of the platform. During one of the trainings held by the partner TEIS, some participants were asked to test the platforms. The participants were very engaged in testing the platform and gave detailed feedback on their experience. The partner also implemented a workshop on the topic of creativity, which was highly successful, as the participants expressed their enthusiasm for the educational module and provided useful ideas on how to improve it.

"I am a tour guide, and I will use the developed roads in my work, to recommend places to visit."

Participant of the piloting test





Workshop on the module  
Creative Competencies

Platform introduction and  
testing in several occasions  
(from 05.01.23 to 05.02.23)

Young Target Group

University Students

Self-Employed

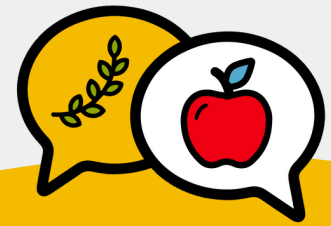
Employed

From 18 to 22 years old

In general, the participants have learned about new tools and were inspired by the sense of community and connection around sharing new "Ideas for digital roads about non-touristic places" which they found "very potent and useful", allowing people to explore places beyond tourist hotspots and share their favourite less well-known places.

The online course was also well received by the participants, with some intending to complete it entirely.

Participants also stated that the platforms have some limitations and could be expanded to include a greater variety of tools and instruments. The participants agreed that the online course and digital roads have a great potential to improve accessibility and ease navigation in more rural, less-explored parts of the world.



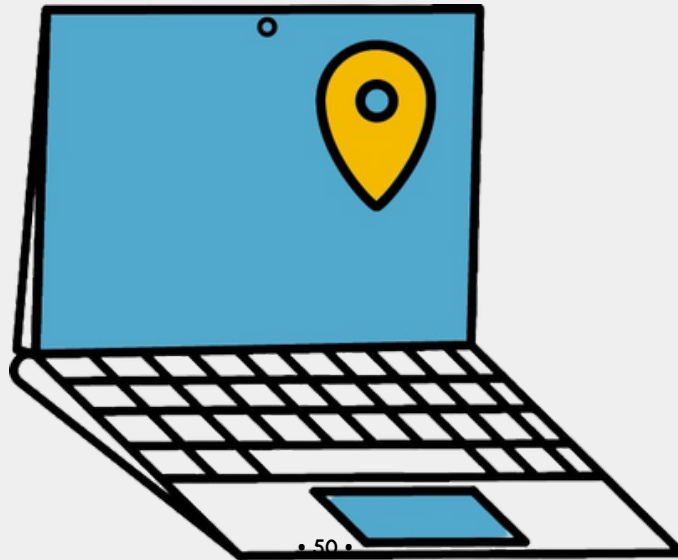
## TIPS, TRICKS, AND FURTHER RESOURCES FOR CULTURAL ENTREPRENEURS

### DIGITALROUTES@CULTURE PUBLICATIONS



On the DIGITALROUTES@CULTURE Website, you can find a collection of publications the consortium has been producing under this project. These publications there's a lot of useful information regarding the cultural industry and tourism, good practices in cultural entrepreneurship, and even cultural heritage guides!

# DIGITALROUTES@CULTURE ONLINE COURSES



Also on DIGITALROUTES@CULTURE website, we offer a range of free online courses you can take to learn more about cultural entrepreneurship. Register to become a student at DIGITAL ROUTES e-Academy to get knowledge on cultural heritage from experts in six European countries. With the offered online courses you will acquire a set of competencies to carry on with cultural work so that you can manage social-cultural activities of your own design.



DIGITALROUTES.4LEARNING.EU

# ENGAGE WITH YOUR LOCAL AND NATIONAL COMMUNITY



As previously stated in this handbook, getting to know your community better and networking is very important when it comes to cultural entrepreneurship, either to find people with the same concerns and objectives as you, or to get feedback and hear other people's perspectives. And the best way to do it is to put yourself out there! The way you engage with your community, either locally or nationally, can go from connecting with local influencers involved with the cultural industry and tourism to going to city administration talks about the city you live in. Don't be afraid to share your knowledge and your goals and start building your network!





## USEFUL WEBSITES



OPENHERITAGE

A project on organizing, promoting and enabling heritage reuse through inclusion, technology, access, governance and empowerment.



CULTURAL ENTREPRENEURSHIP  
INSTITUTE BERLIN

Institution focused on helping to stimulate interaction between economics and philosophy and open up new perspectives for everyone involved.



COUNCIL OF EUROPE RESOURCES

An online collection of varied resources on cultural heritage provided by the council of Europe. It consists of publications and policy documents (policy recommendations, declarations, resolutions and manifests), as well as useful videos.



ARCHES

An European project to make art and its cultural experience accessible for all, using technology and a participatory research approach.





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