

## EUMillennialsTOUR

### DELIVERABLE 4.2

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Call for proposals:	COS- TFlOWS-2014-3-15
Name of the project:	EUMillennialsTOUR
Acronym:	EUMillennialsTOUR
GA Number:	676666
Date:	December, 15th 2015
Lead Beneficiary:	X23 Srl
Delivered by:	Wendy Morrill - WP2L
Resp.:	Wendy Morrill - WYSE

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# EUMillennialsTOUR Project

## Title of the Deliverable

### WP2, Tasks 2.2

Start date of project: September, 1st 2015  
 Lead Partner: X23 Srl  
 Editor: Wendy Morrill, WP2L, WYSE  
 Date: December, 15th 2015  
 WPs involved: WP2  
 WPL: WYSE

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	Dissemination Level	
PU	Public	
PP	Restricted to other programme participants (including the Commission Services)	
RE	Restricted to a group specified by the consortium (including the Commission Services)	
CO	Confidential, only for members of the consortium (including the Commission Services)	

History Table	
Version:	1.0
Date:	December, 15th 2015
Released By:	Wendy Morrill
Comments:	

## **Rational for the selection process**

Six of the partners submitted 16 Good Practice Questionnaires in total. The practices were scored by Wendy Morrill and Prof. Greg Richards, WP2L and representing WYSE Travel Confederation.

Partners of the consortium were offered the opportunity to provide individual feedback on the practices and to submit a ranking of their preferred practices. Feedback on the practices was provided by two of the partners and considered under the column titled 'Comments' on the evaluation sheet. Overall, the assessment was that many of the practices lacked depth and focus as described on the questionnaires. A ranking process was then carried out utilising an online survey tool and five partners participated.

WP2L considered that the outcome of the group ranking included a satisfactory range of practices across topic areas suitable to carry forward to the e-learning.

While practices ranked 1 through 8 by the group have been selected to develop e-learning modules, given that some of the practices lack depth of detail, WP2L would like to suggest that the practices ranked 9 through 12 be utilised to enrich the core 8 practices selected.

## Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	GP area	GP topic	Objectives	Key activities	Stakeholders involved	Profiles of responsible people	Target groups	SECTION SCORE	Effectiveness of practice
WYSE on behalf of CTS	Erasmus Student Network (ESN)	Innovation	products/methods for youth	3	3	3	2	3	14	3
X23 on behalf of E-FAITH	Digital Tourism Business Framework programme	Digital media	engagement with SME or private agents for valorisation, marketing and/or policymaking	3	3	3	2	3	14	3
M2C	Hafenmuseum	Educ/skill dev Innovation	edu/pedago for youth innov products/methods for youth	3	3	3	2	3	14	2
SE1Media	Digital Tourism Think Tank	Digital media	digital media for audience development	3	3	2	2	3	13	2
M2C	Tuchmacher Museum Bramsche	Edu/skill dev Marketing/promo Coop w/ creative ind Innovation	use of edu/pedago for youth promo of IH sites coop w/ artists/artisans innov products/methods for youth ppp in tourism	3	3	3	2	3	14	2
X23 on behalf of E-FAITH	Villa Foscari Rossi Footwear Cluster	Marketing/promo	promotion of IH sites	3	3	3	2	2	13	3



## Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	GP area	GP topic	Objectives	Key activities	Stakeholders involved	Profiles of responsible people	Target groups	SECTION SCORE	Effectiveness of practice
WYSE	University of New Hampshire	Digital media		3	3	2	2	2	12	3
Lisburn & Castlereagh City Council	Irish Linen Centre	Innovation	museum mgmt	3	2	3	2	2	12	3
Lisburn & Castlereagh City Council	Union Locks	Edu/skill dev	edu skill dev for tourism	3	3	3	2	3	14	2
STA Travel	Eden Project	Edu/skill dev	edu/pedago for youth	2	2	2	2	2	10	2
STA Travel	STA Travel	Innovation Marketing/promo		3	2	2	2	3	12	2
M2C on behalf of CTS	Nordwolle	Edu/skill dev Coop w/ creative ind	edu/pedago for youth coop w/ textile/designers, artists/artisans, fashion industry	2	2	2	2	1	9	2
X23	Carlingford	Edu/skill dev	edu skill dev for tourism	2	2	2	2	2	10	2
X23	Košice-Turizmus	Innovation	ppp in tourism	3	2	2	2	2	11	3
SE1Media	Queen Elizabeth Olympic Park	Digital media	digital media for tourism dev	2	2	3	2	2	11	3

Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	GP area	GP topic	Objectives	Key activities	Stakeholders involved	Profiles of responsible people	Target groups	SECTION SCORE	Effectiveness of practice
WYSE	WYSE and UNWTO	Innovation	ppp in tourism SME engagement	2	2	2	2	2	10	3

## Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	SECTION SCORE	Total score	2nd opinion total score	Group ranking	Comments
WYSE on behalf of CTS	Erasmus Student Network (ESN)	3	17	11	1	In principal, the concept of cultural exchange between European youth and groups of youth/students is in line with the target group of the project, however this also speaks to the <b>importance of volunteers</b> (which are a crucial element of many museums, sites and attractions) and the <b>value that local knowledge adds to one's experience in a destination</b> (language ease, cost efficiencies, unique perspective). While the idea is general and not necessarily unique or new, ESN would probably be willing to elaborate on the practice.
X23 on behalf of E-FAITH	Digital Tourism Business Framework programme	3	17	9	2	Regional example of digital capacity development/knowledge-sharing community to support business and tourism development. Indication of an increase in visitor numbers as a result, however the specific practices and evaluation metrics and methods that led to improvements and increases are not entirely clear. Relatively new/young project. Would be interesting to know if they have assessed user/visitor opinion of digital information available.
M2C	Hafenmuseum	2	16	10	3	The success and impact of the outcomes are not clear, but <b>innovative and experimental tours utilising local surroundings of urban revitalisation project</b> are commendable. Immersive learning programme sounds well organised, but success/impact not clear.
SE1Media	Digital Tourism Think Tank	2	15	11	4	Aim, method, results and recommendations are clearly explained, however, would be nice to know if the findings of the experiment were implemented by any of the stakeholders afterwards and what resulted. While the case does not specifically refer to edu/school group tourism, the point is that mobile-friendly information is key for young tourists in destination - seemingly regardless of country of origin. <b>If destinations and attractions wish to diversify their visitor mix and attract not only the millennial generation, but also younger generations that will travel on their own in the future, a mobile mar/comms strategy is important.</b> Recommendations noted could be useful for attractions to consider using.
M2C	Tuchmacher Museum Bramsche	2	16	8	5	The success of and impact of the outcomes of the 'integrated approach' are not entirely clear. The approach is not particularly unique (museum exhibitions and use of local urban environment, guided tours, events, research). Historical comparison in craft/production methods unique. Demonstrations of machinery, but not clear if visitors can interact with. Multi-lingual visitors accommodated with guided tours. <b>Exhibition cooperation with local visual arts association and students, however, it would be good to understand how specifically these cooperations work - therein lies the 'good practice'.</b>
X23 on behalf of E-FAITH	Villa Foscari Rossi Footwear Cluster	3	16	7	6	Innovative approach integrating industry and culture across a region - <b>storytelling competition</b> . End result of such competitions (or how long it has taken to produce positive results) is not clear (shoes with a history become an attractive product).

## Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	SECTION SCORE	Total score	2nd opinion total score	Group ranking	Comments
WYSE	University of New Hampshire	3	15	9	7	Digital dialogue with young people in an higher education environment. Although an example based at a US institution, <b>the social media KPIs and metrics noted would be applicable to other contexts.</b> It would be the messaging that would differ depending on audience.
Lisburn & Castlereagh City Council	Irish Linen Centre	3	15	9	8	Innovative leveraging of political environment to develop tourism based on history (cooperation of tourism and economic development dept). Educational offering sounds as though it is <b>highly customisable according to school/group needs, but it would be good to understand how the museum does this.</b> Also would be good to know if non-English speaking groups are accommodated.
Lisburn & Castlereagh City Council	Union Locks	2	16	8	9	Leveraging natural landscape/resources, integrated approach/collaborative stakeholder activities, targeted educational programming on environment/history/sustainability. Works with Waterways College to target 16-25 year olds. Similar to Irish Linen Centre, not clear how exactly the site is working with educational partners. General tourism draw is less clear. Deep understanding of results not clear, but perhaps not yet clear to all stakeholders - <b>plans for future collaboration with other museums/attractions in region, so benefit of cooperation seems apparent to those involved.</b>
STA Travel	Eden Project	2	12	15	10	Sustainability and immersive learning, age-appropriate educational resources of value to educators. Would be good to go a little deeper on a specific module, content, for specific age brackets and activities and how these could be applied to deepen some of the practice examples here.
STA Travel	STA Travel	2	14	11	11	General CSR practices and encouraging responsible tourism among young travellers and <b>utilising digital channels (youtube, bloggers) to promote these ideals to young people. This practice could be used as an example to strengthen one of the top 8 practices in the area of digital media.</b>
M2C on behalf of CTS	Nordwolke	2	11	8	12	Target age of this practice is younger than EUMillennialsTOUR groups, however, the immigration/history element is innovative. In conversations with another museum about the age-appropriateness of role play, <b>this activity could be adapted for older groups. Perhaps this practice could be used as an example to strengthen one of the top 8 practices in the area of edu/pedago for youth.</b>
X23	Carlingford	2	12	10	13	Not entirely clear what the practice is here other than utilising natural environment for activities of an outdoor museum. Are youth targeted?
X23	Košice-Turizmus	3	14	9	14	How were visitor languages accommodated? Were youth targeted? Fairly general networking/capacity development example.
SE1Media	Queen Elizabeth Olympic Park	3	14	6	15	While the idea of repurposing is useful, the practice was deemed irrelevant for the purpose of this project. Specific activities were not described.

Good Practices Evaluation, Ranking and Selection

Partner	Organisation using the practice	SECTION SCORE	Total score	2nd opinion total score	Group ranking	Comments
WYSE	WYSE and UNWTO	3	13	10	16	While the idea is that business practices/information can be strengthened through association membership (the Kosice-Turizmus perhaps speaks better to this- at least at a regional level), the practice was deemed irrelevant for the purpose of this project.

# **EUMillennialsTOUR Project**

## **WYSE Good Practice N.1 - Erasmus Student Network**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Wendy Morrill  
Date: December, 4th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	11/11/2015
Released By:	Wendy Morrill - EUMillennialsTOUR WP2L
Comments:	The present GP was produced by WYSE in place of CTS

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☐ STA Travel, London, UK
- ☒ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

### Digital media

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

### Innovation

**X** Innovative products / methodologies developed for youth and students

- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:



## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Youth exchanges

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Exchanging experiences between youth organisations

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Youth, Students, Exchanges, Culture, Tourism, Sightseeing

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

Extra information was asked by WPL2:

1. What is the main platform used to facilitated the exchange (Is it a website? Social media? Something else?)

Our network has a type of intranet with the details of all our volunteers all over Europe. There people can find the contacts of others. Besides that we also have Facebook groups where individuals connect, as well as of course our general network events.

2. Are there any cost efficiencies (or losses) to note?

The cooperation is beneficial for all parties in the sense that usually the groups use the services of the local organisation's partners, hence improving the results of these partnerships. On the other hand, the visiting groups often get discounted or preferential pricing due to the long-established partnerships already in place with the local organisations.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

Erasmus+ students are eager to travel around Europe in groups, small or big. On the other hand the local Erasmus Student Network (ESN) organisations are eager to organise larger trips and tours for their Erasmus students – from 50 up to several hundred students per trip.

These trips are often though to cities and destinations that the ESN volunteers are not familiar with, and hence that they have no previous experience with. Hence they are faced with the challenge to decide on the sites to visits, logistical solutions such as accommodation, transportation, social events, etc. for their students.

In order to solve this, the student community exchanges information and host each other. When an ESN volunteer from Site A is planning to visit Site B, a local student member from site B will guide the Volunteer from Site A, assist them with choosing accommodation venues, suggesting activities, booking the activities for them, and even welcome and participate in the activities during the trip itself, and in that way acting as a local host. This way the planning and organisation of the trip is facilitated and the Erasmus students also feel like they got to know the local culture through the encountering with local students and exploring their recommended activities and sites.

In the same way, when a group of students from Site B decide to travel to Site A, the local volunteers there will take care of the welcoming of the group and assisting with the planning of the activities. In this way, a whole network of student contacts are established, whom actively keep in touch and exchange experiences and knowledge due to their constant interactions.

Not only do the exchanges facilitate the work of the trip organisers, but the participating Erasmus students get a feel of the local culture and people. All in all, the experience is more enriching when you're hosted by a local student or organisation, compared to a trip where you would be partially isolated from the local society due to the lack of direct contact with it.

This same approach is not only relevant to volunteers and students, but it could also be implemented through a network of individuals, SME's or tourism agencies that collaborate, each with their own specific area and location of expertise.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

Success factors:

- Individuals with local expertise share their knowledge and experience
- The network is strengthened and maintains active contact through the exchanges
- Participating students feel like they experienced the local culture and met local people

Effectiveness:

- Organisers take advantage of others' experience and knowledge
- Double work is avoided as local volunteers already have the knowledge
- Many times it is easier for local volunteers to deal with local companies, than what it would have been for foreign organisers – due to language, local knowledge of practices, previous affiliation, etc.

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

- Closer connection and cooperation within network
- Increased satisfaction among students
- Easier organisation of trips and tours

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <https://www.youtube.com/watch?v=31AER3Dn33s>
2. <https://www.youtube.com/watch?v=vovN9K8JI-A>
- 3.

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

- 1.
- 2.
- 3.

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.

## **EUMillennialsTOUR Project**

### **X23 Srl Good Practice N.1 - Wales Digital Tourism Business Framework**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Marika Mazzi Boém, Senior Project Manager  
Date: November, 11th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	11/11/2015
Released By:	Marika Mazzi Boém - EUMillennialsTOUR Project Manager
Comments:	The Good Practice was produced by X23 in place of E-FAITH partner

## **EUMillennialsTOUR:**

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Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☒ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
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- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☐ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

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- ☐ The use of special educational or pedagogical approaches for young people
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- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

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- ☐ Successful use of digital media and social media for the promotion of industrial heritage

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- ☐ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☒ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:



## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

**Digital Tourism Business Framework programme**

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Improving competitiveness in tourism businesses by a mixture of direct improvement in internal business processes and of follow-on measures to reinforce changes and promote further innovative approaches through the development of an ICT-based community.

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

SMEs participation, information society tools for tourism, ICT, digital platform, training and education

#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The **Digital Tourism Business Framework programme** in Wales aims to contribute directly to improving competitiveness in tourism businesses by a mixture of direct improvement in internal business processes and of follow-on measures to reinforce changes and promote further innovative approaches through the development of an ICT-based community. In this way it is helping to accelerate and maintain the integration of information society tools and services into ground level tourism activities carried out by SMEs.

To a large extent, the initiative was a response to a review of the use of ICT by key sectors in Wales<sup>41</sup> in 2006-2007. This review included hotels and restaurants among its target industries and showed that, at 41%, tourism businesses reported the lowest level of internet connectivity of all sectors. Only 5% used customer relationship management systems and while 75% of tourism businesses had a website, only 32% sold on line and only 10% received payments on line.

The Welsh tourism industry consists mainly of small businesses and it was decided that an appropriate response would be a programme with a number of interrelated support actions including workshops, training and seminars, but also tailored ICT diagnostic exercises and assessments of individual businesses. However, as well as actions intended to help enterprises change their business processes in relation to ICT, there were measures to help maintain and reinforce these changes through the development of digital communities and information and knowledge sharing platforms, giving access to developing tools and applications, and support for innovative pilot projects. The intention was to better equip the tourism industry in Wales to generate, share and distribute tourism content and to use ICT tools to provide quality services.

#### 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The 5 year Strategic Plan of Visit Wales highlighted the need for the tourism industry there to adapt quickly and fundamentally in order to regain competitiveness and the Tourism Strategy for Wales for 2006 – 2013 identified the need to invest in new skills, approaches and technologies as one of the Strategic Priorities.

The funding for the programme came from the European Regional Development Fund, the Welsh government and the private sector in the form of contributions to specific projects

The available data at that time indicated a low level of penetration of ICT in a tourism industry that mainly consisted of small businesses and was fragmented in its online visibility. Wales needed to extend its visibility and the tourism industry had to be encouraged to accept and use modern technological means as essential marketing tools. The vision of the programme was that by end of 2014 Wales' tourism industry will have moved from relative e-business immaturity firmly into the digital age.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

The programme is structured around four interrelated areas of intervention:

Provision of direct support by a specialised consultant to tourism SMEs including 750 ICT health checks and diagnostic exercises, guidance on business and technology operation to encourage a more pro-active participation in digitally networked environments, training and seminars to improve ICT skills, presentation of case studies and online discussion forums. By April 2013, 569 tourism businesses had already had an ICT diagnostic performed and this will be followed up by reviews to assess the progress made.

- Financial and logistical support from the Visit Wales team for the formation of collaborative digital communities in various areas of Wales, to assist in the collection, up-dating, exchange and distribution of digital travel related information and to develop ideas for projects.
- Funding of up to 20 projects, competitively selected, and piloting innovative technology products and services, including digital technology solutions to improve visitor experience in key tourism attractions <sup>42</sup>. Project funding ranges between £20k and £200k (€25k – €250k). Many of the projects are a result of the ideas developed by the digital communities and are also expected to reflect ideas developed in the technology horizon scanning, that has reviewed the current state of the technology
- Activities by the Visit Wales team promoting user-generated content sharing processes, using cloud based systems, the development of a pan-Wales tourism sector knowledge base (digital ecosystem) and an open interoperable platform, plus demand creation using the content.

The programme therefore addresses both the demand side - improving information provision and strengthening the on-line presence of firms in order to attract tourists - and the supply side by focusing on improving the services provided by firms and support organisations, while also encouraging the effective networking of the players in the digital community and the exploitation of innovative content, services, distribution and applications.

The third strand of activities - Digital Marketing was centred on the development of a new Visit Wales website, along with a package of initiatives to build an open platform infrastructure and associated ecosystem development. “Visit Wales” site was launched in July 2013. It features extensive rich media and social media content. Wider digital marketing includes integrated and thematic content led campaigns and CRM / database driven marketing has drawn extensively on content from the dedicated Flickr group

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

Monitoring and evaluation are an integral part of the programme and three “stage gate” reviews have been established to assess progress and make any necessary adjustments. The relevant baselines have also been established and specific targets were set at the outset of the programme for the main indicators. According to the available published results, the programme reported that over half of the enterprises involved had achieved a step change in their e-commerce skills, and also indicated that 30% of the businesses that had received the ICT diagnostic assessment were showing an increase in visitor numbers.

There was a broad consensus that the site had been successful in generating and sharing content, although more could be done to promote its usage by the industry.

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

The Digital Tourism Business Framework (DTBF) programme has had notable successes, delivering ICT diagnostics to more than 700 tourism businesses across Wales, funding 45 innovative digital development projects and engaging a high proportion of tourism businesses into sharing online resources to support digital marketing.

### Key Findings – Delivery against targets

Indicator	Target	Actual Enterprises
assisted (ICT diagnostics)	750	738 Enterprises financially
supported (competitive grants)	50	45
New or improved products, processes or services launched by Jan 2015	406	2010 Initiatives
addressing barriers to ICT uptake	5	5
DTBF SMEs at Step 3 or progressed one step of e-business maturity ladder	12.5%	57% <sup>1</sup> 64% <sup>2</sup>
Tourism businesses using <a href="http://www.sharewales.com">www.sharewales.com</a>	15%	41% <sup>3</sup>

Source: Welsh Government (2014)

<sup>1</sup> 57 per cent were at Step 3 or above on the maturity ladder.

<sup>2</sup> 64 per cent had progressed at least one stage on the maturity ladder.

<sup>3</sup> This is based on the assumption that there are approximately 10,000 tourism businesses in Wales, combined with records showing 4,100 unique users accessed the site

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. [Digital Tourism in Wales](#)
2. [ICT Diagnostic](#)
3. [Tourism Industry"Marketing Your Business" Roadshow](#)

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. [www.sharewales.com](http://www.sharewales.com)
2. [www.flickr.com/groups/sharewales](http://www.flickr.com/groups/sharewales)
3. [sharewales youtube](#)

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.

# **EUMillennialsTOUR Project**

## **M2C Good Practice N.1 - Hafenmuseum**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Carolin Schrank, M2C  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Carolin Schrank, M2C
Comments:	

## EUMillennialsTOUR:

### Collection of Good Practices for the design of learning materials

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

- ☐ Special educational skill development for tourism
- ☒ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

#### Marketing and promotion

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

#### Cooperation with the creative industries (fashion/design/artists)

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

#### Digital media

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

#### Innovation

- ☒ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making

Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Innovative educational approaches for youth

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

The educational approach for children and young people interconnects local and global dimensions, clarifies these links and provides experimental and participatory activities in connection with the daily-life environment of the participants.

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Education / sustainability / participation / SME participation / self organized learning / cooperation with experts / learning by doing/ Pupil developed own exhibition / SME Interview / smelling, tasting, tactually learning / experiments / cooperation with schools



#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The Hafenmuseum Speicher XI Bremen tells the story of 120 years history of the port: The Weser correction, harbour construction and customs union. The Harbour Museum Speicher XI is not only a place of remembrance but also accompanies the current development of the „Überseestadt“ the old harbour-city. It is one of the largest current urban development projects in Europe. Over the past 11 years and within an area of 300 hectares a modern and lively district of the city came up at an historic waterside location. This new area is marked by the juxtaposition of historic warehouses and contemporary architecture. Traditional companies from old industries happily pursue their business interests alongside creative industries, fashion design, restaurants, cultural facilities and new forms of housing.

The Hafenmuseum offers dialogue-orientated, experimental guided tours and projects

- It picks up the characteristics of the place: former cotton storage in Bremen at the former Überseehafen (overseas port)
- Narrative mediation of the topics: interviews with contemporary witnesses, and biographical elements as part of the exhibition. The guided tours set up a reference between the subject to be taught and the visitor and his life.
- It includes the specific conditions of the place: the area is both place of history as well as an active business location – one can walk through the history of the past to the present day.
- Cooperations with economic experts and contemporary witnesses
- Learning with the use of „all senses“
- Learning by doing: Activities in which students / young people gather their own experiences, try to organize things themselves and have to overcome challenges - Hafenmuseum as "experience museum"
- Promotion of self-organized and cooperative learning
- Cooperation with schools, university, information centers / with experts from the business world, with contemporary witnesses
- Connection of the local with the global, current issues on globalization, sustainability
- It follows the ideas of education for a sustainable development
- It tracks inclusive and communicative approaches of mediation work
- It is build on intrinsic motivations: reference is made to the visitors

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The museum is located in the historic storehouse Speicher XI in the Überseestadt in Bremen. The Speicher XI was built 1908-1912 as a cotton storage. The Speicher XI is a station of the "Route of Industrial Heritage in the Northwest" and part of the "European Route of Industrial Heritage". In Additional residents are the Hafenmuseum Bremen (Harbour Museum), the Zentrum für Baukultur Bremen (Centre for Building Culture) and the Hochschule für Künste Bremen (Art Academy).

### Bremen

The City Municipality of Bremen is a Hanseatic city in north-western Germany. The city is situated on the River Weser, about 60 kilometres from its mouth into the North Sea. With over 500,000 inhabitants, Bremen is the tenth most populous city in Germany. For centuries, Bremen is a city of merchants and maintains trade connections all over the world.

### Überseehafen

The Überseehafen (overseas port) was built in the early 20<sup>th</sup> century as a free-harbour. The duty-free handling of goods was a strong economic advantage for the city of Bremen, and led to a flourishing trade. With the transformation of the merchant shipping from non-containerised freight to container freight the ships were getting bigger. The port could not be reached by many container ships, because the Weser is too shallow for such large vessels. In the 1970s, the economic decline of the city's harbor began until the closure of the international port in 1991.

In 1998, the basin of the Überseehafen was filled up, and therefore turned into a new urban area.

### Überseestadt

In 2000, the Bremen Senate decided the restructuring of the old harbor areas into a modern shopping and business district, called "Waterfront". The Überseestadt became one of the largest urban development projects in Europe. The overseas city is about 300 hectares large, 1 km wide and 3.5 kilometers long. The area is bordered by the banks, quays and embankments that influence sustainable urban space and architecture.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces.  
Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:



One example of the museums educational program is the school project: "Wie aus Blüten T-Shirts werden und warum upcycling so wertvoll ist. Erkundungen, Interviews, Recherchen und Näh-Workshop" ("How flowers can become t-shirts and why upcycling is so valuable. Explorations, interviews, research and sewing workshop"). The project is designed for 8 two-hour sessions for secondary level 1 (ISCED Level 2 ISCED). It was created as part of the "Bremer Schuloffensive" the school year 2015/2016 in cooperation with the Bremen Information Center for Human Rights and Development.

#### Bremen and cotton

Bremen played an important role in the global distribution of cotton. Cotton was transported in empty emigrant ships on their way back from America, a very lucrative strategy for Bremen merchants. With the rise of the city to one of the most important emigration ports in the 19<sup>th</sup> century Bremen also developed into one of the leading trading centers for cotton. Founded in 1872, the Bremer Baumwollbörse (Cotton Exchange), the 100 years old cotton storage Speicher XI and many former Bremen cotton traders are evidence of this heyday. The cotton bales were cleared in all commercial ports in the west of Bremen. From there they were transported to North Rhine-Westphalia, Southern Germany and Southern Europe and for further processing. Today cotton is shipped exclusively in containers. It is transported directly from the country of origin directly to the processing industries, for example, in Asia. In the 21st century, the Bremen Cotton Exchange is still an important site in the area of quality control and arbitration in case of a dispute.

#### Cotton globally

Cotton is a commodity, an object of speculation, and to this day one of the most important textile raw materials worldwide. Approximately 24 million tons of cotton are harvested on an area about the size of Germany. Most of the cotton is shipped to the so-called low-wage countries where clothes are made from it. Millions of people make a living in this process - busy growing, harvesting, trading and processing of natural fibers. Fair trade and Organic are terms that appear increasingly in the production chain of our clothes. In the project knowledge about the single steps in the production chain of so-called cheap clothes are made comprehensible, from harvesting the fiber, to the sale in the shop. The participants learn about what can be done to improve compliance with international quality and safety standards. Especially after the serious accidents in textile factories in Bangladesh in 2013, our co-responsibility became visible. Objectives and background of improving standards are also part of this project as well as the debate about the contradictions within this thread. There are many other renewable fibers that can be used for the production of clothes. In the store of the trading company Buckmann the attendees get to know other fibers such as camel hair, silk and hemp.

#### Research phase

Equipped with research questions, notepads and digital cameras the pupils start their research on the topic of cotton at different locations in Bremen:

- Harbour museum Speicher XI
- Bremen Cotton Exchange
- Wood and factory harbour
- Baumwolllager Buckmann (cotton storage)
- Interviews with contemporary witnesses and with a cotton expert
- Research boxes on the topic of fair trade clothes (in cooperation with the Bremen Information Center for Human Rights and Development)

Finally, the students can design and sew themselves - from used textiles to laces to zippers and many more. The idea is to interest students in customizing and sewing, and to mediate skills for it. It is important to keep the creative freedom as large as possible and to transport an important message: "You can do anything you want - we'll help with you." The students find the materials in their own cupboards at home - or in thrift shops. Therefore they get to know two ways to purchase clothes, which are outside the normal consumption scheme. As a final step the project is presented at the museum: selected photos and texts documenting important stages in the project and personal priorities are shown, giving evidence about the creative discussion of the topic. The project takes place in collaboration with "mormor design".

#### Module 1 – Former cotton storage Speicher XI

Exploration and guided tour of the Harbour Museum Speicher XI. Introduction to the project.

#### Module 2 – Cotton reloading point

Walk through the wood and factory harbor and visit of the cotton storage of the Buckmann company. Practical content: photo documentation; sketches, notes

#### Module 3 – The Bremen Cotton Exchange

Visit of the Bremen Cotton Exchange including the cash office. Practical content: photo documentation; sketches, notes

#### Module 4 – How flowers can become t-shirts – research boxes

From harvest to sale: It's about growing conditions, working conditions, who earns how much and what we can do if we want to change something. (In cooperation with the BIZ)

#### Module 5 – Everything about used clothes

Rallye: documentation of the exploration and survey work on the plan and modelling the master plan. Check my own ideas. (In cooperation with the BIZ)

#### Module 6 and 7 – Sewing workshop

New cool stuff, such as a Bags, T-shirts, pillows etc. is made from used textiles, lace, zippers (...).

#### Module 8 – Final presentation

The resulting upcycling- works are presented in showcases in the Harbour Museum.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- "Broad approach" / "multi-faceted approach, which reflects the complexity of the port
- Use of intrinsic motivations
- Reference to the participants living environment ("the global in the local")
- Learning from experience, for example from encounters, from space and sensory experiences
- Collaboration with contemporary witnesses
- Successful collaboration with different partners: universities, locally based companies
- Ability to empathize with space and time
- Reference to present and future times

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

- The children open their own exhibition and make a connection with their own lives
- New topics develop from the projects
- Students will develop new methods and approaches to a topic
- Understanding serious discussions
- Students are sustainably active
- Students engage their friends, family to visit the museum

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <http://www.hafenmuseum-speicherelf.de/Startseite-Film.html>
2. <http://panocreator.com/view/index/lid/6201/p/0/y/45.05332723869043/z/1.85%3Cbr%20/%3E>

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <http://www.hafenmuseum-speicherelf.de>

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.







Kaufleute in Bremen  
verdrängte mit Dampf-  
motoren, besonders aber  
erstens die in England  
stehende, die „Stokeley“  
verdrängte im Jahr  
1880, 1888 nahm die  
erste Linienreederei nach  
Amerika nach Argentinien  
der 67 mit Schwesters  
verdrängte der 1880

Die ersten Schiffe gingen die  
ganze Aus-  
landsreise verloren. Mit  
der „Sonne“  
wurde die traditionelle Linien-  
reederei der Dampfschiffe  
zum Scheitern gebracht. Die  
Schiffe der 1880er Jahre  
wurden durch die Schiffe der  
1890er Jahre ersetzt.



### Die Flagge

Im Jahr 1880 konnten man in der Schiffsbauindustrie die schiffe  
verdrängte mit dem Handelsknoten in einem Schiffe  
zwischen zwei roten Dreiecken. Der Schiffsbau selbst  
wurde grundlegend verändert. Die ersten Schiffe waren  
nur in der Erde während in der anderen Erde  
die Güter genaugenau Turm zu sehen war. Nach 1880 wurde  
nach der Handelsknoten die Flagge.













## **EUMillennialsTOUR Project**

### **SE1Media Ltd Good Practice N.1 - Digital Natives**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Ramona Wagner, SE1Media  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Ramona Wagner, SE1Media
Comments:	

## EUMillennialsTOUR:

### Collection of Good Practices for the design of learning materials

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two questionnaires.

**Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☒ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☐ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

**The good practice is an example for (please type “X” at your selection):**

- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Special educational skill development for tourism
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful public private partnership in tourism
- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts
- ☐ Successful museum management
- ☐ Special management skill development for tourism
- ☐ Successful cooperation with fashion industry
- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful use of digital media and social media for tourism development
- ☒ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage
- ☐ Successful implementation of tourism trainings
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Innovative products developed for youth and students
- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title / name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Digital Natives – Differentiation in Mobile

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Delivering information and engaging mobile consumers

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Tourism, Mobile, Consumer, Marketing, Website



#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces.  
Please mention key activities and general, as well as specific objectives.

A well-crafted digital presence is fundamental for attractions. The mobile digital presence of attractions - how they deliver information and engage mobile consumers - is critical for increasing awareness and revenue.

Younger travellers' behaviour and mobility patterns are changing towards more flexible and spontaneous decision-making, facilitated to a large extent by mobile devices. While previously decisions to visit attractions were taken well in advance, today, the mobile device has the potential to facilitate spontaneous decision-making with regard to on-site exploration and discovery. In such a scenario, most often, tourists would refer to the mobile Web in order to optimise their trip.

A mobile website that provides the right information at the right time is, therefore, critical in order to increase awareness among visitors, encourage them to visit the attraction and engage with it before, during and after their visit. These processes, as well as finding the right information to make such swift and sudden decisions depends heavily on the user experience that visitors have with the mobile website.

A negative user experience leads to negative brand perception, as well as a missed opportunity to attract digital natives/ the Millennial traveller and engage them with the attraction. It is important to help attractions, as well as destinations and other tourism businesses to question their mobile digital presence and look for ways to improve it.

#### 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The Digital Tourism Think Tank (SE1 Media) in collaboration with WYSE Travel Confederation carried out a mobile field study, aimed to understand better whether and how mobile content changes the perception of young travellers towards a destination. The study was carried out in London at two locations, the Victoria and Albert Museum and the Natural History Museum.

Each field test was carried out in London with one participant and two moderators, taking around 30 minutes per person. Digital Natives, aged between 14 and 35, were asked about their current perceptions of both locations on a 7 point scale followed by randomly showing the participants the mobile optimised website of either the Victoria and Albert museum or Queen Elisabeth Olympic Park and the full website of the other attraction. Participants were asked to access information on the full and mobile optimised websites about each point of interest and make a decision on whether they would like to visit the point of interest. After this test, they were asked again about their perception with regards to the websites and Point of interest on a 7-point scale.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

Digital Natives involved in the field study were aged between 14 and 35. The participants had the following nationalities: Australia, China, Czech Republic, Finland, France, Germany, Iceland, Ireland, Italy, Malta, Poland, Portugal, Singapore, Spain, Switzerland, UK, USA and Russia. 90% of participants used smartphones every day, 10% of participants had no smartphone.

For participants involved in the field study, hearing name of the attraction already leads to them having a certain image of the attraction or assuming what they can see and experience within the attraction. Keywords that are part of the attraction name trigger recognition among participants that are unfamiliar with the attraction and its name.

When dividing the participants of the study into groups, they were asked to access either mobile optimised or full websites of the attractions and look for points of interest within the attractions that could help them form a decision on whether to visit or not. The perception towards the website and the point of interest were recorded with a 7 point scale.

### **Results for V&A Museum websites**

The mobile website is ranked higher than the full website in all dimensions (Figure 1). The overall ranks show that the participants perceived the mobile website as easy to use, clear and pleasant. On the contrary, the full website is considered as dull, uninteresting and unattractive. Participants found the mobile website easier to use than the full website.

Nevertheless, users also criticised the mobile website. They pointed out that the website didn't provide a clear overview of the museum. Some participants even thought that the museum was a shopping centre. This might be due to the fact that the mobile website uses the same design codes as fashion and e-commerce websites. Also, one of the first element promoted on the mobile website is the museum shop. Practical information, such as location, prices and opening times, are not immediately available and not visible on the home page. Travellers, who need information quickly without spending too much time on the internet, while on-site, perceive this as an inconvenience. From the results, it is clear that they want to know immediately where the attraction is.

The mobile website's ratings for creativity (4.9) and attractiveness (4.7) are lower than expected. It is perceived as tidy and well organised. However, as the exhibitions are promoted on the home page, participants thought that the topic of the museum was restricted to that of its current exhibitions (fashion, wedding dresses).

Surprisingly too, the full website was considered as quite clear (3.9) to understand and easy to use (4.1). The full website's navigation is similar to that of a desktop website, that's why participants have the know-how to navigate across the pages.

### **Results for Olympic Park websites**

The participant ratings for the mobile and full websites for the Queen Elizabeth Olympic Park show that the difference among the two websites was more dramatic than those of the V&A museum. The full website was perceived as less creative, not particularly interesting and attractive. Likewise, the full website was more difficult to use and unclear.

Unlike the full website, the overall ratings for the official mobile website of the Olympic Park were high for all dimensions. The website was rates as creative, interesting and attractive and was perceived easy to use and clear.

The mobile website of the Olympic Park scored higher than the official website of the V&A.

#### Design improves reputation

After looking at the mobile website, participants have a better perception of the museum than before (Figure 4). Their excitement towards their possible visit grew (from 4.4 to 4.9). They expected to enjoy their visit at the museum more than before viewing the website (from 4.9 to 5.2). The tidiness of the website and the choice of fashion photos give participants the feeling for a modern museum. Nevertheless, after looking at the website, some participants were less excited to visit the museum. Due to the topics of the exhibitions promoted, some male participants thought that the museum was mainly about fashion and lost interest, as they considered the attraction more relevant for women.

#### A dull website damages the image of the attraction

On the contrary, participants who have looked at the full website have worse perception of the museum than before, from 5.0 to 4.3 (Figure 3). Their excitement towards a possible visit dropped from 4.8 to 4.2. Participants lost interest in the attraction (from 5.6 to 4.5). Nevertheless, the overall ratings of their expected experience are still above average. The full website scored well because it provides a menu with clear and explicit sections to find concrete information.

### 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- Design of a website impacts on the reputation of an attraction
- Elements that influence perception are being clarified
- High importance on pictures
- Practical information is crucial for visitors
- Immediacy of information is important for young travellers

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 1,200 characters, including spaces:

Attractions need to speak experiences: Digital natives do not have time and will only look at a website for a very short time. When they first open the mobile website, it has to be immediately clear what they can do, see and experience within the attraction, including authentic images that communicate actual experiences is key.

Visual layout has to be spot on: All elements within a website should communicate a positive tone and enforce the image of the attraction. In this context, apart from images, button colours, tabs, links, and fonts should be considered carefully.

Be practical and match tourist's needs: When on site, young travellers seek concrete answers to critical questions that form part of their decision-making. It is important to deliver answers to their needs.

Location & Directions: On-site needs differ among travellers, but when it comes to large environments and limited amount of time, it all boils down to one: location. When deciding whether to spontaneously visit an attraction, its location plays a key role in making a decision. This, as well as directions how to reach, should be easy to find on the website.

Push notifications: Young travellers are active, and often in a hurry. Especially in dense built up environments, they might miss out and not notice an attraction in their vicinity. This is why push notifications are critical in order to attract and engage visitors.

Exceed expectations: When looking up information, tourists have already drawn certain conclusions based on previous knowledge, or the name of the attraction. A brand has only a limited amount of time to match those expectations or change them for the better.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. NA
2. NA
3. NA

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <http://queenelizabetholympicpark.co.uk>
2. <http://www.vam.ac.uk>
3. NA

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.















## **EUMillennialsTOUR Project**

### **M2C Good Practice N.2 - Tuchmacher Museum Bramsche**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Carolin Schrank, M2C  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Carolin Schrank, M2C
Comments:	

## EUMillennialsTOUR:

### Collection of Good Practices for the design of learning materials

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

The good practice is an example for (please type "X" at your selection):

#### Education and skill development

- ☐ Special educational skill development for tourism
- ☒ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

#### Marketing and promotion

- ☒ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

#### Cooperation with the creative industries (fashion/design/artists)

- ☐ Successful cooperation with textile and other designers
- ☒ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

#### Digital media

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

#### Innovation

- ☒ Innovative methodologies developed for youth and students
- ☐ Successful museum management
- ☒ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making

- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Integrative Design of the user experience for visitors

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

The Tuchmacher Museum Bramsche provides an integrative approach

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Integrated approach, guided tours, education, sustainability, research

#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The Bramsche Tuchmacher Museum offers an integrated approach for the user experience for visitors combining the museum and its topics with the urban environment, guided tours, museum education, exhibitions, special events, cultural research within the three key topics of the museum: textile technic, history of architecture, energy development.

The integrative approach takes the following aspects into account:

- Focus on textile culture: full lines of cloth production from two different time periods
- Inclusion of the environment: offers for visitors, which enables them to comprehend the former work and life at the Mühlenort (mill site), at an authentic site in an historical monument
- Guided tours in different European languages
- Special exhibitions are an inherent part of the integrated approach as well as the overall concept of the museum
- Research: research focused on the regional economic, social and cultural history related to the cloth-making, history of textile and energy

#### 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The Tuchmacher Museum Bramsche is a specialized museum for craft and industry and also a regional museum of national importance. It is the only museum in Germany where two full production courses of cloth production from two different time periods are displayed. This is done at an authentic place in a technical and historical monument. Moreover, the museum is an important cultural centre for citizens in Bramsche and the region and an important tourist attraction.

The buildings and collections of the Tuchmacher Museum are an important part of cultural heritage. The cultural and educational mission of the museum is to preserve its heritage for future generations, to expand its collection consciously, to develop it further by giving access to research and to professionally convey it. The base of the work of the museum is the "Standard for museums" which has been formulated by the German Museums Association (DMB) in the light of the "Code of Ethics" by the International Council of Museums.

The priorities in the field of collecting, preserving, and documenting, as well as the dimensions regarding the integrated approach arise from the dual character of a technical and regional museum.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces.  
Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

Especially the integrated approach of the Tuchmacher Museums Bramsche leads to the multidimensional offers within the field of textile culture for the visitors.

Two crucial time phases in the development of the cloth manufacture are documented in the field of textile technology: the still mainly manual method of working on the eve of the industrial revolution (1810-1870) and the fully mechanical machine work at the end of industrialization (in 1890). For these two timelines manufacturing gears for making cloth are presented in parallel, showing how the clothiers in Bramsche have operated.

This time parallel representation of these two different lines of production makes it easy for the visitor to compare the traditional manual craftsmanship and the industrial production. By limiting the demonstration to these two periods it is possible to show the visitors not just the technical process, but also demonstrate the functioning of cloth production.

The Tuchmacher Museum Bramsche not only is the venue of producing authentic, but also the degree of mechanization, the division of labour and organization of labour in the Bramsche's guild.

The Tuchmacher Museum makes the technology and social history of the local cloth production comprehensible. Operational equipment, machines and tools are understandable only by their use: They are placed in the museum, so that they can be understood not as inanimate objects, but rather as a functioning and thus, speaking 'witnesses' of their time. Industrial cultural heritage with their individual use and work traces are information carriers of their time, which must be handled with care. Therefore, the presentation of the operations in the cloth manufacturing are limited to the demonstration of the machines.

In addition to the two large time periods, which are exhibited, selected aspects of the historical development of textile technology are documented and their technical development is put into a larger historical and regional context.

The world environment and everyday life of a draper is an important part of the illustration. In the interaction of all aspects, the technology is understandable as a living environment. A special room in the Mühlenort is dedicated to the life and work of a draper. The sculptor Fumiari Ogawa has created seven life-sized figures that embody historical clothier personalities from Mühlenort as representatives of their time. Their biographies, which have been reconstructed from church records, tax lists, photos, letters and stories are available at audio stations.

#### Inclusion of the spatial environment

An important aspect if the integrated approach of the Tuchmacher Museum Bramsche it to consider the spatial setup into the offerings for the visitors. The museum includes numerous outdoor points that give an insight into the former close connection of work and life at the "Mühlenort" (mill side).

- Washhouse: the wash-house for the washing of raw wool, which was demolished in the 1980s, was rebuilt on the former ground.
- Drying frame: a 40 m long wooden drying frames for drying the cloth webs was rebuilt
- Drying house: 1868 in the course of industrialization originated in close proximity to the "Mühlenort" a dry house in order to dry the cloth webs with furnace heat.

- Clothier houses at the Mühlenort: The Mühlenort as living and economic environment becomes tangible for the visitor through the observance of the street of houses itself. Panels on individual homes indicate the continuity in the handicraft families.
- Dyer's garden: Opposite the exhibition on the dyeing and equipment, a small dye garden was created between washhouse and "Mühlenkolk". There are important plants such as madder, woad and mignonette for the production of dyes. In addition, the fuller's teasel is planted.
- Gauging House: The level house the Office of Water and Environmental Affairs Weser-Ems is used for regular water level measurements. Here is a brief presentation about the regulation of the river Hase in the 1970s and explanations about the intentions and consequences of the current modern water management.
- Steam Engine: A lying single-cylinder steam engine (built in 1946) of the cloth factory Adolf Knölker was restored and erected on the Mühlenort. Here lived and worked Knölker until construction of the factory in 1928. The cloth towel factory was closed in 1967 and is now demolished.

#### Guided tours in various European languages

The museum offers guided tours of the permanent exhibition in English, French or Dutch (60 and 90 minutes). On Sundays and public holidays an public guided tour takes place. The demonstration of the machines by museum technicians is assured for each tour. Special tours on special topics and guided tours for people with disabilities (eg, blind guides, guides for the mentally handicapped) are offered. A specially trained employee advises tour requests on the phone and takes into account individual wishes of the groups.

The guides are working freelance for the museum and were trained in a special course.

Organizational and substantive issues can be clarified in the monthly meeting with the museum management.

#### Special exhibitions and events

Special exhibitions are an important part of the integrated approach in the conception of the museum. They offer the opportunity to delve into subjects which cannot be enhanced in the permanent exhibition: like the history of cloth-making and the city's history, subjects from the field of textile and fashion or trends of current textile art, collections from other institutions, integrate co-operation partner, etc.

Four categories of special exhibitions have a permanent place in the museum:

- Summer Exhibition: In the holiday season cultural and historical exhibitions from the topics textile, fashion, technology and local history are shown. These exhibitions usually last three months.
- Exhibitions on textile art: presentations of artists or groups of artists. The duration of this exhibition is three to eight weeks.
- Exhibitions of the Visual Arts Association, Bramsche: The local association shows every year a curated exhibition during the spring and an exhibition for members during autumn. The duration is four weeks.



- Staircase exhibitions: Smaller projects, student exhibitions, exhibitions of the Tuchmacher Museum Working Group are shown in the galleries of the staircase, its duration is approximately four weeks.

The Tuchmacher Museum developed on the exhibitions a framework program, ranging from academic lectures, concerts, readings, theatre performances to museum educational workshops. In addition, the museum organizes workshops and days of activity, including an active participation in the International Museum Day and the day of the open monument.

The museum supports partners from Bramsche and the region during events with its technology and facility or with presswork.

#### Research

The close cooperation with local and regional institutions and actors plays an important role for the remit of the research of the museum. The focus is on the study of regional economic, social and cultural history in relation to the cloth-making, textile, energy history in the Osnabrück region that is as yet largely unexplored. The conditions for their research, however, are good. The traditions of the town of Bramsche and the drapers' guild are preserved at the Lower Saxony State Archive Osnabrück and in the Central State Archive in Hannover. There is a delivery contract between the city and the State Archives. The clothier guild deposits their old records in the State Archives and made them accessible to the historical reappraisal.

Due to the integrated approach, research projects are connected in with exhibition projects as far as possible.

#### 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- Integrated Approach
- Open Approach
- inclusion of the environment
- dedicated staff
- Efficient use of resources
- Besonderer Schwerpunkt auf Kinder und Jugendliche

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

The integrated approach results in connections between the factors guided tours, events, exhibitions, research and workshops. The effectiveness of the approach is reflected in the practical offers of museum education:

The museum offers varying guided tours for all school forms and grades and kindergartens. They can be integrated into school education in diverse and interdisciplinary ways and the offers correspond to the requirements of the Ministries Of Culture. The contents are conveyed playfully and vividly. The individual offers are regularly updated and expanded.

For smaller groups and classes workshops are offered such as felting or dyeing, in which the children can try things out and work with their own hand.

For children's birthday parties, special programs and workshops are offered. On request, a birthday cake will be ordered and a table at the museum will be covered with colourful crockery.

For an annual competition for school classes, a special guided tour is designed, where students in the past have written clothier fairy tales or draper thrillers or have drawn comics. Winners are selected by an expert jury and awarded in a special ceremony at the museum.

The Tuchmacher Museum maintains collaborations with schools in Bramsche. For example, since 2007, a museum education officer takes care of a "Clothier workgroup" from a local school once a week at the museum. They prepare exhibitions, guided tours and projects which are presented every second school term. Since 2010 there is a working group for gifted pupils of the Greselius Gymnasium in Bramsche, which also meets once a week at the museum and develops projects under the guidance of a museum education officer.

The integrated approach allows the Tuchmacher Museum in the future to respond adequately to the situation in society, education, environment, media at any time with high technical and pedagogical standards.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. [http://www.tuchmachermuseum.de/pics/medien/1\\_1150272805/maschinen\\_spinnen.mov](http://www.tuchmachermuseum.de/pics/medien/1_1150272805/maschinen_spinnen.mov)
2. [http://www.tuchmachermuseum.de/pics/medien/1\\_1150272915/maschinen\\_weben.mov](http://www.tuchmachermuseum.de/pics/medien/1_1150272915/maschinen_weben.mov)
3. [http://www.tuchmachermuseum.de/pics/medien/1\\_1150272512/maschinen\\_faerben.mov](http://www.tuchmachermuseum.de/pics/medien/1_1150272512/maschinen_faerben.mov)

#### 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <http://www.tuchmachermuseum.de/>
2. <http://www.bramsche.de/staticsite/staticsite.php?menuid=48>

#### 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.

Thank you!

Please send the completed questionnaire to Carolin Schrank, [schrank@m2c-bremen.de](mailto:schrank@m2c-bremen.de) before 15<sup>th</sup> of November 2015.























## **EUMillennialsTOUR Project**

### **X23 Srl Good Practice N.2 - Villa Foscari Rossi Footwear Cluster**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Marika Mazzi Boém, Senior Project Manager  
Date: November, 11th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	11/11/2015
Released By:	Marika Mazzi Boém - EUMillennialsTOUR Project Manager
Comments:	The GP was produced by X23 in place of E-FAITH

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☒ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☐ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☒ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

**Villa Foscari Rossi Footwear Cluster**

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

To provide added value to products by increasing visibility of local industry

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

SMEs participation, industrial/cultural heritage, cluster, fashion and shoes

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The shoes manufacturing industry in the Veneto Region is very important and well settled in the territory thanks to a long tradition of shoe production and the involvement of around 1,000 enterprises with 20,000 employees gathered into the Shoe cluster of Riviera del Brenta and its Association (Associazione Calzaturieri della Riviera del Brenta).

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

In recent years it has become more and more important for the cluster to create synergies and connections with the surrounding areas and the historical beauties represented by the important Villas located in the Riviera del Brenta and to take advantage of the close proximity of Venice.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

For this reason, the Riviera del Brenta shoe cluster proposed several twinning approaches between industry and culture:

- Every year, it finances several competitions among them 'Scarpetta d'oro', a story telling competition, which focus on the subject of shoes.
- It promoted the realisation of a theatre representation called 'Riflessi Veneziani' presented in show rooms in Italy and abroad (for example in Canada) with the aim of presenting the local culture, traditions and values. In Canada, for example, the show anticipated the opening of a dedicated show room with concrete benefits in terms of visibility and increase of demand.
- It cooperates with the Rossi family, owner of Villa Foscari Rossi and shoe cluster entrepreneur.

The Villa is a prestigious complex consisting of three buildings: the main villa, Guesthouse and Stable. The set hosts the 'Museo della Scarpa' (Shoe History Museum), a very positive example of the connection between industry and cultural heritage related to the possibility of simultaneously valorising the product and the traditional architecture present in the territory, making these synergies a value added.

The cluster organised local theatre pieces in international show rooms and arranged a heritage building for the shoe industry museum.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

The Riviera del Brenta Shoe Cluster's experience is a very positive example of how investing in culture can bring added value to local production and give wider visibility abroad to final clients who look for experience and historical details in a single pair of shoes.

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

The presented case study is a specific example of the influence that a large cultural centre can have on surrounding areas not only in terms of tourist flow but also in terms of attractiveness and promotion of local products. The private sector is the promoter of the proposed initiatives and the main actor. The public sector has been involved in several of the proposed initiatives; in particular, the Veneto Region has supported the proposed actions through local public funds and by financing specific project initiatives.

As a result, the project increased visibility of the products in the international market generated both a satisfying magnitude of growth in value added and more attraction of tourists in the territory.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. N/A

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. [www.villafoscarini.it](http://www.villafoscarini.it)
2. [www.villafoscarini.it/en/museum\\_h.php](http://www.villafoscarini.it/en/museum_h.php)
3. [www.museodellacalzatura.it](http://www.museodellacalzatura.it)
3. [www.pinterest.com/villafoscarini/](http://www.pinterest.com/villafoscarini/)

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.











## **EUMillennialsTOUR Project**

### **WYSE Good Practice N.2 - University of New Hampshire**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Wendy Morrill  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Wendy Morrill, WYSE
Comments:	

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☐ STA Travel, London, UK

☒ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development

- ☐ Successful use of digital media and social media for the promotion of industrial heritage

#### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making

X Other topic:

Successful social media use within higher education

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Effective social media campaigns within higher education

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Communicating to young people in an educational context

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Higher education, digital media, social media, university, communications

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

Listening and monitoring social networks like Twitter, Instagram, Facebook for key words or hashtags and responding to create a dialogue and establishing an online relationship with students/stakeholders.

Example:

When a student tags your account and comments about your school or institution, reply back and let them know they're being heard. It can not only add new followers, but it can be the beginning of another student being engaged with their school and spreading the positive mentions to others on social media. It really can amplify your brand!

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

University campus with access to (free) Wifi for all students, faculty and guests.

We offer a social media directory and guidelines to help students and staff manage their social media better. It's available at <http://unh.edu/social>

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

Target group(s):

- Students: We have certain social media channels that are focused on students. They are also 100% run by student interns at UNH. We use Snapchat, Twitter, Instagram, Tumblr, Pinterest, and Facebook Groups.
- Prospective students: We have admissions-based social media channels on Instagram and Twitter that not only share information about the university, but also answer any incoming questions from prospective students and their parents.
- Faculty: The main university social media accounts share information about all aspects of the university and our faculty can find out what's going on by following us on Twitter, Instagram, Facebook, LinkedIn, and Snapchat. We use hashtags: #UNH (main), #IBelieveInUNH (pride), and #instaUNH for photos.
- Alumni: We have certain social media channels that are focused on our alumni, who are all over the globe. It's run by our unh alumni social media team and they use Twitter, Instagram, Pinterest, and Facebook.

Responsible people and their main activities/tasks: The responsible people are the UNH Social media team, which is made up of staff and student interns. See more above.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

KPIs and other metrics we use to evaluate effectiveness:

- Followers / Acquisition (are people continuing to add us and our we creating a relationship?)
- Re-tweets on Twitter
- Engagement rate (likes, comments, shares on a particular post)
- Click through rate on a URL in a post
- How far the social media posts reach (number of impressions)
- Where the web traffic is coming from and how long they stay on our websites
- Bounce rate (time spent on webpage)
- Sentiment (positive or negative)
- Gender / Location
- Conversion - Did they subscribe or request for info or apply?
- Advocacy - Are the social media posts shared by influencers of our brand?
- Keyword frequency – How often are we mentioned or are people using our hashtags and other keywords we search for everyday?

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

Describe an example/case study that illustrates results, impact, and/or success achieved:

Example from Twitter:

- A high school junior toured campus and then tweeted about his visit. Since we search hashtags & keywords, we found his tweets and replied...
- After we replied, he then followed us and all the students' social media channels. He then replied back in a positive way, using the hashtag we had just used in our tweet.
- Since we had noticed he began to follow other social media accounts at our university, including @UNHStudents on Instagram & Twitter, he was able to see posts about a candlelight vigil our student community held for the Boston Marathon tragedy.
- It was soon after that he tweeted, "The way @UofNH honored the Boston Marathon victims makes me proud to be going there #UNH #UNH17"

The relationship was now established, we engaged a prospective student and demonstrated that we care and want to get to know him more. Did this have anything to do with him choosing UNH? We can't measure that specifically at that moment, but we know our actions and social media replies were positively received and that social media is a part of Will's life. Will is now a part of our student community as a sophomore in the theatre and dance department.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <https://youtu.be/zDdoT8EEGRg>
2. <https://www.youtube.com/watch?v=DWCJB6Ef7I8>
3. <https://youtu.be/vjyX1dSSCEQ>

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <http://unh.edu/social>
2. <http://unh.edu/unhtales>
3. <https://medium.com/@UNHSocial>

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.





#UNH



**Mitch Warren**

[instagram.com/mitcha\\_paluza](https://www.instagram.com/mitcha_paluza)







**What's your favorite  
ice cream flavor?**





Kirsten Alfonso '18



# Tuesday Takeover



add  
UNHStudents  
on Snapchat!



**65** UNH Students @UNHStudents · Nov 3

Sophomore Biomedical Science major [@KirstenAlfonso](#) is taking over our [@Snapchat](#) today. Add us at "unhstudents"!



2



7



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**UNH  
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**Official Hashtag: #UNHHomecoming**





# #UNHSocialTeam



@UNHStudents



# #UNHSocial

join. connect. share.



[unh.edu/social](http://unh.edu/social)

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# **EUMillennialsTOUR Project**

## **LCCC Good Practice N.1 - Irish Linen Center**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Andrew Kennedy, LCCC  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Andrew Kennedy, LCCC
Comments:	

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a. e-learning material for stakeholders active in the area of tourism, culture and education
- b. didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires. Please send both questionnaires to WP2L with WP3L in copy before 15<sup>th</sup> of November 2015.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☒ **Lisburn & Castlereagh City Council, Lisburn, UK**
- ☐ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage



### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students
- ☒ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Successful Museum Management

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Successful Museum Management through innovation and communication.

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Sustainability - communication - ability to adapt – harnessing resources – research – inclusion – sense of enjoyment.

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The linen industry played an important role in the geographical, social and industrial heritage of Ulster. It was important for Lisburn to keep alive the history associated with this heritage.

The building that houses the Irish Linen Centre and Lisburn Museum began life in the 1600's and has, through innovative management, developed and grown into a successful tourist attraction and educational facility. Continuous updating of the original building led to an expansion in 1994 and the opening of the Irish Linen Centre. Good practice activities included collaboration with other related areas and industries such as Castle Gardens, Coudston's Factory and Hilden Mill Complex as well as the continuous efforts to keep up to date with current trends in Tourism and educational needs.

The key objectives included:

- to promote the knowledge, understanding and enjoyment of the collections
- to preserve and interpret the Irish Linen Industry and the history and heritage of Lisburn and the district
- preserving skills/teachings/learnings of past

These objectives have been successfully realised as is seen through the continued success of the Museum as visitor numbers continue to rise year on year.

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The main environmental condition to affect the Museum in the past 20 years was that of the Peace agreement in 1998. The management of the Museum took full advantage of the situation in the following years and marketed and developed the facility accordingly taking it into the 21<sup>st</sup> Century as one of the 'must see' attractions in the area.

The integration of Tourism into the Economic Development department of the Local Authorities in N. Ireland led to an improved understanding of the impact of tourism on the local economy and the availability of more funding for attractions and product development. The management of the Museum used any additional funding to its full potential by updating the exhibitions and facilities where possible.

The Café on site serve only home baked and local produce in keeping with the current trend to sustain the local environment.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:



The Irish Linen Centre and Museum is a Council owned facility and therefore the main stakeholders are the rate payers in the area. The other stakeholders include:

- other attractions and in particular those that are specifically connected to the Museum
- Accommodation providers in the area
- The creative industries
- Educational facilities
- Local businesses

The management of the Museum involve all stakeholders in the planning for the facility as much as they can. The Museum rely on local input to help promote and sustain the facility and therefore have adapted an open communication policy with everyone.

Regular tours of the Museum are arranged for the tourism industry both locally and further afield. This ensures that the Museum is in the minds of the industry as much as possible and they are up to date with current exhibitions and activities.

The services of the creative industries are harnessed to provide a selection of the workshops.

The creative industries will, in turn, use the Museum for their own workshops and tours.

This has proved to be a successful relationship due to the dual promotion undertaken.

The in-house Café and shop are very important stakeholders in the Museum as they provide a reason for people to stay longer and also attract visitors who might not otherwise come to the Museum.

The Museum's marketing policy targets a wide range of groups and individuals and has been developed over the years as research into the visitor profile continues. The marketing strategy evolves accordingly as the visitor profile changes.

Some of the target groups are:

- Families
- Educational facilities
- Creative industries
- Visiting Friends and Relatives (VFR)
- Business travellers with some free time
- Tour Operators (at home and abroad)
- Institutes and organisations i.e. Women's Institute

The management keep in touch with the school's curriculum and change/adapt their educational offering/workshops as required. They obtain feedback from schools and colleges so they can see where they are excelling and where they need to improve. All workshops are planned in line with the target audience i.e. primary schools, more mature students, elderly groups etc. The visit is tailored to the needs of the group. Staff assess not only where visitors would like the focus to be but also how they would like staff to work with their group, discussion, booklets, worksheets or quizzes being a few of the approaches. It is this ability to adapt the learning to suit the learner that has assisted the management in becoming so successful. Linen Futures

- The Boyne
- Waterloo (200 yrs anniversary 2015)
- The Quaker Tapestry
- Textile Industries
- Industrial Heritage

An extensive library in the Museum has added to the educational programmes and consists of over six thousand books, journals and research reports.

Some of the workshops available to the public include:

- Summer workshops
- Science workshops
- Valentine workshops
- Halloween workshops
- World War 1 and World War 11 workshops
- Victorian Workshops
- Science programme
- Ancient Egypt workshops

These are short 2 hour workshops aimed at the family market and are usually very well attended.

Another integral part of the Museum is the exhibitions, these are diverse and interesting and include:

- The variety of the exhibitions has ensured the continuous interest of the public.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- The building of good relationships
- Open communication with all stakeholders
- Modern, relevant exhibitions
- Ability to cater to wide variety of markets
- Connection with local educational facilities
- A good variety of workshops to suit all interests

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

Good practice has resulted in good relationships being developed and upheld with all stakeholders. This in turn has led to the Museum being one of the most popular attractions in the area. When the local schools require a venue for educational purposes the Museum is usually their first option as it can adapt to suit a variety of needs.

Tour Operators support the Museum on an ongoing basis as the history of linen and the exhibitions are of interest worldwide.

The local community continue to support the Museum through their use of the shop and restaurant, this is mainly due to the good practice of having only local produce and goods on sale.

The main impact of the good practice used in the Museum is the continued rise in visitor numbers. This has impacted also in the wider community as visitors make use of other facilities in the area.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <https://www.youtube.com/watch?v=sOm8nHGfsog>
2. <https://www.youtube.com/watch?v=O9jLRr-TOxl>
- 3.

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. [www.lisburnmuseum.com](http://www.lisburnmuseum.com)
2. [www.nimc.co.uk](http://www.nimc.co.uk)
3. [www.discovernorthernireland.com/irish-linen-centre](http://www.discovernorthernireland.com/irish-linen-centre)



## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.

# **EUMillennialsTOUR Project**

## **LCCC Good Practice N.2 - UnionLocks**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Andrew Kennedy, LCCC  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Andrew Kennedy, LCCC
Comments:	

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a. e-learning material for stakeholders active in the area of tourism, culture and education
- b. didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires..

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- ☐ E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☒ **Lisburn & Castlereagh City Council, Lisburn, UK**
- ☐ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☒ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage



### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students  
Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Special educational skill development for tourism

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

Special educational skill development for tourism through careful planning and collaboration

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Sustainability - communication - ability to adapt – harnessing resources – research – inclusion – sense of enjoyment – collaboration.

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

The history of the Lagan navigation links in N. Ireland go back over 250 years and were one of the main transport modes for many decades. The plans to reopen the Lagan canal and river are well underway and extensive research has been carried out to determine the best way forward.

The Lagan Navigation has direct connection with the industrial and heritage history of the area, in particular the Linen industry as it was used to transport the linen and flax. The area around the canal and river are also of great interest in relation to nature and the natural environment. It was with this in mind that one element of the research looked at the teaching and learning opportunities in the area. There are 141 schools in the operational area which equates to circa 35,000 pupils. The plans have taken full advantage of the numerous opportunities to engage with these educational facilities to ensure that a wide range of programmes of teaching and learning opportunities are developed. The management of Union Locks are working closely with the Curriculum Advisory and Support Services to ensure that all their proposed educational programmes fit with the curriculum and will enhance the students learning.

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The signing of the Peace Agreement in Northern Ireland in 1998 has changed the political environment and allowed our small country to move forward. This has affected our waterways extensively as they are no longer seen as a security threat. A number of bodies took full advantage of this new situation one of which is The Waterways College. This is a two year pilot project that delivers new heritage and environmental learning opportunities to unemployed people of all ages, volunteers, and educational and outreach participants.

The physical environment around Union Locks is a natural habitat for a plethora of wildlife and it is uppermost in management's mind to protect this going forward. To that end a number of habitat and landscape enhancement programmes are planned to enhance the biodiversity of the whole area.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:



The Union Locks is sited on a stretch of the Lagan Navigation system and so is linked to many stakeholders the full length of the 27 mile long system. What happens on one area of the system has an impact on the other areas, it is therefore imperative that all planning is done in connection with all stakeholders.

In order to centralise all efforts to plan for the future of this waterway The Lagan Canal Trust was formed in 2009. It is funded by the three local councils along the 27 mile route; Belfast, Lisburn and Craigavon, the Department of Culture Arts and Leisure and NI Environment Agency. The Trust and its partners are the custodians of the 300 year old waterway and the main stakeholders. Other stakeholders include:

- Discover Waterways Lisburn
- Lagan Gateway Project
- Department of Culture, Arts and Leisure
- Armagh City, Banbridge & Craigavon Borough Council
- Educational Facilities
- NI Environmental Agency
- Local businesses
- Other attractions in the area and along the waterway
- Community groups

The research for the development of the waterway was undertaken in collaboration with all stakeholders. This has resulted in a robust plan going forward that will involve a series of learning opportunities for a wide range of the population.

The Waterways College have some programmes already on offer, these include formal and social learning opportunities for the following targeted participants:

- 16 – 24 year olds
- 25+ apprenticeships
- Long term unemployed
- 50+
- Re-skilling and up-skilling
- Volunteers
- Pre 16 schools, colleges, universities, youth organisations, clubs
- Community groups and families
- Sporting clubs and organisations

These programmes will be further developed and enhanced to suit future requirements.

The plans include maximising the biodiversity enhancement within the corridor in accordance with national and local biodiversity strategies, habitat and action plans and species action plans. It is anticipated that this will be done by recruiting a post graduate student to work on ecological audits, habitat enhancement projects, landscape restoration and towpath facilities design guide.

Plans also include forging linkages with the industrial heritage along the waterway and the educational programmes will include collaborating with the Irish Linen Centre and Museum, the Lock Keeper's Cottage and Barge and the Titanic Experience. An education barge afloat on the canal is also part of the plans and it will provide a portable learning facility for a wide range of participants.

One of the objectives of the Lagan Canal Trust is to “provide a living and working heritage with sustainability in mind to ensure that this outstanding national asset is well kept for future generations to enjoy”. This heritage can only be sustained if the local population are involved and interested in it. The continuous learning opportunities that will be provided will ensure that interest in the waterway is maintained and therefore protected for future generations.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- Open communication with all stakeholders
- Developed relationship with the Curriculum Advisory & Support Services
- Connection with local educational facilities
- The forming of the Waterways College
- The forming of the Lagan Canal Trust
- Relationships with local related heritage sites
- Relationship with NI Environment Agency

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

Good practice has resulted in the successful collaboration of a number of organisations to provide an interesting and relevant education programme about and around the Lagan Canal/ Waterways. Whilst the programme is in the early stages first indications show a high rate of interest in the programmes. These will be continuously developed as time goes on and will be adapted to suit new markets, curriculums and demand.

Using best practice from other similar projects has provided good guidelines and direction for the good practice being used with this project.

The anticipated impacts and results of the good practice implemented will be that of job opportunities, interest in the heritage and biodiversity of the area that will lead to its sustainability for future generations.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1.
2.
3.

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <a href="http://www.lagancanaltrust.org">www.lagancanaltrust.org</a>
2. <a href="http://www.visitlisburncastlereagh.com">www.visitlisburncastlereagh.com</a>
3. <a href="http://www.ni-environment.gov.uk">www.ni-environment.gov.uk</a>

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.



# **EUMillennialsTOUR Project**

## **STA Travel Good Practice N.1 - Eden Project**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Katrina Malley, STA Travel  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Katrina Malley, STA Travel
Comments:	

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☒ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☒ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making

- ☐ Other topic:



## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

The use of special educational or pedagogical approaches for young people

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

To create learning materials that fully engage, educate and inspire the learner using the Eden Project in Cornwall UK as an example of good practice

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Educate	sustainable
Environmental	multiplier effect
Engage	hands on learning
PPP	interactive
SME	age relevant
Charity	contextualised/ thematic
Local community	

#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces.  
Please mention key activities and general, as well as specific objectives.

The creation of exciting, thematic, contextualised, age-relevant and 'hands on' learning materials is of absolute paramount importance if to ensure that learners will engage in the subject area. This is not only relevant to the end user ( the learners themselves) but also to the educators to ensure that they ' buy in' to the project. Today, teachers are under enormous pressure to deliver grade 1 lessons by awarding bodies ( in the UK ) such as Ofsted with one of the key objectives in the inspection process being ' were the learners engaged?'. If they can see that their learners are inspired and engaged then this will make the teachers will also be motivated to ' buy in ' to the project.

Whilst there will always be a place for the good old fashioned ' work sheet' the online resources that can be downloaded to students phones /laptops have much more appeal to learners so is something we need to consider when designing materials for the project.

An example that I am using for best practice is the Eden Project in Cornwall as they provide some amazing educational resources for teachers that can be carried out by learners, before, during and after the visit to the attraction.

<https://www.edenproject.com/visit>

"The Eden Project, an educational charity, connects us with each other and the living world, exploring how we can work towards a better future. Our visitor destination in Cornwall, UK, is nestled in a huge crater. Here, massive Biomes housing the largest rainforest in captivity, stunning plants, exhibitions and stories serve as a backdrop to our striking contemporary gardens, summer concerts and exciting year-round family events. Registered charity number 1093070 (The Eden Trust). Money raised supports our transformational projects and learning programmes."

The sort of resources that they provide range from ;

<https://www.edenproject.com/learn/schools>;

-up to 12 different lesson plans that teachers can embed into their schemes of work at the beginning of term. This is a huge selling point for the attraction as teachers would consider this to be a fantastic resource.

-they offer workshops whilst on locations

- you can download trails to plan the trip in advance

- download newsletters to stay up to date with new exhibitions and displays for teachers ( and students).

-videos are posted on the educational page of their website of showing schools visits to the Eden Project to market the attraction to other teachers

-teacher training is offered whereby the attraction invites teachers to the project in advance of the trip and to assist with delivery of the curriculum

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The Eden project is a charity and leading tourist attraction promoting bio- diversity, eco tourism, exploring how we can all work towards a better future.

With this in mind the resources that they have developed for their learners will all be centred around protecting the environment be sustainable and seek to reduce the carbon footprint of its visitors once they arrive on site.

This is an extract taken from their Higher Educational website page which supports the need for a fully engaging resources;

“What’s special about an educational trip to Eden:

**Active learning** We leave the classroom behind, engaging students using heads, hands, hearts and providing them with a learning experience that lasts.

- **Real-life examples**We bring subjects alive, allowing students to learn from things that have been tried and tested here at Eden, from sustainable construction to rural regeneration.
- **Positive approach**Students come away from Eden with optimism, imagination and ideas. We created Eden from a hole in the ground; you can do it too!
- **Thought-provoking**The examples and stories we share invite students to engage in problem-solving and debate.
- **Immersive learning**We have a rainforest just around the corner – which is fully accessible to all. We can't think of a more exciting place to learn.”

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

I believe that most of this has been covered in detail in the section 4 above

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

success factors of implementing this good practice should lead to ;

- wider appeal encouraging teachers to select tourist attractions if the learning resources are already in place
- increased visitor numbers to the attractions- resulting in long term employment ( multiplier effect)
- extension of the tourism season by encouraging shoulder and off season visits to the destinations using the educational market segment.
- fully engaged students and an immersive learning experience if the resources are exciting

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

The success factors that can be used from the Eden project is by its outstanding visitor numbers. IN the Association of Leading Visitor Attraction (UK) in 2014 Eden project was ranked number 34 with over 860,000 visitors. This has to be a huge measure of success, coupled with the fact that a large part of this market was form the educational sector.

<http://alva.org.uk/details.cfm?p=423>

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <https://www.youtube.com/watch?v=6GNhsMT5Npo>

2. <https://www.youtube.com/watch?v=z0AP2D4MOjM>

3.



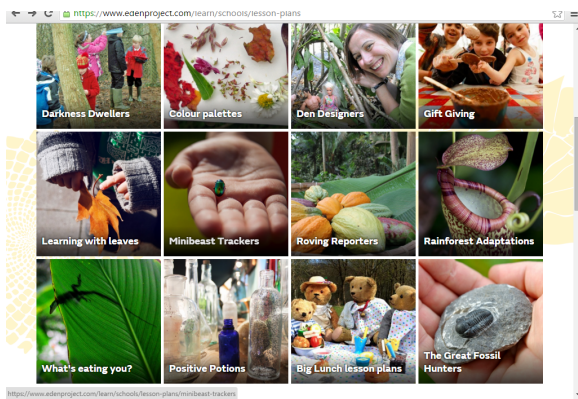
## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

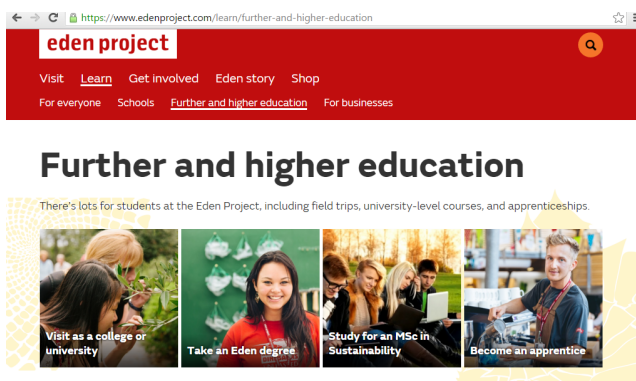
1. <https://www.edenproject.com/learn/schools>
2. <https://www.edenproject.com/learn/schools/lesson-plans/whats-eating-you>  
Example of a lesson plan that teachers can download
3. <http://alva.org.uk/details.cfm?p=423>  
Eden project ranked 34 in top uk tourist attractions with 860k visitors in 2014

## 11. Pictures

Just 12 of the amazing lesson plans that teachers can download from the eden project website to assist with their trip planning.



Not just for secondary learners- Eden project also appeals to Higher education



Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.

## **EUMillennialsTOUR Project**

### **STA Travel Good Practice N.2 - Innovative Product developed for youth and student**

#### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Katrina Malley, STA Travel  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Katrina Malley, STA Travel
Comments:	

## **EUMillennialsTOUR:**

### **Collection of Good Practices for the design of learning materials**

Hereby you will find the questionnaire for the collection of Good Practices within the EUMillennialsTOUR project. Concretely, the information will be used for the design of:

- a) e-learning material for stakeholders active in the area of tourism, culture and education
- b) didactic material for students participating in the EUMillennialsTOUR project.

Each EUMillennialsTOUR partner must fill in two of these questionnaires.

#### **Partner responsible for the content (please type an “X” at your selection):**

- ☐ X23 Srl, Rome, Italy
- E-FAITH, Kortrijk, Belgium
- ☐ CTS, Rome, Italy
- ☐ M2C Institut für angewandte Medienforschung, Bremen, Germany
- ☐ SE1 Media, Ashford, UK
- ☐ Lisburn & Castlereagh City Council, Lisburn, UK
- ☒ STA Travel, London, UK
- ☐ WYSE Travel Confederation, Amsterdam, The Netherlands

#### **The good practice is an example for (please type “X” at your selection):**

##### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☐ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

##### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

##### **Cooperation with the creative industries (fashion/design/artists)**

- ☐ Successful cooperation with textile and other designers
- ☐ Successful cooperation with artists & artisans
- ☐ Successful cooperation with fashion industry

##### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage



### Innovation

#### X Innovative products / methodologies developed for youth and students

- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:

Innovative products developed for youth and students

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Product development for 15-25s  
Product development for educators 15-18s  
Product development with destination

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

In order to be able to offer schools/ university trips to the 15-25yrs sector itineraries must be enriching and contextualised to the specific area of study but also to the specific age group with regards to duty of care, accommodation types and modes of transport embedded into the itinerary.

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

Educational tourism  
Educational travel product  
Educational products  
Educational itineraries

### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces. Please mention key activities and general, as well as specific objectives.

Covered below in question 6

## 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

Whilst it has been threatened for the last 20 years that the paper based travel brochure would become obsolete in the travel industry, unfortunately it is still very much an essential selling tool for the travel suppliers. However customers are encouraged to 'go paperless' by downloading the digital versions of brochures in order to cut down on our reliance for paper.

Social responsibility is a key part of STA Travels ethos by working with credible partners to secure travel experiences that are authentic, responsible and sustainable.

A strong animal welfare policy is also a GP that has been adopted by many travel suppliers with the huge growth of animal based tourist attractions from the whale/ dolphin attractions at SeaWorld Florida to the Thai Elephant rides that can be run by unlicensed organisations.

The main environmental condition relating to this GP is that the travellers are offered Authentic and enriching travel experiences as opposed to the 'pre-packaged all inclusive, (confined to a hotel complex type travel experiences).

Travellers are encouraged to support the local communities, by using local accommodation (not the international chains), using local transport providers travelling over land as opposed to flying where possible, and to eat at the local restaurants. Travellers are encouraged to learn new skills, take on new challenges and even gain qualifications as part of their experience.

Travellers are also encouraged to 'give back' by including an element of volunteering, working in a local community as part of their trip.

All of these ingredients will contribute to a successful educational trip for the 15-25 target market.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

Key objectives to creating Innovative products that are developed for youth and students are to ensure that the trips destinations offered are; safe, current, relevant (to the purpose of travel ie educational or leisure), enriching and affordable.

To succeed in these objectives the planning and pre trip organisation is of paramount importance . This will involve using local DMCs (Destination Management Companies) who will have local on the ground expertise to share with the travel organisers and are key stakeholders in the process.

The educators and students who travel are also key stakeholders in the process as with their feedback the trips created may not be relevant to the chosen area of study. Feedback via twitter comments, blogs and letters sent to the travel companies help the travel provider to continue to create, improve and provide unique travel experiences for this target market.

With the current explosion in Youtubers then getting a 'celebrity' (associated with the youth market) to endorse your products is also becoming a key part of the process with regards to the marketing. for example STA Travel have used a number of bloggers, set them up with cameras and sent them travelling eg Joe Weller ( see video links below)

Working with the PPPs and SMES in the destinations is also of paramount importance for the success of this good practice; knowing local information such as festivals, events and general local tourist advise is something that travel suppliers will gather data from local tourist boards. Working with the private sector like hostel and accommodation providers, ground handlers will all help towards providing an authentic travel experience which is what this target group would expect ( as opposed to lying on a beach in an all inclusive resort for a week and not leaving the complex).

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- letters of thanks for arranging a successful trip
- repeat bookings
- referrals within the same school/university/ college
- word of mouth recommendations to colleagues working in other educational institutions
- uploading videos onto facebook/ Youtube whilst on trip
- use of twitter feeds by teachers and students posted whilst on location ( providing that they are positive of course)
- getting ' on trend' personalities such as youtubers/bloggers like Joe Weller



## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

The success factors that can be used are letters of thanks sent to the travel company from the educational trip leaders ( ie the teachers, professors and the students themselves) on return from their visits. Furthermore repeat bookings from the same teachers/ educators as well as referrals, ( not only within their own school/university but also to colleagues working in other educational institutions), can also be used as a measure of success.

## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

- 1- <https://www.youtube.com/watch?v=2i6NXIVzpN0> famous Blogger Joe Weller endorses STA Travel World Cup song
- 2- <https://www.youtube.com/user/statravel>
- 3- <https://www.youtube.com/watch?v=SadXNLeCOTs> launched in 2015 STA Music helps launch budding musicians , hosts gigs in stores at festivals .

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

- 1- <http://www.statravel.co.uk/>
- 2- <http://www.statravel.co.uk/travel-blog/2015/01/why-giving-everything-up-to-go-travelling-is-still-the-best-decision-ive-ever-made/?WT.ac=STA-homepage-test>  
(guest blogger example;)
- 3- <http://grouptravel.statravel.co.uk/> educational tour brochures
- 4- Stay safe information – crucial to offering educational trips  
<http://grouptravel.statravel.co.uk/> educational tour brochures

# **EUMillennialsTOUR Project**

## **M2C Good Practice N.3 - Nordwolle**

### **WP2, Tasks 2.2**

Start date of project: September, 1st 2015  
Lead Partner: X23 Srl  
Editor: Carolin Schrank, M2C  
Date: December, 9th 2015  
WPs involved: WP2  
WPL: WYSE, Wendy Morrill

#### **History Table**

Version:	1.0
Date:	09/12/2015
Released By:	Carolin Schrank, M2C
Comments:	

## **EUMillennialsTOUR: Good Practices Questionnaire**

**The good practice is an example for (please type “X” at your selection):**

### **Education and skill development**

- ☐ Special educational skill development for tourism
- ☒ The use of special educational or pedagogical approaches for young people
- ☐ Successful work with special focus groups (elderly people, disabled, women, migrants...)
- ☐ Successful implementation of tourism trainings
- ☐ Special management skill development for tourism

### **Marketing and promotion**

- ☐ Effective successful promotion of industrial heritage sites
- ☐ Successful touristic marketing concepts

### **Cooperation with the creative industries (fashion/design/artists)**

- ☒ Successful cooperation with textile and other designers
- ☒ Successful cooperation with artists & artisans
- ☒ Successful cooperation with fashion industry

### **Digital media**

- ☐ Successful use of digital media and social media for tourism development
- ☐ Successful use of digital media and social media for audience development
- ☐ Successful use of digital media and social media for the promotion of industrial heritage

### **Innovation**

- ☐ Innovative products / methodologies developed for youth and students
- ☐ Successful museum management
- ☐ Successful public private partnership in tourism
- ☐ Effective engagement with SME or private agents for valorisation, marketing and/or policy making
- ☐ Other topic:

## GOOD PRACTICE QUESTIONNAIRE

### 1. Title/ name of the Good Practice

Please fill in the title / name of the Good Practice using a maximum of 50 characters, including spaces:

Museobilbox- Museum zum Selbermachen (Create your own museum)

### 2. Subheading

Please fill in a subheading that specifies the Good Practice using a maximum of 75 characters, including spaces:

„Leben wie zu Urgroßmutter's Zeiten“ (life in great-grandma's days)

### 3. Key words

Please fill in key words related to the Good Practice. These should be important key words in the context of the Good Practice (e.g. education, tourism, media, preservation, arts & crafts, design, sustainability, PPP, SME participation, etc.):

-education  
-arts & crafts  
-design  
-participation of children from disadvantaged groups  
-historic re-enactment for kids



#### 4. Summary

Please summarise the Good Practice using 1,000 - 1,200 characters, including spaces.  
Please mention key activities and general, as well as specific objectives.

The aim of Museobilbox is to give children the opportunity to create their own little "museum box", by doing playful handicrafts. The boxes, mostly in the form of a small diorama, show a historical scene. The content depends on the museum, in the case of Nordwolle Delmenhorst usually issues are chosen that deal with working life and the migration background of the former Nordwolle workers and their families. The working-materials, the suggested topics and all relevant information is provided by the museum's educational staff. It is also them who assists the children in the handicraft and the presentation.

Together with the educational staff the kids re-enact the way our great-grandmother's used to live in workshops and presented their experience in the "Museum boxes" afterwards.

The general objective is to increase the participation of local children and youngsters from disadvantaged areas and social groups in the museum as well as the mediation of the museum's contents. The intention is to address visitor groups who do not belong to the traditional museum visitors (also by involving the parents of the children participating).

The project is sponsored by the Federal Ministry of Education and Research. The Nordwolle Museum has applied for the funding over the Bundesverband Museumspädagogik (Association of Museum Educational Service).

#### 5. Description of the situation in general

Please describe the main environmental conditions in the context of the Good Practice using 750 - 1,000 characters, including spaces.

The Nordwolle is located in Delmenhorst, a former industrial city in northwestern Germany, located between the cities of Bremen and Oldenburg. The city is dominated by the former residing industries, especially linoleum, jute, clothing and textile industries, many inhabitants have an immigrant background and their families belong to educationally disadvantaged levels of society.

The location of the Nordwolle between the culturally more diverse and larger cities of Bremen and Oldenburg make it difficult for the museums in Delmenhorst, including the factory museum of Nordwolle founded in 1996, to attract larger tourist groups. According to these demographic and touristic peculiarities, the museums educational department tries to offer actions, such as the Museobilbox, especially for the local population and the children from disadvantaged backgrounds in particular. A special feature of the factory museum is that one can experience the local history exactly where it happened.

## 6. Description of the Good Practice

Please give a detailed description of the Good Practice 4,500 - 5,000 characters, including spaces. Please also mention who is involved in the Good Practice (stakeholders, target groups, responsible people) and what the activities are:

This year the Action Week "Museobilbox" in the Nordwolle addressed the theme "life in great-grandma's days".

Therefore the nine participating children slipped into the role of workers' children and young workers employed in the Nordwolle about 100 years ago. Over three days the children took part in various workshops. In their roles they experienced the different aspects of the workers' everyday life and the life at that time in the Nordwolle. Subsequently, the children processed their experiences of these days into the "Museum boxes", and exhibited the boxes at the end of the week.

The project "Museobilbox", which is funded by the Federal Ministry of Education and Research (BMBF) requires two local partners working with children and young people between three and sixteen years from educationally disadvantaged groups. In the case of Nordwolle museum the youth center Sachsenstraße and the Wollepark community center Sachsenstraße. The action was performed by the museum's educational staff of Nordwolle Museum.

With the "Museobilbox" project a close relation between subject and audience is established, since many of the children who live in Wollepark have a similar migration background or even descent from those foreign workers who traditionally presented the majority of workers in the Nordwolle. Therefore the project offers many links for the participating children to learn and to emulate something about their own family history.

Program:

Day 1: On the basis of photos and names from the factory museum, the children select their "historical identity" for the next week, and learn the "history" of their chosen person. Then the children dress up in historical clothing, take part in a portrait photo shooting, and write postcards to their parents in their historic roles.

Day 2: adventure day "life without electricity". The children grind grain by hand, bake bread, produce butter manually, and cook a typical working-potato soup.

Day 3: adventure day "washday like 100 years ago". The children experience a historic washday with the associated equipment. In addition, there is a historic breakfast and a socks potting action.

Day 4 and 5: The children create their individual "boxes Museum" from the perspective of the "historical" person before, they have been the last days. The following Sunday, the children present their boxes in the historical costumes to family and friends. The boxes are exhibited one month in the museums education rooms.

The program takes about three hours a day. Through this intensive and practical study the children get a taste of the past living conditions in the Nordwolle. Additionally, they learn about the traditional tasks of a museum in a clear way. This playful kind of mediation creates a strong identification with the subject and the "historical" person. It increases the zeal and commitment of the children involved and thus the learning effect. The museum becomes associated with fun and interaction, which ideally leads to a long-term commitment of the children with the museum.

This is of particular importance, since the "Museobil" program specifically addresses children from educationally disadvantaged levels of society, who have no access to museums and similar cultural events. As a multiplier effect in this context, the families and friends of the children involved, visit the museum at the presentation of the "Museum boxes", a lot of them for the first time in their lives.

Thus, the families and friends become multipliers of a positive experience and have the potential to increase the awareness of the museum and its offerings among audiences, which are normally difficult to be advertised.

Another positive side effect is the enhanced perception of the museum as a social place in the city, which is involved in the care of children and adolescents and in playful knowledge and cultural mediation. It therefore gets interesting for parents from disadvantaged backgrounds who are little enthusiastic about museums.

The playful communication of historical content and living conditions, which, for example, schools, are unable to afford, increases the potential learning effect and the historical interest of the participating children.

## 7. Effectiveness and success factors

Please describe the effectiveness and main success factors of the Good Practice. Please write a text OR use bullet points (750 - 1,000 characters, including spaces OR 5 to 10 bullet points):

- Children can participate actively, wear historical clothes and get to know historical working and living conditions
- motivating (and motivated) museum educational staff ensures smooth running
- early bond of children and families to the museum
- Technical conditions (space, raw materials) are available
- close contact between museum educators and youth facilities, which in some cases are also funding partners
- strong multiplication effects for the museum in the local population, positive image

## 8. Results and impact achieved

Please describe the main results and impacts of the Good Practice using 1,000 - 1,200 characters, including spaces:

Through the playful practical approach a high level of identification and participation of the children involved is achieved as well as a successful placement of topics and content. Another effect is an early bonding of children to the museum, which also extends to the children's families. With the "Museobilbox" project the museum can reach a higher level of awareness, particularly in sections of the population who do not belong to the classical museum visitors, so the so-called educationally disadvantaged. So groups are reached, where classical museum marketing often fails. With fact that in connection with these actions the children stay in the museum for quite a long time (up to 3 hours daily over the course of a week), also comes a child care aspect, under which the museum is perceived as a trustful place where children and parents can go to. This strengthens the position of the museum as a place of interaction for as many people as possible and increases the awareness of the institution.



## 9. Links to Vimeo and YouTube

Please provide links to at least three videos that are relevant in the context of the Good Practice. These videos should be available on YouTube or Vimeo. If you have your own videos which are not uploaded to YouTube or Vimeo yet, please upload them.

1. <https://www.youtube.com/watch?v=HfXsqk1nIkE>
2. <https://www.youtube.com/watch?v=A9EDGuN7UMw>
3. <https://www.youtube.com/watch?v=nEAhwmoITVY>

## 10. Links to websites

Please fill in links to at least three websites that are relevant in the context of the Good Practice.

1. <https://www.delmenhorst.de/aktuelles/presse/151027-museum-museobilbox-projekt.php>
2. <https://foerderung.buendnisse-fuer-bildung.de/massnahmebeschreibung/24/>
3. <http://www.kubinaut.de/de/magazin/termine/museobilbox/>

## 11. Pictures

Please add between 3 and 5 pictures that refer to the Good Practices. The pictures should meet the following specifications:

- jpg
- 600 x 400 pixel
- 72 dpi
- Maximum size of 500 KB per picture
- The copyright must be free for use within the publications and website of the project. Each project partner is responsible for delivering photos without any copyright restrictions.





Die Arbeiter aller Nationen  
besonders haben die polnischen und baltischen  
Arbeiterinnen eine Einigkeit und Treue zur guten  
Sache gelegt, was auf das Beste hoffen läßt.

