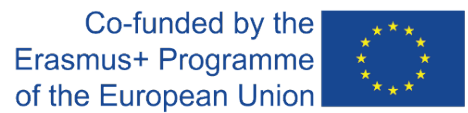




COMPETENCE GUIDE

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European Museums stay open through digital technologies

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OPEN Museums Competence Guide

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- INSIEME PER CAMMINARE (Italy)
- EIDOSD SOLUCIONS SL (Galicia, Spain)
- ATERMON B.V. (Netherlands)
- IDEC GREECE (Greece)
- LAOGRAFIKI ETAIREIA VARNAVA (Greece)

Summary & Introduction

The COVID Crisis has accelerated the digital shift in every aspect of our lives, also in the way we access culture. Throughout 2020 most cultural institutions worldwide were forced to shut their doors while the Internet remained the only scenario to keep operating and engaging audiences.

Museums reacted quickly and enhanced their digital activities through social media, virtual tours and others, while searching and generating alternative financial resources to cope with the loss of income caused by the visitor's drop. Nevertheless, their reaction has proved to be uneven: according to the *Follow-up survey on the impact of the COVID-19 pandemic on museums in Europe* issued by NEMO **93% have increased or started online services during the pandemic while only 47% of smaller museums indicated that they did.**

This finding calls for some criticism in the digital transition of museums, as this is a challenge not all institutions face with the same starting conditions. Going digital is a sustained shifting process that needs trained staff, time and resources. Following the NEMO report, more than a third of the responding museums reported that they had added budget and/or resources to increase their online presence or communication in the pandemic, as **almost 50% claimed they are lacking skills in digital literacy.** Nevertheless, 81% of larger museums were able to increase their digital capacities while only 47% of smaller ones did.

Over 8 in 10 museums call for additional support to build their digital strategies (40%), acquire new digital infrastructure (23.2%) and train their staffs (18.7%), being the small and medium museums those with the greater need.

The economic impact of COVID-19 resulted in dramatic losses in visitors and incomes that not only obliged museums to reduce their activities but may have further consequences in a short-term future: **according to ICOM, nearly one third of museums around the world will downsize and more than one in ten may be forced to close permanently.**

The pandemic has therefore reopened the discussion on the future of museums but also highlighted structural weaknesses that have for a long time affected cultural institutions, especially smaller ones. Lack of resources, knowledge and skills prevent these institutions to re-engage with their audiences and bring visitors back through digital means, but also affect their ability to seek out new, innovative funding schemes and opportunities. Moreover, we have learnt that museums will only be able to keep playing their essential role in society if able to create added value through storytelling, emotional contact, and community engagement; ensuring that our shared memory is sustainably safeguarded and disseminated in a meaningful, inclusive and diverse way. To achieve this, the role of technology can no longer be ignored.

The OP Project has built its mission around these urgent needs for digital transformation in small and medium museums by providing quality, agile and flexible capacity-building training. This will be done through an open, blended and inclusive e-learning course. This Competence Guide is the basis for this MOOC, aiming to identify which are the competences and training needs in small and medium museums to leverage the opportunities brought by ICT.

Objectives

The Open Museum Project aims to provide small and medium museums with the knowledge, skills and competences necessary to better cope with the unavoidable digital shift they are immersed.

1

Competence Guide

A document collecting good practices about the competences needed to create virtual tours, maintain museum's social media and establish an online store that will contribute to secure incoming funds, no matter if the museum is open or closed.

1

E-Learning Course

An open MOOC providing the digital skills and competences needed to build effective systems aimed to sustain museums operations and enhance communication with audiences while preserving heritage and contributing to local development in a sustainable way.

5

Multiplier Events

To disseminate the project results successfully to target groups reached across European borders. Project targets include staff from museums and cultural organisations, as well as adult and vocational education training centers.

According to the project aims, small and mediums museums shall be able to produce:



Virtual tours

to provide opportunities for engaging worldwide audiences.



Social Media

Vibrant contents enhancing dialogue and dissemination.



Online Stores

for an alternative, persistent source of income.

Methodology

The Competence Guide is the result of the research and needs analysis conducted by project partners at a national level, aiming to identify current practices and gaps in the digital transformation of small and medium museums around Europe.

In order to know the starting conditions, a contextual report at European level was done, mapping out relevant policies, trends and statistics on the project topic and reviewing related research studies and other EU projects funding. This was later complemented with the outputs of the investigation conducted by each of the OP partners at a national level, combining primary and secondary research methods, in order to map out the strategic position of small and medium museums regarding digital transformation. The work was delivered following the steps and goals established in the Methodology guidelines and included:



24

Online Surveys

Quantitative data collected from involved managers and staff in partner countries museums identifying gaps in digital competencies.



18

Interviews

Selected representatives of museums relevant to the scope of the project were asked to provide further insights into the skills and competences needed for the transition, and the connections between digital shift and sustainability.



20

Best Practices

Inspiring and transferable experiences in museums that may reveal strategic skills or needs to be addressed while providing useful knowledge and solutions. This practices are collected in a separate document.



04

National Reports

A snapshot of partner countries' level of digital transformation in museum built upon research and needs analysis.

ICT in European Museums

Policies

The transition to a digitalised economy and society has been at the heart of EU policies for some years now, in line with the principle of sustainability and competitiveness.

The Europe 2020 strategy already established a **Digital Agenda for Europe** as one of its flagship initiatives; also tackling the digitisation, online accessibility and digital preservation of cultural materials. The topic, intimately linked to the essential role of museums, was the subject of the **Commission Recommendation (2011/711/EU)**, a non-binding instrument encouraging member countries to advance in the issue with the support of EU Structural Funds. Furthermore, **the launchment of Europe's digital cultural platform, Europeana**, in 2008 set a milestone in the Commission commitment to fuel the digital shift in cultural heritage institutions across the continent.

EU funding has been essential for this policy development. According to the Commission, under the Europe 2020 strategy a wide range of related private and public projects, got an investment of more than 70M€. In addition, in 2016 and in the framework of the Creative Europe programme (2014-2020) the Cultural and Creative Sectors Guarantee Facility (CCS GF) was established, an economic tool to foster cultural business competitiveness.

The CCS GF has proven useful for responding to the COVID-19 crisis, when going digital was the only path for many institutions to keep operating. Indeed the pandemic has accelerated the need for digital achievements in the EU and it is not surprising that the incoming 10-years strategy has been titled **"The Path to the Digital Decade"**.

This new framework establishes Skills as one of its cardinal points, targeting to achieve, by 2030, 20 million ICT specialists and basic digital skills for at least the 80% of population. The latter is relevant for our issue, as no advancements in virtual museums will be possible without workers and audiences digitally skilled. Reinforcing connectivity, guaranteeing digital inclusion and achieving fairer conditions for online platforms and e-commerce users will also be core policies for the year to come.

These goals are already foreseen in the Commission Priorities for 2019-2024 in the European Digital Strategy. For skills, acting is an urgent matter, as nowadays **in Europe around 42% of Europeans lack basic digital skills, including 37% of those in the workforce**. To tackle this, the Commission has launched the renewed **European Skills Agenda**, a 5-years high-level programme which foresees 540 million adult education programmes and training activities, with almost 90M€ funding. The Digital Education Plan has also been renewed and an European Digital Skills and Jobs Platform has been launched, collecting an important amount of information, resources and training opportunities on the issue.

The European Skills Agenda and other actions relevant for the digital transformation of museums will receive **an extra boost due to the NextGenerationEU (NGEU), the temporary instrument for the Europe Recovery Plan after COVID-19**. This, coupled with the EU's long-term budget, will be the largest stimulus package ever financed in Europe: an unprecedented opportunity that all cultural heritage institutions should be prepared to leverage

Agents

In July 2020 NEMO published the report *Digitisation and IPR in European Museums*, which included the results of a survey conducted in 60 museums to identify “the challenges encountered when digitising collections and providing online access”. Digitisation is essential for museums to go truly digital, not only because it is intrinsic to their role (“conserve, research and communicate heritage” according to ICOM) but because digital collections are the basis for any digital activity: upon them virtual tours are built, they provide content for Social Media and assists in the building and provisioning of online stores. Below we reproduce some of the report’s main findings.

- **43.6 % of the European museums collections are digitized and less than 20% are accessible online.**
- Main reasons for digitisation are **increased visibility** (80%) and **access and educational use** 75%
- 3 out of 4 museums report that their biggest obstacles regarding digitisation and online accessibility are **insufficient resources (money)** and **insufficient (time of) staff**. 30% of the museums report that they are lacking proper equipment to digitise while another 30% blame copyrights.
- **80% of museums with digital collections use social media to make them visible.**
- Questions about figures on the digitisation of collections were ignored or overlooked by many of the respondents, suggesting that there is no specific tracking plan to evaluate these processes. **Only 45% of the museums have a written digital strategy.**

Training and Skills

In 2020 the Erasmus + project **EU Heritage** issued the report *Skills profile for cultural heritage* with the results of a survey conducted to identify the skill needs of heritage specialists in 27 EU countries. The chart on the right reflects the results.

The paper also included information on the current training programmes addressed to these professionals, indicating that the most appreciated aspects in courses were “talking with experts”, “case studies” and “sharing experiences with peers”.

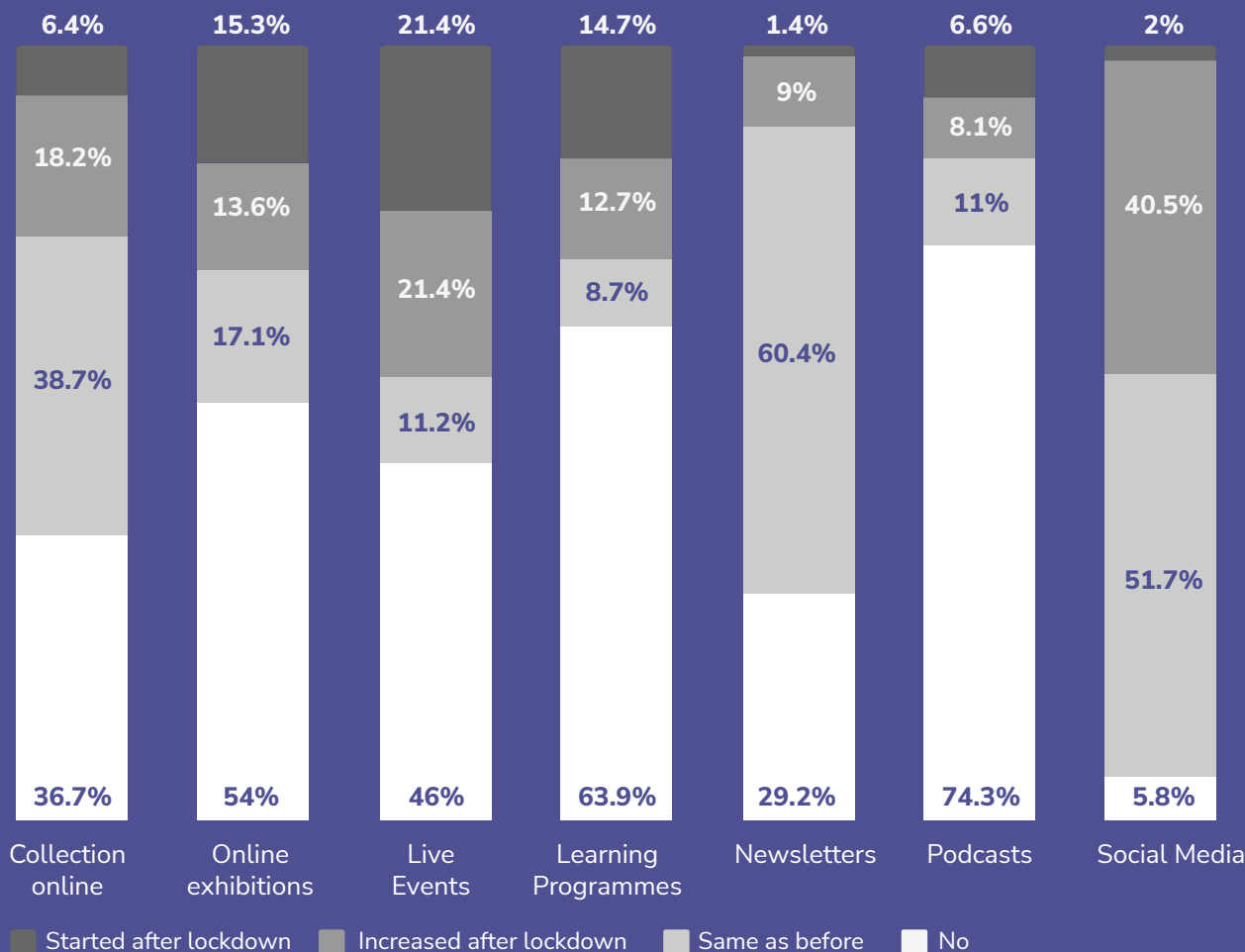


How did European museums reacted to lockdowns?

In order to have the “big picture” on how the COVID-19 breakout influenced the digital activity in European museums and what services were most popular, we bring here some of the findings of the survey “Museums, museum professionals and COVID-19” conducted by the International Council of Museums through 2020. The work, done in two stages, collected more than 900 responses from museums worldwide, although here the focus is put only in the European context. The final report and the follow-up survey are available at [ICOM’s website](#).

- 20.2% of museums don’t have dedicated staff for digital activities. For those who yes, 62% is temporary staff.
- 16.2% of museums allocated less than the 1% of their budget to communication and digital activities. 32.5% dedicated between 1-5% and 26.8% more.

What digital services does your museum provide?



Partner Countries

Profiles

Greece

Greek museums play an essential role in the country's culture and identity, allowing local and foreign visitors to approach the traces of the Ancient Greek civilisation, still a source of inspiration for the Western world. With archaeology at its core, the digitization of collections is museums' major challenge.

Most of the big, archaeological museums in Greece are state-owned and funded, operating under the scope of the Hellenic Ministry of Culture and Sports, the country's main cultural policy-making body. Half of its budget goes for heritage conservation, a major risk that showed its consequences during the economic crisis hitting the country since 2009, with budget cuts affecting staff contracts. Nevertheless, in line with the government decentralization effort, Greece boasts a majority of independent medium and small museums (usually with no more than 5 staff members;) owned by regional and local authorities, the Greek church, universities, and private organizations or individuals. These institutions show low levels of promotion, with their collection scarcely digitised and little use of social media (in 2015, 89% didn't use them systematically). Because of the lack of sufficient space, equipment, and staff, small museums are considered to be "underexploited", (Konsola 1993). It is worth highlighting that these institutions are still eligible for state subsidies if meeting the museum's standards set in the Law 3828/2002 for Heritage Protection.

Advancements in the digitisation of Greek heritage have been backed by the European Union and other international alliances. Since the late 1990s 3 multi-year Operational Programmes have been implemented on the matter through the Ministry of Culture.

"Information Society", running from 2000 to 2006 promoted ICT studies in all educational levels while starting collections' digitisation and establishing a number of web portals. The work was continued through 2007 and 2013 under the "Digital Convergence" OP, with the focus on the final delivery of cultural content to audiences and markets, both national and international, developing web services and mobile apps. It included the launching of the [Odysseus](#) portal and the enhancement of connections to Europeana. Nowadays the work is still in progress through the "Competitiveness, Entrepreneurship and Innovation" settled for 2014-2020.

The effort on digitalisation has impacted not only institutions but also audiences, who are progressively engaging with cultural digital contents, despite the moderate levels of Internet penetration still shown in the country.

N° Museums

487

Museums/ mil. inhab.

45.4

3.2%

Share of Cultural workers in total employment

23%

Share of people with above basic digital skills

80%

Share of households with internet access (2020)

Source: Cedefop

Italy

With probably one of the highest concentration of cultural heritage institutions in Europe, the land of the Roman Empire and the Renaissance has always had heritage conservation at the heart of its cultural policy. Museums are key institutions for the territory, actively protecting heritage and contributing to growth and development .

1 out of 3 Italian municipalities has at least one cultural heritage institution: museums, historic sites and monuments of a very diverse nature employing almost 40.000 workers nationwide. This plethora of institutions is characterized by significant differences among regions in number, size, resources, legislative framework and popularity. Attendance is highly dependable of tourism flows and therefore polarized: in 2018 the 3 most popular sites (Colosseum, Pantheon and Pompeii) concentrated 17% of attendances (more than 3M visitors each) while medium museums in the Abruzzo region, for example, rarely trespass the average threshold of 6,000 visitors per year.

Although museums ownership ranges from private agents to different levels of public administration, the strategic task of protecting the country's extremely rich and multi-layered heritage is centered in the MIBACT (Ministry for Heritage, Cultural Activities and Tourism), with direct responsibility for the management of 431 state museums and archaeological sites. Regulatory measures are established by the *Heritage and Landscape Codex*.

Tackling museums digital transformation has been quite a challenge in a country still with a large digital divide; with low levels of broadband connection and Internet speed and poor digital literacy. According to the Milan Polytechnic Observatory in 2021 51% of Italian museums had a shortage of professional digitally skilled.

In reply, the Ministry of Culture and Economic Development has announced the provision of specific funds for ICT research and experimentation and in 2019 launched a 3-years Plan for the Digitization and Innovation of Museums aiming to ensure heritage online accessibility. Other initiatives underway are already underway and Digital innovation is also one of the central points of the National Recovery and Resilience Plan for the NGEU.

N° Museums

3195

Museums/ mil. inhab.

52.9

3.5% Share of Cultural workers in total employment

22% Share of people with above basic digital skills

88% Share of households with internet access (2020)

Source: Cedefop

Spain

Spain's cultural diversity, including the coexistence of different official languages, is reflected in its museums: a diverse multitude of agents ruled by different laws and strategies where big popular tourist sites coexist with modest institutions committed to their territories' memory and future.

Understanding the reality of Spanish museums requires a close look at the country's territorial organization, with regional and local authorities executing most of the public expenditure (+80%) and with full competences in cultural policy. Therefore, being almost 75% of museums public, half of them belong to municipalities and are usually medium and small-sized.

This atomized landscape, along with **recurrent cultural budget cuts in the last decade**, has strained the capability of these heritage institutions to cooperate, exchange and adapt. More than physical, this atomization is legal, as although all museums in Spain are regulated in *1985 Historical Heritage Act*, each region has its laws, resulting in **a complex corpus of local, regional and state legislations that, in addition, has proven to be outdated** and whose reformation has been one of the country's main challenges concerning culture.

Regarding digital transition, in 2017 the Ministry of Culture and Sports launched its "**Plan Cultura 2020**", a document aiming to boost creative production and to guarantee broad public access to it, specially by means of ICT. Among the 150 actions listed, it included an strategy for the improvement of human and technical resources in heritage access and conservation, as well as the the project "Cultura inteligente", aimed to facilitate the digital shift in cultural institutions

and the use of digital cultural contents. These lines of action are continued and reinforced in Spain's **plans for economic recovery**, to be funded under NGEU, as cultural activities, heritage and museums are strategic tourist resources essential for tourism, the country's main source of income. A specific chapter for the "Revalorization of Cultural Industries", has been announced, being digitization one of its main goals. In addition, a National Plan for Digital Skills will be launched, essential for a country where 43% of the population don't have basic digital literacy.

ICT deployment in Spanish museums is also expected to encourage wide accessibility to cultural heritage and the creation of new publics, as this is essential for these institutions' long-term sustainability. As COVID crisis has shown, museums cannot afford to depend exclusively on international tourism flows.

N° Museums

1372

Museums/ mil. inhab.

37.1

3.5% Share of Cultural workers in total employment

36% Share of people with above basic digital skills

95% Share of households with internet access (2020)

Source: Cedefop

Netherlands

With the Rijksmuseum as its international flagships, for many a reference when talking about museums and digitisation, The Netherlands boast a healthy network of cultural institutions with strong government support and high attendance rates (due to tourism). For the coming years, baby boomers (22% population) and youngsters are the targeted audiences.

Since the 1990s the Dutch government has taken distance from cultural institutions and encouraged their autonomous position in terms of managing and funding: only 38 of the country's 688 museums are subsidized by the government. The focus is put in entrepreneurship, being a general belief that institutions could prove their impact by generating private funding. Nevertheless, public funding is provisioned through long-term management contracts (30 years) encompassing a periodical evaluation of museums performance. Further subsidies (p.e. for exhibitions) are foreseen in the Cultural Heritage Act, since 2016 the only law ruling museums and regulating the national public responsibility for them. The Act is implemented by the Cultural Heritage Agency, part of the Ministry of Education, Culture and Science.

Most of these heritage institutions are members of the Dutch Museum Association which aims at advocating and assisting the professional growth of its members while promoting museum visits. The Association provides special support to small and medium museums as well.

The **Digital Heritage Network**, launched in 2014, is the Netherlands joint strategy aiming to improve the visibility, usability and sustainability of digital heritage across the country. Supported by this strategic public partnership and backed by the National Digital Heritage Strategy (2015) by 2017 35% of cultural heritage institutions nationwide have their collection digitised, above the EU-average. Since 2018 the government's focus has shifted from the digitisation of content to stimulating the use and re-use of digital content by citizens, providing extra attention to the uses of digital heritage, p.e. in education.

There are a number of pre- and post-graduate Cultural Heritage programme studies available at both levels at Dutch Universities, but with no traces of specific digital training within.

N° Museums

688

Museums/ mil. inhab.

39.9

4.7%

**Share of Cultural workers
in total employment**

50%

**Share of people with
above basic digital skills**

97%

**Share of households with
internet access (2020)**

Source: Cedefop

Open Museums Survey Results

As part of the field-research for this competence guide partners conducted an online survey tackling staff and managers from museums in their countries. 24 replies were gathered between April and July 2020.

The participants were asked:

- To state whether there are gaps in digital competencies in small and medium-sized based on a multiple-choice scheme.
- To indicate if they are willing to follow a new digitization strategy and to state their current and desired digital skills

The participants could also opt for filling their personal contact info (e-mail), in case they wanted to learn more and stay up to date with the Open Museums Project.

The survey was delivered through Google forms and its access was public. It gathered 32 questions organized into groups:

- Basic Demographics and Contact Info (11 questions)
- Current Digital Situation in the Organization (11 questions)
- Digital Skills (6 questions)
- Necessary digital and other skills for a museum employee to be able to contribute to the development of a virtual tour, an e-shop and effective social media of a museum (3 questions)

Most of the questions allowed multiple choices and all of them were obligatory. The survey results have not differentiated between staff and managers.

Surveyees Profile

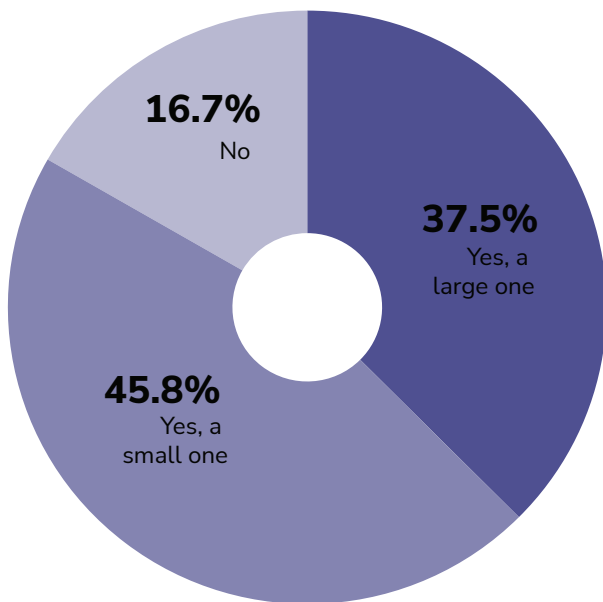
Surveyed museums represent a balance between private (16.7%), private (33%), public-private collaboration (16.7%) and non-for profit institutions (29.2%).

All of them fall under the category of small and medium museums (250 employees), half of them with less than 10 employees.

Individual respondents are people between 25-44 (42%) and 45-65 (50%) years old with tertiary levels of education, almost one third holding a doctorate or equivalent. 62% are full-time employees. Regarding job levels, 30% are executive or owners while 25% hold senior positions.

Middle managers and intermediate levels represent the 37,5% of surveyed.

The Digital Gap



Do you think there is a digital skills gap within your organization?

Only 16,7% of respondent museums perceived no digital gap within their staffs, while an alarming majority (83,3%) expressed the digital divide is a reality.

Although for almost half of museums this gap is still small, the chart reveals a clear self-perception of the needs for further digital skilling. This concern, if not addressed, may threaten the ability of museums to cope with the growing role of ICT for their future.

Skills in low supply

Instead of focusing in specific needs or technologies, the answers show a demand for a better understanding of the general digital framework. Museums are aware of the new forms of marketing relations this new scenario has brought but, furthermore, they call for a better, more confident use of the Internet and its communication possibilities.

25% Digital Marketing

12.5% Artificial Intelligence

8.3% Transacting

(online purchases, online forms
secure payment methods...)

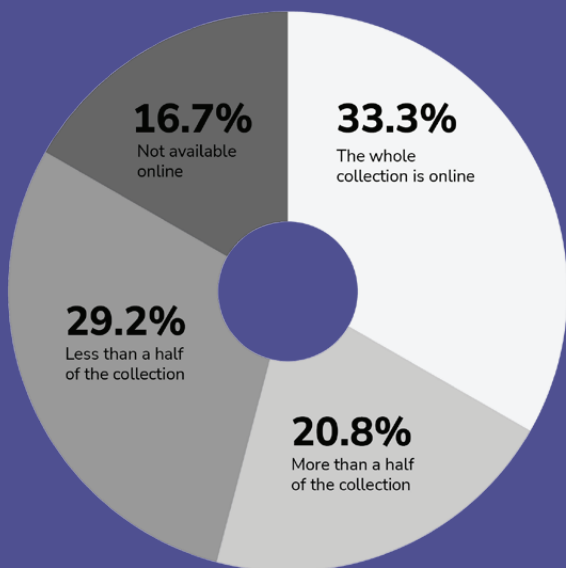
16.7% Internet

(using a browser, web search)

16.7% Handling
information

(using search engines, reliable
internet sources, accessing
content across devices)

Services & Activities



IS YOUR COLLECTION AVAILABLE ONLINE?

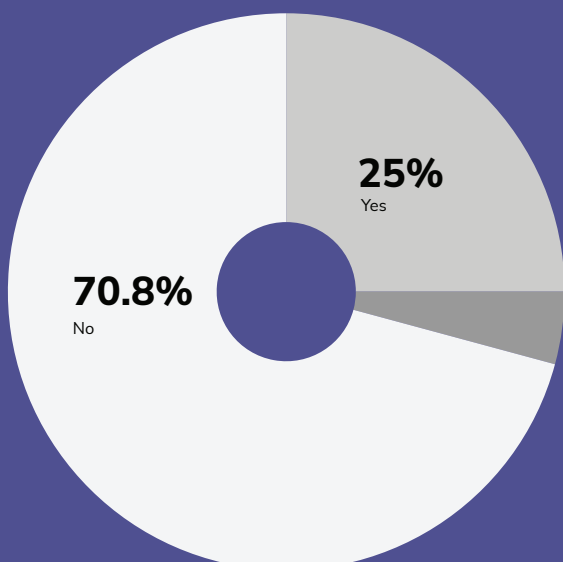
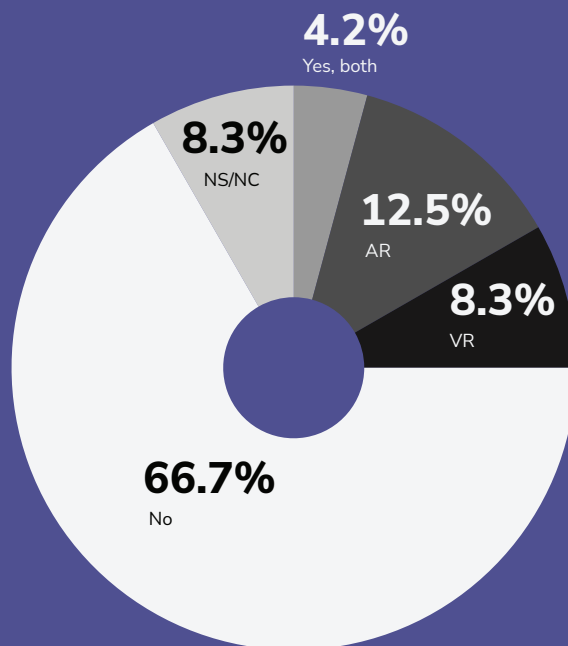
16.7% of respondents museums don't have their collections online.

For those who does it, only 16.7% are backed by a long-term strategy. A quarter said they work "in bursts and by short-term projects" when not "haphazardly".

DOES YOUR INSTITUTION USE VR & AR?

The majority of respondents doesn't use neither AR nor VR technologies to display their collection.

8.3% doesn't even know about them.



DO YOU HAVE AN ESHOP?

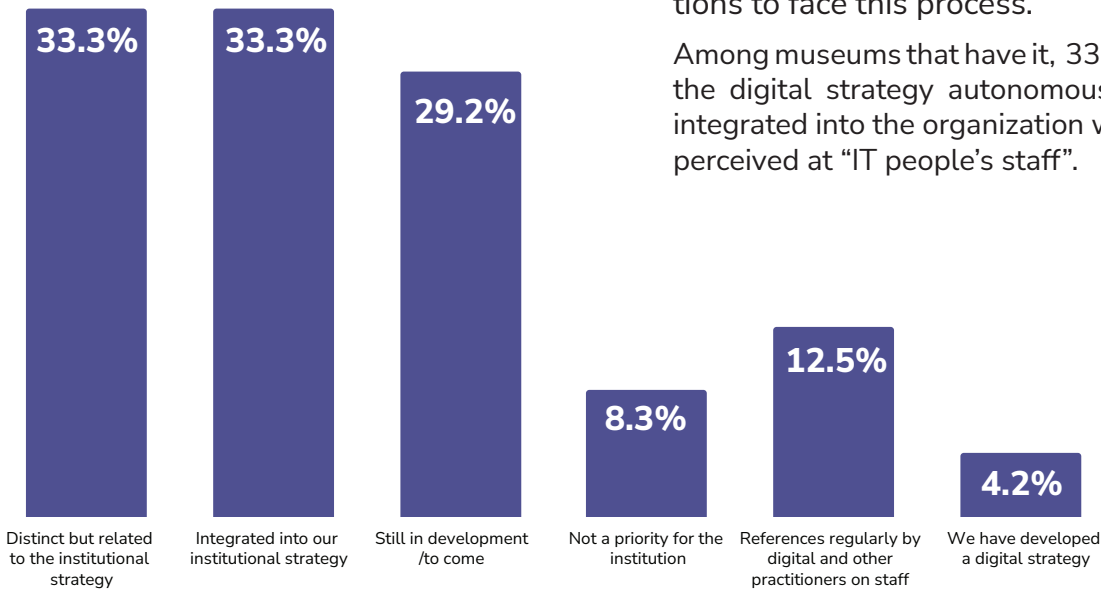
Almost 3 out of 4 surveyed museums doesn't have an online store.

4.2%
Yes, also connected to objects in our online collection.

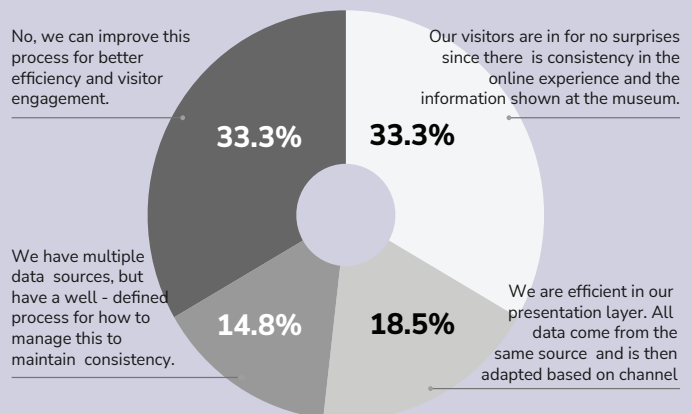
Digital Strategy

One out of three museums do not to have a current digital strategy and 8.3% said that it not a priority for the institution. This may indicate that urgent shortage of staff, time and/or resources are delaying institutions to face this process.

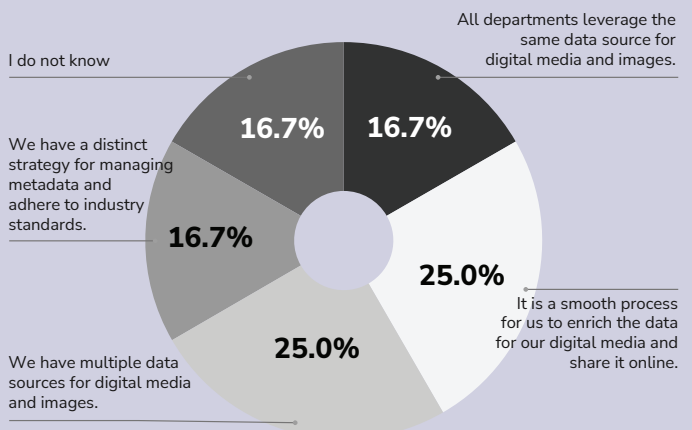
Among museums that have it, 33% considered the digital strategy autonomously, not well-integrated into the organization while a 12.5% perceived at "IT people's staff".



How well is defined the presentation of contents in your institution?

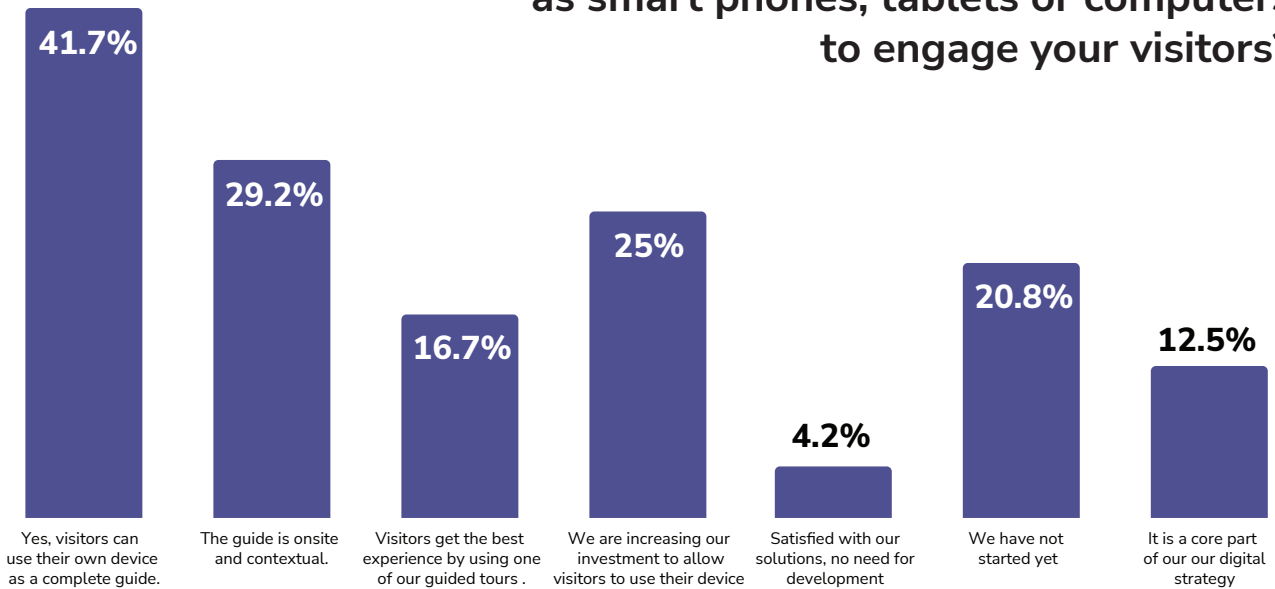


Does your museum have a strategy to work with digital media and images?

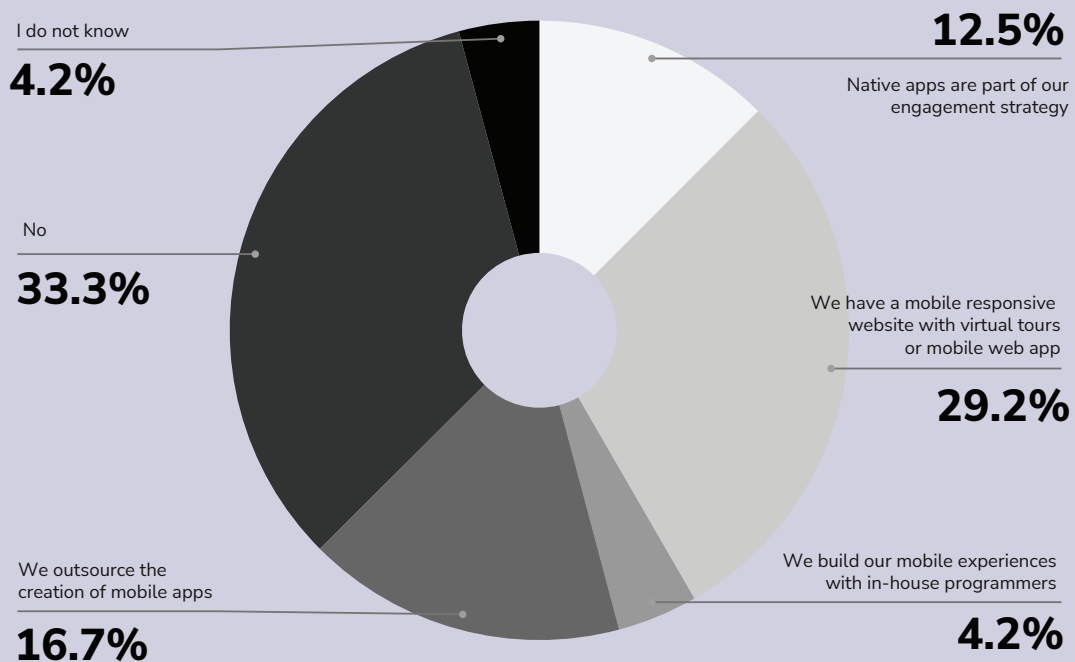


Going Mobile

At the museum, do you leverage technology such as smart phones, tablets or computers to engage your visitors?



Does your organization commit resources for the design of mobile apps?



Digital Skills

Participants were asked to assess their own digital skills, a total of 35 divided into three groups: **Basic, Essential and Intermediate/Advanced skills**. The first two groups were inspired by the [UK Essential Digital Skills](#) issued while the third one was tailor-made.

The vast majority of respondents declared they have a good domain of basic and essential skills, with rare exceptions. Nevertheless, it is important to underscore that, regarding essential skills, those related to **online privacy and safety, and preventing disinformation cored lowest**: 25% didn't understand website's legal requirement while 21% have problems with privacy settings and recognising suspicious mails. This is a relevant lack of basic competences that shall be addressed in Open Museums online course

Concerning Intermediate & Advanced skills results are diverse. In the right column we do highlight the percentage of respondents that can't perform the listed actions.

80% Can't create their own websites

75% Can't enable customer interaction on website

70% Can't turn their website responsive

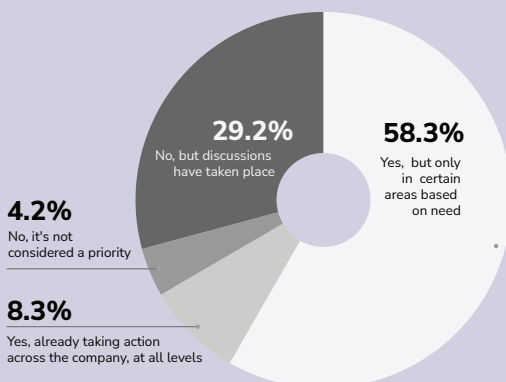
62.5% Can't maintain their website.

58% Can't make videoclips

58% Can't measure their website's effectivity

54% Doesn't know about SEO

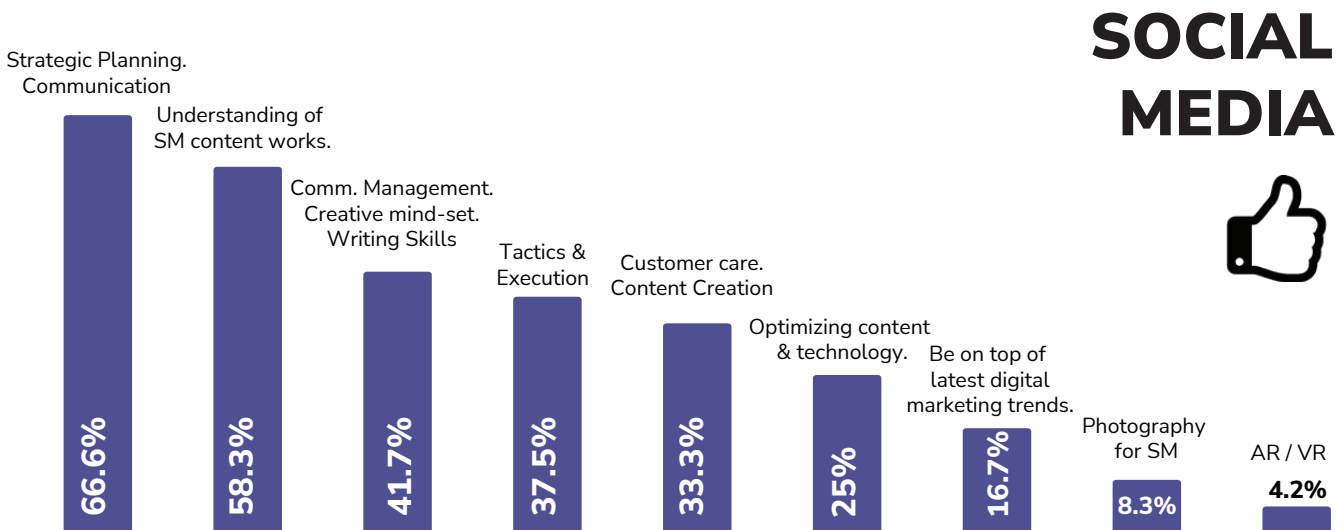
Is digital upskilling part of your organization's current people development strategy?



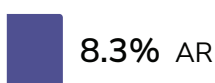
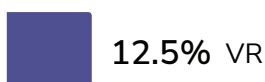
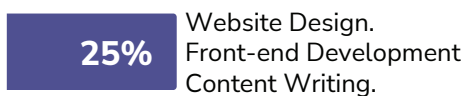
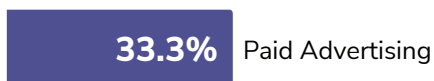
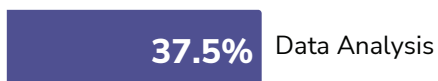
While skills related to marketing (branding, audience knowledge and segmentation), social media or photo-editing show good scores, those more technologically advanced are almost absent.

It is true that these highly specialized tasks are usually outsourced, but others, like the understanding of web metrics are a relevant lack to consider.

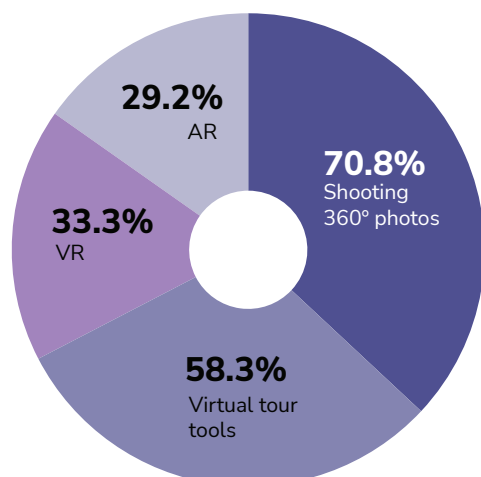
Which are the skills most needed to develop...



ONLINE STORES



VIRTUAL TOURS



Interviews

In addition to the quantitative data collected through the online survey, each project partner conducted a number of interviews with museum managers and senior technicians to provide a qualitative dimension to the research. The goal was to leverage the experience of these professionals in order to collect first-hand impressions of the problems and challenges arising when dealing with digital tools, and to explore their relevance and real utility in the daily routine of a museum.

The proposed questionnaire included 4 questions, two related to digitization, social media and e-commerce, and the other two inquiring about how they lived and felt this digital transformation: if the process was undertaken by in-house staff or outsourced and which have been the most valuable skills and competences.

Participants were selected on the identification of best practices in their institutions, their personal interest in the project subject and previous collaboration with the partners. Many of them, along with the ones answering the online survey will be later involved in the focus-group validating this competence and the e-learning course, as well as in the multiplier events foreseen.

Participant Museums and Heritage Institutions

Museum of Cycladic Art (GR)

Herakleidon Museum (GR)

Hellenic Motor Museum (GR)

Maritime Museum of Crete (GR)

European Museum of Bread (GR)

Museo Cosentia Itinera (IT)

Museum of Santa Severina (IT)

Museo dei Brettini e degli Enotri (IT)

Consentia Itinera (IT)

Museo Nacional Thyssen-Bornemisza (ES)

Museo Picasso Málaga (ES)

Museum of Pilgrimage and Santiago (ES)

Campo Lameiro Rock Art Archaeopark (ES)

Jane Austen's House (UK)

Fries verzetsmuseum (NL)

Zuiderzee museum (NL)

Marinemuseum (NL)

The Open Museum project partners want to thank all participants for their kind contributions.

Heritage Digitization and Sustainability

When asked about the importance of cultural heritage digitization in relation to sustainability most interviewees considered it essential. There is a common agreement on the many possibilities the ICT brought to museums, also future ones we have not discovered yet.

“The digitization of our collections will assure their long-term preservation. Furthermore, it may be accessible for people with disabilities to come in contact with our culture even if they cannot reach the museum.”

“Virtual tours and the respective content creation are essential for communication with visitors and participating in learning and training programs. Digitisation is also a prerequisite for participation of museums in European repositories such as Europeana and international repositories like Google Art project”

“Digitization is mandatory for having a technical record of collections and being able to share information between researchers and conservators in dates bases and repositories. It can also be the starting point for teaching resources, as the British Museum does in collaboration with SAMSUNG, or virtual museums following the path of the pioneering Agrarian Museum of Mexico”.

“It help us shortening and saving time, but it is also useful for the public because through digitalized objects they have the possibility to notice particulars that are otherwise unnoticed. ”

If paired with Social Media, digitization is also basic for communications and public engagement; a useful tool to “approach culture to people, a more accessible and inclusive one” although some claim that “nothing may never substitute a physical visit to a museum and the direct contact with pieces of art”.

ICT can also positively contribute to enhance the mission of museums both in terms of dissemination and conservation and have an impact in its many dimensions: education, management, budget, etc.

“Digitization conveys knowledge across time and space, builds bridges, shortens the distances with different audiences, promotes accessibility.”

Nevertheless, some warnings about the threats coming along these technologies also arose, calling for a necessary critical approach.

“Museums are losing the control of the digital contents linked to heritage they preserve when dealing with the many alternative narratives that are being continuously generated in the global sphere. The online cultural experience has grown exponentially over the last years, while information distribution and public opinion building processes are no linear anymore, neither follow the sender-message-receiver model. Therefore, it is not enough to have information about the collection on our website. New, diverse readings may enrich the hegemonic discourses usually defended by the institutions.”

Social Media

Questioned about Social Media and their role regarding the promotion of museums all respondents strongly agreed on their impact and influence. They are already part of the museum's work routine and the widest spread tool among the selected cases.

"Social media are very important means of promotion, we use them very often and it was the perfect way to reach our public during the pandemic lock- down"

"Social media is one of the most effective tool we have. We have quite a few followers with whom we engage... the way they respond to us, we can talk to them... It's absolutely brilliant! It means that your museum is open 24/7 across the world."

Some respondents pointed out how digital tools can contribute to achieve the **Sustainable Development Goals**.

"the use of digital media reduces the cost and use of other more traditional communication materials,, creating a greener/more ecological profile in order to move towards a new sustainable mentality and start contributing to many of the objectives of the agenda 2030."

"The correct use of social media [...] promotes museums social responsibility and the commitment to achieve the goal of the agenda 2030: guarantee a quality, equal and inclusive education, promote inclusion and participation, promote creativity and innovation etc."

The importance of the "correct use" of these tools was stressed recurrently. The power of social media for effective communication with diversified audiences can only be leveraged through proper knowledge and skilling. Audience analysis and segmentation, storytelling, along with the consistency with editorial and online marketing strategies were some of the needs highlighted.

"Social media help us to generate engagement with our community, so we have different strategies for each channel, because each one has an impact in a different portion of population"

"You can reach a wide number of people from different audiences if you adapt the message to the different social media platforms. I believe that museums should have a social media marketing strategy and if they cannot afford to have a person responsible in house, they can get an agency to help them."

"Social media are very important since they are our everyday communication with our public and our visitors. It's free as well and can be used for targeting specific audiences. The tools are limitless. They give you the possibility for a very directed message. We segment our content according to our target audience. Together with the press office, we consider our digital presence the most important means of engaging our visitors."

Social Media are specially strategic for **reaching younger audiences** and enhancing museum's digital role.

"They become more and more important because of certain audiences, the digital natives [...] It is necessary to integrate the digital world and social networks in these institutions but offering appropriate content."

"In education social media allow us to work in this field because it is a playful way to approach our collection to the public. And it is not the same code when we are at TikTok or when we do it at Instagram."

Once again, caution and critical thinking are also needed in order to ensure a correct, responsible approach to Social Media.

"Social media can be seen as great innocent platform that enable democratization and global communication. Nevertheless, a more closer look shows how they are controlled by multinational corporations more powerful and influential than many states.

At the museum we hardly got positively surprised by people's comment in our profiles. One of the reasons for this is the time and space saving modern philosophy, which prevents the development of complex ideas....So comments are immediately trivialized and lost in the digital jungle."

Social Media contribute to "turn museums alive", more open and attractive and capable even to lure future physical visitors. One respondent even highlighted that social media "can easier secure funds from sponsors and donors".

“

With Social Museums museums face the challenge to counter their traditional inflexibility while nurturing a permeable net of hubs and relations capable of produce new open and shared scenarios. This may be a constraint but it is also an opportunity we can't miss.

”

“

When we talk about small museums what worries me is that sometimes there's nobody working on digital marketing, nobody knows about positioning, strategy... and the most important thing is to think why we are in social media. We have to think where we should e and for what. Sometimes we spend efforts and resources in channels that... and the most important thing is to focus in what really matters and what is going to give us return.

”

E-commerce

Along with Social Media, interviewees were asked about their opinion and experience with online stores in their museums. Although many of the respondent didn't provide these services, those that yes agreed on the potential contribution of an e-shop for generating extra incomes.

"It can help promote the museum and its exhibits through affordable and nice small items that people can buy for themselves or as gifts even if they haven't visited the museum."

"An e-shop will ease the process of acquiring a souvenir or a map before coming to the museum. People will also have access to a bigger variety of elements and books related to our museum since it is not always possible to demonstrate everything in physical shop."

"When museums are closed all products that could be found in the physical shop must also be available in the e-shop. Faithful copies of exhibits are very important for the visibility of the museum around the world. They are also important for development of the museum, since they can act as "ambassadors" abroad. Ours was one of the first e-shops in Greek museums. Even though we don't have advertising budget in general, there is always a budget for the promotion of the it"

In addition to technology development and maintenance, online stores need to be provisioned with real stuff to sell, something that many museums may not have. This can prevent some organizations from starting this service because they consider it to be too demanding and not profitable enough.

"An e-shop only makes sense for large museums that have enough audience to make it profitable and another interesting source of revenue."

Surprisingly, the respondent making this statement was the manager of a cultural institution that does have a physical store, also announced on their website.

In any case, if managed correctly, investing in a museum store can have unexpected benefits, as they can also be used to implement museums strategy in terms of sustainability and social responsibility. Choosing the right products, along with a good, specific marketing strategy is essential.

"It helps us to self-financing and also to support the sustainability with all the work we do with craftsmen because we sell products made by mainly local artisans that take inspiration from our collection in order to create their own pieces. They are very careful not only with their creative processes but also with raw materials and how they do it. We try to build a sustainable shop from the ecological point of view, we try to avoid plastics and control the product traceability."

Assessing the Digital transition

Concerning the role of museum staff in the adaptation of their organization's processes and services to the digital context, participants were asked to recall their own experiences and provide conclusions.

Staff's involvement has revealed strategic, as more than a half of respondents said the process was led and implemented in-house. Although some specific tech services (specially virtual tours) are necessarily outsourced or at least consulted with IT experts, the leading role is placed on their own workforce.

"The transition is being made by our staff. We are creating new tools and activities to move forward and reach more people,. We are testing combinations of digital tools and networks, adapting little by little and always in-house."

"It was done inside the museum by our own staff. We have scientific personnel that collaborated with the technical personnel in the creation of our virtual tours since all content must have the specialists' approval. Each department was responsible to provide their content according to the expertise and the exhibits they oversaw. This is still happening for social media posts: our curators provide content but the digital marketing department shapes and forms this content in the most appropriate form for each media used."

"It has been made by museum staff, from curators and technicians, to interns, trainees and heritage fellows."

For those working in-house, especially the smaller ones, the staff's positive engagement was recurrently highlighted. On occasions, the lack of advanced technical skills has been supplied with voluntarism, although this has revealed some weakness: many of the respondent museums don't have a specific "digital" team and admit "further investments are needed in this direction". In the meantime, professional training courses for the staff are very appreciated and widely spread.

"We are doing a lot of things for our transition to the digital era. We already have 3 or 4 virtual tours, and we are using public state's subsidies for digitalization. We have also created 3D animations regarding our exhibitions. All of those were outsourced because we are a small museum, and our staff is only 2 managerial positions and 7 people responsible for the museum's operations."

"We have no external staff. From time to time we consult different experts in the sector and carry out training courses for our staff."

Only the biggest museums refer to their **digital strategy** when explaining their digital transformation, something that was crucial to solidly face the challenges raised with the COVID-19 breakout.

“We have been working on digital transformation for two five-year strategic plans. The pandemic became an accelerator to this process but we had a budget ready to keep working on this digital transformation. We also got other companies to help us and to sponsor us.”

“In spring 2020 the process of digital transformation—in which we had been working in a small in-house team—became an emergency to face the violent closing of our activity. Delays, lockdown, financial cuts and the will of connecting with our public despite the adversity boosted some projects that we had worked on before.”

“

Each department was directed by the management on what they needed to do, and organizational culture was important. A lot of training had to be done in many departments. Trainees and new staff contributed to transfer knowledge. Applications and games were created, even by curators. Even educational programs became digital.

It's important that change transverses all departments. The whole organization has to participate. We studied digital media, art direction, branding, case studies of big museums: we even followed seminars from universities or agencies from abroad.

”

More relevant skills towards museums' digital change

Digital but also communication skills, marketing-related or not, scored the best results to the questions of what will be skills most needed for future museum workers. The answers were based upon interviewees' own experience.

Within this list, **soft skills** were also and specially emphasized by respondents, who through their own cases have understood that no digital transformation can be faced without an holistic approach that starts with the willingness of proactive, open minded professionals.

"Digital skills, data management and analysis, creative thinking, innovation, teamwork"

"Scientific skills along with soft skills. Desire from the part of the management to implement changes."

"All basic digital skills that are needed in order to use and take advantage of technology. Furthermore, they should understand Marketing principles and have Communication skills. "

"The ability to adapt to new times, personal and vocational motivation in training and continuous learning and proactivity."

"Actually good storytelling. The same skills you would need to create a great experience in person. It is about knowing which are the important stories are, which the contents.... Understand how to fit into 140 characters and make it work"

"The main skills is something as old as as complex as faith. Without the conviction that it's urgent to make changes is not possible to make important actions."

"Update of the Museum website; management of social media profiles according to a specific editorial plan; use of analytics tools."

We can conclude that, as stated by one of the respondents, future heritage professionals should tend towards a sort of "cultural chameleon, a professional with Humanities studies and a deep understanding of museums' role combined with ICT skills and notions in Digital Marketing".

"Social media, website management, data bases and repositories and video and photo editing software."

"Art knowledge, basic digital skills to understand technology, communication skills and an open mind to change. "

Open Museums

Basic Competences

In line with the findings and recommendations described above, it is clear that the training provided by the Open Museums e-learning course, that will be offered as a MOOC, should focus in the **prior knowledge of the digital technologies** museum staff are already using in their day-to-day (not only at work, but mostly in their lives) so to allow them to **reorient their use professionally and strategically**. Assuming that most museum professionals already have basic digital skills, the e-learning course shall serve to empower them to move from mere technology consumers to creators.

This will be done through a **comprehensive, practical approach** tackling two dimensions:

- *Technical*, introducing the tools museums can introduce to their work routine, its possibilities and its requirements.
- *Sociocritical*, understanding how digital technologies have changed the way people relate between them and with organization. This includes awareness on issues such as data protection, misinformation or manipulation.

Inspired by recent best practices in museums worldwide, the Open Museums project put the emphasis on museums maintaining virtual tours, social media and e-commerce, three complex digital activities.

In order to organize and assess the proposed learning units, they have been built upon the mapping exercise designed by [One by One \(UK\)](#). This framing proposal proceeds by breaking any digital activity into 4 pieces to reflect on:

This approach is done considering the fact that many of the conditions preventing small and medium museums to go digital go beyond digital literacy. Nevertheless, the digital challenge can only be faced if looking at the “big picture”, understanding technologies and its many implications in order to deal with them in a more confident way. **Inspiring best practices and real-life examples** should be recurrent to make this learning easier and meaningful.

Sketched up the methodology, learning outcomes and skills, this Competence Guide proposes the following units to organize the Open Museums e-learning course:

- Digital Marketing Foundations. The Digital Strategy. Audiences and Channels.
- Internet Communication
- Social Media.
- Digitization and Virtual Tours.
- E-commerce.

- **What do we need to use?**
Particular tools, platforms, technologies.
- **What do we need to manage?**
Workflows, resourcing, projects, partnerships, data, licenses, capacity, skills
- **What do we need to create?**
Content, experiences, products, services.
- **What do we need to understand?**
Purpose and impact of digital activities, communities behaviour, ethics...

Lesson 1

Digital Marketing Foundations

With the world at people's hand with just one click, museums need to rethink the way they reach their —usually overwhelmed— audiences. Having to compete with many new entertainment options, going digital and offering relevant meaningful experiences, online and offline, is only half part of the way for museums to keep connected with people while creating new public in order to survive.

The other, as challenging as the first one, is finding who wants to engage with what the museum has to offer. Thus is, delivering the correct message to the correct people. Here is where marketing comes to forefront, now boosted by the almost infinite possibilities provided by digital tools.

This first, introductory lesson prepares the groundwork for the following ones, summarizing key concepts and common principles for the digital activities foreseen.

MAPPING LESSON 1

What do we need to...

CREATE

An efficient goal-oriented **digital communication strategy** to help us navigate successfully the vast and complex digital sphere

MANAGE

Different media, channels and platforms at our disposal, to choose depending on our resources availability and what do we want to achieve.

UNDERSTAND

Who are our real and potential **audiences**: their habits, needs and behaviours; what do they think of us and what do they want.

USE

Different marketing techniques depending on channels, including measuring practices to evaluate their success through KPIs.

THE DIGITAL STRATEGY

The digital communication/marketing strategy as a decision-making, monitoring and evaluation tool.

Knowing your organization: Mission, vision, and, values and identity. Identifying your Purpose of Value.

How to create a community

Thinking strategically. Designing a strategy for your museum. Examples, methodologies and tools. The [Canvas Model](#). SWOT and PESTEL analysis.

Goals and Objectives. Turning your objective SMART.

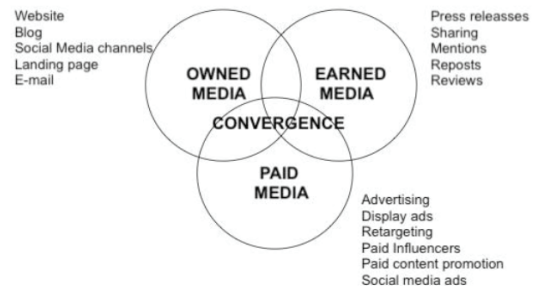
Evaluating and monitoring. Metrics and Key Performance Indicators.

CHANNELS AND MEDIA

Understanding Owned Media, Earned Media and Paid Media.

The 360° strategy.

Your website at the basis. Rethinking and relaunching. Basic knowledge on CM



AUDIENCES

Knowing your audiences. Profiling visitors.

Segmentation: Types and techniques. Visitor Persona, online behaviour, visitor journey, "Field of Dreams". satisfaction, loyalty, engagement and interests.

Gathering data digitally: Analytics, Insights....

MARKETING TECHNIQUES

Differences between inbound and outbound marketing.

Content Strategy: branded content, Search Engine Optimization.

Social media and email marketing.

Advertising and Search Engine Marketing.

Measuring techniques: and conversions.

Lesson 2

Internet Communication

Museums have evolved from being collections of objects displayed in cabinets to being visitor-oriented meeting centers where people engage with culture in a more or less interactive way.

To keep these essential contacts alive communication is crucial, and today museums need to rethink the way they dialogue with their audiences. There is an urgent need for new, attractive messages able to catch people's attention, stimulate curiosity on heritage and encourage the audience to explore and ask for further information.

ITC technologies offer tons of possibilities for reinventing museum communication, but with their own rules and codes that we need to know and understand.

Multimedia, infographics, videos and, above all, good writing play a significant role in the digital transformation of museums and are skills that need a specific approach, without forgetting essential. As the famous writer Gabriel García Márquez said once: "The first thing to write for the Internet is to know how to write."

MAPPING LESSON 2

What do we need to...

CREATE

Relevant and meaningful content adapted to the audiences addressed and the selected channels for delivering them.

MANAGE

conversation with our audiences encouraging collaboration as a way to create shared new meanings for the collections.

UNDERSTAND

how stories are built, using storytelling techniques that will help museums to deliver their messages in a more attractive and engaging way.

USE

photos and videos to create multimedia narratives for a better communication and enhanced museum experiences.

WRITING FOR THE INTERNET

What do you want to say? Communicating your Purpose of Value. Identity, Tone-of-Voice and Speech Consistency.

Who are you talking to? Producing messages adapted to different types of audiences. Inclusive languages and Universal Design Principles. Accessibility.

Organizing information: structures, heads, subheads and the blank space.

Dealing with algorithms: Hashtags, Keywords and SEO writing.

Exploring the hypertext: encourage action and expand information through links.

TOWARDS MULTIMEDIA

Visuals: basic graphic and photo editing tools. Photo shooting. Reusing images. Copyright & Copyleft. Formats and quality. Composition and layout. Libraries and repositories.

Displaying complex data with infographics.

Video: shooting your own videos. Foundation of video editing. Formats and quality. Video-editing Software. Live broadcasting.

Voice and sounds: recording and using sound. Podcasting foundations. Marketing podcasting. Music themes and copyright. Creative-common libraries and repositories.

STORYTELLING

What is storytelling and how to use it. Examples and foundation. Structures and techniques.

FROM CONVERSATION TO CO-CREATION

How to write content that can develop into conversations. News, trends and discussions.

Encouraging co-creation: competitions, learn-by-doing, “tell your story”, etc.

Storydoing, another level of storytelling where words are turned into actions.

“The same skills you need to create a great experience in person are largely the ones when it’s digital. It’s about knowing what the important stories are, what the content is... Museum staff can bring their routines and knowledge from behind the scenes to the forefront, merging with the audiences and sharing stories”.

Lesson 3

Social Media

Social media are an essential communication channel for museums today. If used well, they contribute to establish a better, more fluid dialogue with audiences (before, during and after visits) but also to build a solid community of “followers” and “fans” that includes not only visitors, but also professionals and stakeholders.

Nevertheless, it is important to understand that social media are actually “borrowed spaces” answering particular interests and with particular ever-changing rules museums can’t control. On the contrary, they have to adapt.

Besides, there are many networks, each one with their own audiences and contents. And although nowadays everybody speaks about “multichannel communication” and “being everywhere”, the truth is that their management is highly time-consuming and probably fruitless if we don’t know what we are doing.

Museums need to choose wisely among the many options available, integrate Social Media as a part of their digital strategy and, above all, orient their use towards goals, not just for themselves.

MAPPING LESSON 3

What do we need to...

CREATE

conversation.
Social Media are, indeed, “social”, so communication has to be, necessarily, two-ways.

MANAGE

different profiles and pages across a number of social media, each one with its own content and relational strategy.

UNDERSTAND

which type of contents are more suitable for one network or another, and how each one approach users’ talk.

USE

effective software tools for scheduling and automatizing publications and monitoring your results strategically.

THE FOUNDATIONS

Social Media Strategy: Goals and Audiences. Increasing traffic to your website.

The Social Calendar: why and how.

Expand your publications. Hashtags, mentions and links. Social SEO.

Verifying your accounts.

Talking with audiences: Posting vs Messaging.

Time-management techniques: automated messages and programmed posts.

Organic Traffic vs Paid Traffic

Measuring your activity: positioning, visibility, engagement, loyalty.

TIPS AND TRENDS

Don't Outsource, Be Yourself. Unveiling the institution. The "behind-the-scene".

Communicating in Pandemic times : Do's and Don'ts.

Emojis, Stickers, Memes and GIFS.

User Generated Contents. The "Remix". Images and Templates.

Visuals for Social Media.

Crisis communication, trolls and critics.

USEFUL TOOLS

Multichannel Management & Automation: Hootsuite, Buffer.

Measuring your awareness: Metricool, Klear, Social Mention.

Creating attractive content: Canva.

Visual size guides and Templates.

FACEBOOK



Losing younger audiences but still the most popular network worldwide.

- Profiles, pages, groups and events.
- Likes, follows, shares and comments
- Customizing and branding your profile.
- The importance of native content.
- Facebook Messenger.
- Facebook Live.
- Facebook Insights.
- Facebook Ads. The Ads Manager.

YOUTUBE



The 2nd most popular platform, completely oriented to video & streaming.

- Creating and managing your channel.
- The YouTube Studio
- Uploading and optimizing videos
- Playing with lists.
- Dealing with copyrights.
- Live broadcasting.
- Targeting and engaging subscribers.
- YouTube Analytics

INSTAGRAM



A rapidly growing platform where quality images and videos are the rule.

- Posts, stories and highlights.
- Optimising images for success.
- Customizing and branding your profile.
- IGTV and Instagram Reels
- Likes, followers, comments and saves.
- Using filters and AR
- Personal & Business Profiles
- Instagram Analytics

TWITTER



280 characters for an agile, direct and almost real time communication. Good for customer service and engaging conversation.

- Tweets & retweets. Quotes & comments.
- Setting up your timeline and using lists.
- Threads as a storytelling tool.
- Join the conversation: Twitter polls.
- Exploring trends and topics.

TIK TOK



A hype option for sharing videos, the shorter and funnier the better. Suitable for dealing with your audiences but keep in mind that its demographics are age-limited.

- Requires time to understand the kind of content your audience favs and encourages user-generated content.
- In-app video effects, duets and stitch.

LINKEDIN



The social network for building professional relations and being informed on sector's trends.

- Optimizing your profile.
- Building your network connections.
- Posting & Sharing relevant content.
- LinkedIn Learning Platform.

Lesson 4

Digitisation and Virtual Tours

The core part of museums' digital transformation is the digitisation of their collections; "the process of converting analogue, tangible objects into a digital form" (JISC). It is perhaps the most complex, time and resource consuming task in this scenario but also the most rewarding.

Digitisation enhances the museums' role of preservation and dissemination, providing new opportunities for making the museums accessible to more people but also in a more engaging, interactive way. A digital collection is the first step to create virtual tours and online

exhibitions in addition to attractive content to spread through Social Media. Good digital objects may also serve to efficiently produce digital prints and replicas to sell at the museum store. Moreover, in a world where shared knowledge is the basic strength, digitisation is essential to contribute to cooperative research and further understanding of the heritage museums safeguard.

Being a crucial process, this lesson shall emphasize the decision-making process and tackle interoperability as a must.

MAPPING LESSON 4

What do we need to...

CREATE

catalogues, repositories, online exhibitions, virtual tours and other narrative solutions to make collections accessible.

MANAGE

a huge quantity of data from each collection piece, modelled following standards that will ensure its operability.

UNDERSTAND

the many implications behind decisions taken on digitisation: maintenance, accessibility, resilience...

USE

different technologies and equipment as well as semantic models, taxonomies and standards.

FIRST DECISIONS

Outsource or in-house? Pros & Cons.

Digitisation with a purpose. The project approach - [SHARE A guide to digitisation](#)

Interoperability: what, why and how.

CREATING THE DIGITAL OBJECT

Understanding you collection and choosing your needs.

Basic tools: cameras and scanners. Further equipment (lighting, tripods, etc.)

Shooting 360° photos.

Postprocessing and editing. Techniques and software.

Photographing 3D objects - [The Rijksmuseum Guide](#).

Technical standards and minimum requirements - [The Europeana Publishing Guide](#).

MANAGING THE COLLECTION

Storage Cloud solutions. The importance of sharing with others

File naming and folder structures. Cataloguing principles and conventions.

Understanding and using metadata.

Data Modelling Models: the importance of working with standards.

Preserving and protecting the collection. Risk evaluation and management.

MAKING COLLECTIONS ACCESIBLE

Public Archives: European and national repositories.

Google Arts & Culture

Online catalogues: tags and taxonomies, applying storytelling. [The V&A Experience](#).

Virtual Tours: many technologies, many possibilities

Creating video virtual tours (an uploading them to open video platforms)

Introduction to Virtual Reality: requirements and possibilities.

Introduction to Augmented Reality: requirements and possibilities.

Using multimedia to creative immersive visits.

The Hotspots.

An standard toolbox: [Matterport](#).

Lesson 5

E-Commerce

Does your museum have a shop selling replicas, souvenirs or, perhaps, books and catalogs? If the answer is yes, then you definitely need to have an online store on your website. Why? Because your institution has already gone through the most difficult part: having, actually, something to sell.

To have an attractive selection of products is the first step for a successful store, as this implies initial investments and a lot of decision-making that may prevent small museums from exploring this possibility.

Good news is that ICT have reduced costs and notably ease the process for setting up online stores, so modest institutions shall give them a second thought as an alternative source of income. E-commerce is becoming more and more popular and will be the rule in future.

A bunch of friendly software solutions for creating online stores with just a few clicks are available but, unfortunately, having a store doesn't mean having buyers. Additional efforts on SEO, customer tracking and service are also needed. This lesson covers them step-by-step.

MAPPING LESSON 5

What do we need to...

CREATE

a clear e-commerce channel well-integrated in your website and easy to use for you and your audience.

MANAGE

inventories, carrier solutions and relations with your customer before, during and after the sale.

UNDERSTAND

the different steps involving e-commerce, from inventory and pricing to shipping and post-sale support.

USE

the e-commerce solution that suits you best, including secure gateways for payment and customizing options.

SETTING UP THE E-STORE

Choosing the toolbox: Wordpress + Woocommerce. Shopify. Prestashop. Magento

Integrating the e-store in your website. Strategies & Styling.

Turning your website SSL for a secure e-shop.

Uploading and updating products. Information to show.

Labels, tags and taxonomies. SEO for online stores.

PAYMENT GATEWAYS & PRICING

Understanding checkout abandonment and how to prevent it.

The checkout flow: order confirmation, personal data, delivery data and payment data.

Basics on RGPD

Choosing payment methods: TPV, Paypal, bank transfer....

Pricing Strategies: offers, outlet, promotions, coupons, affiliates' discounts...

LOGISTICS & SHIPPING

Take care of your packaging.

Shipping options and costs. Normal and expedited shipping.

Tracking online shipping.

Last mile delivery solutions. Carriers.

Refunds and returns. Policies, conditions and the important of making things transparent and easy.

ANALYTICS & AUTOMATION

The customer journey

Understanding customers: Acquisition, behaviour and conversion rates.

Building customer loyalty by staying in contact. Marketing Automation tools

Sales support, feedback and tracking.

THE LEGAL THING

Understanding legal requirements for e-shop.

Transparency for confidence. Providing the right information.

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<https://www.cedefop.europa.eu/>

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Compendium. Cultural policies & trends <https://www.culturalpolicies.net/>

DigComp Digital Competences for Citizens <https://ec.europa.eu/jrc/en/digcomp>

Digital Culture Network (Arts Council of England) <https://digitalculturenetwork.org.uk/>

Digital Culture Compass (Arts Council of England) <https://digitalculturecompass.org.uk/>

The Digital Europe Programme
<https://digital-strategy.ec.europa.eu/en/activities/digital-programme>

Digitraining: Digital & Audiovisual Capacity Building for Accessible Heritage (Creative Europe)
<https://digitraining-heritage.eu/>

Essential digital skills framework
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EU Heritage (Eramus +) <https://www.euheritage.eu/>

Europe's Digital Decade: digital targets for 2030
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European Digital SME Alliance <https://www.digitalsme.eu/>

European Groups on Museum Statistics <https://www.egmus.eu/>

Europeana, the european digital library <https://www.europeana.eu>

The Gift Box: tools and ways of working to help museums make richer digital experiences for their visitors (Horizon 2020) <https://gifting.digital/>

International Council of Museums <https://icom.museum/>

Digital PathWays: Resources to help museum people understand and use digital tools and channels, (Culture 24) <https://digipathways.co.uk/>

Scotland's Digital Participation Charter <https://digitalparticipation.scot/>

Mu.SA: Museum Sector Alliance (Eramus +) <http://www.project-musa.eu/>

Museum Nexto online magazine <https://www.museumnext.com/>

NEMO: Network of European Museums Organisation <https://www.ne-mo.org/>

UNESCO's Museums Programme <https://en.unesco.org/themes/museums>



www.openmuseums.org



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