



# HERITAGE AS A SERVICE

A Handbook for Business Collaboration  
and Museum Service Development

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# TABLE OF CONTENTS

BOTHNIA BUSINESS HERITAGE IN A NUTSHELL	6
SUSTAINABLE NETWORKS IMPROVE COLLABORATION	8
THE BBH NETWORK – JOIN A GROWING COMMUNITY!	10
CULTURAL HERITAGE IN BUSINESS – OPPORTUNITIES FOR MUTUAL COLLABORATION	12
A SURVEY WAS USED TO UNDERSTAND THE CURRENT STATE OF BUSINESS COOPERATION	14
DEVELOPING NEW SERVICES	18
REFINE THE IDEA WITH A FOCUS ON COMPANIES	20
DESIGN A CUSTOMER JOURNEY	24
COMMUNICATE ATTRACTIVELY AND CLEARLY	26
SUSTAINABILITY AT THE CORE OF EVERYTHING WE DO	34
THE FRUITS OF THE BBH PROJECT	36
GO FOR IT!	40

## FOREWORD

In your hands, you are holding a handbook created as part of the Bothnia Business Heritage project. This handbook is designed to help you open up your thinking about how museums can collaborate with each other, with various sectors, and especially with the business community. By following the practical guidelines in this handbook, a cultural heritage organization can develop new services or products to offer the business sector in its region.

New types of museum services, ideas, and concepts – carried out with quality and creativity – can serve as a bridge between museums and the business world. This handbook summarizes the knowledge we have gathered during the two and a half years of the project.

We have had countless discussions with both business representatives and museum staff, and we have tested different tools and methods. The results of these discussions and activities are compiled in this handbook. We hope it provides you with interesting reading and, above all, inspiring examples and a desire to develop your own cultural heritage sector!

# BOTHNIA BUSINESS HERITAGE

## IN A NUTSHELL

Linda Lindroos - Centria University of Applied Sciences

Throughout history, the Gulf of Bothnia has been an essential channel to the world, leading to a rich maritime and industrial cultural heritage, as well as to the active and diverse business life of today. However, this cultural heritage is unfortunately not well reflected in the branding of businesses or in the marketing of the region, representing a clearly untapped potential. Businesses stand to benefit from a strong connection to this cultural heritage, which would provide them with added value and credibility in marketing, branding, and development.

Bothnia Business Heritage is an Interreg Aurora-funded project aimed at establishing collaboration between museums and the business sector around the Gulf of Bothnia. At the same time, the project has sought to raise the profile and visibility of the region and its cultural heritage, and to strengthen the link between the past, the present, and the future.

As part of the project, a transnational network of cultural heritage actors around the Gulf of Bothnia has been created. The Bothnia Business Heritage Network will continue to operate independently after the conclusion of the project.

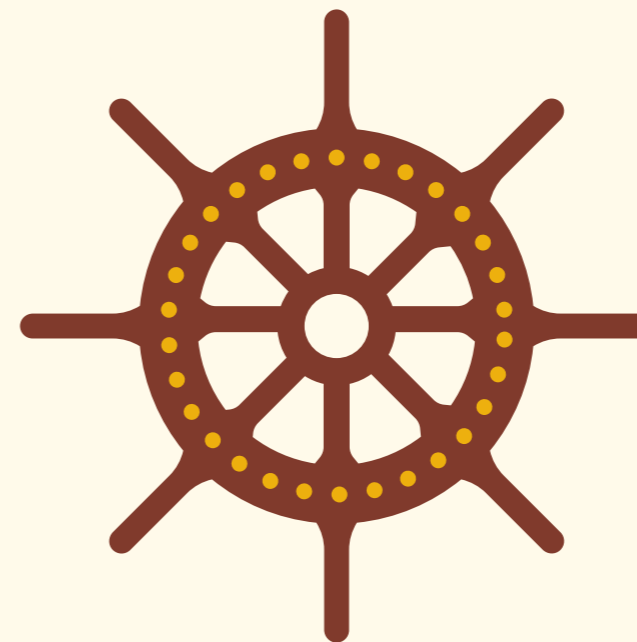
### COLLABORATION TO BOOST THE REGION'S VISIBILITY

At the start of the project, we identified the needs and expectations of businesses regarding their own cultural heritage by sending out a survey to companies around the Gulf of Bothnia and by conducting in-depth interviews with seven business representatives. During the project, businesses and cultural heritage actors have also had the opportunity to sit down together to discuss potential collaborations, while gaining insight into each other's operations and building new connections.

Based on the feedback from the business survey and various discussions, the project has offered training in product development and marketing to cultural heritage actors to make it easier for them to build new relationships and to offer attractive services to the business community.

In this handbook, we present what we have learned from all project activities, including the tools we developed that cultural heritage actors can follow to create their own services and new, appealing offerings. The handbook also provides examples of collaboration models between companies and cultural heritage organizations.

The collaboration between Finnish and Swedish partners within this theme has strengthened both the shared cultural heritage and the regional business sectors - and will hopefully contribute to greater positive visibility for the entire region in the future.



## THE PROJECT

The project was carried out by Centria UAS, Novia UAS, and KulturÖsterbotten on the Finnish side, and Luleå University of Technology, Skellefteå Museum, and Västernorrlands Museum on the Swedish side. In addition to Interreg Aurora, the project was funded by the Regional Council of Lapland, Region Norrbotten, Skellefteå Municipality, Region Västernorrland, and Harry Schaumans Stiftelse.

The project was implemented between January 1, 2023, and August 30, 2025.



Photo: Orian Karlsson

# SUSTAINABLE NETWORKS IMPROVE COLLABORATION

Dag Avango, Jennie Sjöholm, Per-Olof Grönberg - Luleå University of Technology

One of the aims of the project was to establish a cross-border network for actors within the cultural heritage sector around the Gulf of Bothnia to exchange experiences and insights. To ensure the sustainability and continuity of the network beyond the project's duration, Luleå University of Technology examined existing or concluded industrial heritage networks to identify factors influencing their effectiveness and longevity. Below is a summary of findings particularly relevant to industrial heritage initiatives, but which can also be applied to broader cultural heritage contexts.

## SUCCESS FACTORS FOR LONG-TERM AND RESILIENT COLLABORATIONS

The investigation focused on past large-scale investments and commitments aimed at highlighting the region's industrial heritage. By examining the objectives of previous industrial heritage-oriented projects, the study assessed how these projects evolved over time, whether they met their aims, how they function today, if the investments have had lasting effects, and most importantly, why outcomes turned out as they did. Factors contributing to success were identified, along with challenges that prevented sustained engagement.

## THE INITIATIVES INCLUDED IN THE STUDY:

**ISKA (Industrisamhällets kulturarv i Västernorrland):** A Swedish project initiated by regional authorities aiming to enhance local industrial heritage and foster regional development.

**Destination Guldriket:** A collaboration between municipalities in Västerbotten, Sweden, focusing on mining heritage and tourism development.

**Norrbottens teknologiska megasystem (NTM):** A Swedish initiative exploring connections between historical industrial sites in Norrbotten.

**VekuVaku (Vesivoiman kulttuuriperintö):** A cross-border project between Finland and Sweden highlighting hydropower heritage along the Oulujoki and Luleälven rivers.

## COMMON TRAITS AND CHALLENGES

The projects shared several common traits. They were initially funded by public sources: local and regional authorities, state agencies, and European union regional funding. Their goal was to highlight and improve access to local industrial heritage and to stimulate different actors to think of industrial sites as cultural heritage, with the ultimate aim of supporting regional development. These initiatives were often built on partnerships between local authorities, businesses, and dedicated enthusiasts.

Despite strong initial support, these projects faced obstacles in achieving long-term resilience. A major issue was the lack of financial planning. While most projects aimed to enhance cooperation, there were no structures in place to maintain these collaborations beyond the funding period. Without clear strategies for generating income through entrance fees, sponsorships, or partnerships between public and private stakeholders, collaborations weakened, making it difficult to maintain long-term cooperation.

## STRATEGIES FOR LONG-TERM SUSTAINABILITY

For industrial heritage initiatives to remain relevant and resilient, they need a clear strategy for financing, organization, and network-building. Key steps toward resilience include:

- 1** Integrating industrial heritage into a broader context: Connecting heritage sites and utilizing existing infrastructure can increase visibility and long-term viability.
- 2** Collaborating with the tourism and transport sectors: Many industrial heritage sites are located in remote areas. Improved accessibility and partnerships with the tourism industry can enhance their appeal.
- 3** Local involvement: Engaging municipalities, businesses, and community organizations can help sustain sites beyond the funding period. Facilitating collaboration between these actors is essential.
- 4** Aligning with the green transition: Industrial heritage should be preserved while adapting to modern industrial and societal transformations. Sites can contribute to discussions on sustainability and serve as examples of how modern industry and industrial heritage can coexist.
- 5** Engaging younger generations: It is essential to foster interest among children and young people. Educational programs, digital media, and interactive exhibitions can help create engagement and long-term relevance.

These strategies can help industrial heritage projects build a strong foundation for long-term sustainability, ensuring that these cultural assets continue to thrive and contribute to regional development.



# THE BBH NETWORK

## JOIN A GROWING COMMUNITY!

Magdalena Åkerström - Västernorrlands Museum

The Bothnia Business Heritage Network (BBH Network) exists to support museums, archives, local cultural associations, and other actors who want to develop their activities in collaboration with businesses and industry. Through the network, cultural heritage actors can find opportunities to partner with, for example, the tourism sector, creative industries, and manufacturing companies. The network highlights cultural heritage actors as attractive partners and creates conditions for developing new products and services, often connected to industrial history.

The network aims to promote both digital and physical meetings, to inspire participants, to be a place to share information, and to encourage the dissemination of good examples and best practices.

The BBH Network is therefore a vibrant meeting place for cultural heritage actors from across the Gulf of Bothnia. It is the result of the Bothnia Business Heritage project, which concluded in August 2025. The network collects and shares information, fosters collaboration, and inspires innovation.

The network is planned to continue, run by the cultural heritage actors who were involved during the project. Through the exchange of experiences, skills development, and increased visibility, the goal is to strengthen the voice of cultural heritage and its potential within the business sector.

To ensure long-term sustainability, the network will rely on the engagement of its existing members. A steering group, with representatives from both Sweden and Finland, will coordinate the network and ensure its continued development after the project's conclusion. The aim is to organize regular digital meetings and create simple but effective ways to stay active and relevant.

The network will also work to attract more members and engage new actors, as a larger community brings more opportunities and provides a stronger collective voice.

Strategic collaboration and networking offer new perspectives, greater impact, and better opportunities to reach a broader audience. Whether you are looking for new partnership opportunities, want to develop your services, or simply seek inspiration, the BBH Network is for you.



[WWW.BBHNETWORK.ORG](http://WWW.BBHNETWORK.ORG)

Photo: Pernilla Howard

# CULTURAL HERITAGE IN BUSINESS

## OPPORTUNITIES FOR MUTUAL COLLABORATION

Daniel Ainasoja - Novia University of Applied Sciences

There are many opportunities for collaboration between cultural heritage actors and the business sector. Companies are often interested in highlighting their own history and local roots, and cultural heritage institutions are particularly skilled at assisting with their expertise and collections. Through joint efforts, historical content can be integrated into, for example, internal corporate communication, educational programs, or external marketing. This strengthens the company's identity and helps employees develop a deeper sense of belonging and engagement.

Cultural heritage actors have a unique resource in the form of stories, places, and information that can be used to create attractive services and products. There are many good examples of services that have been successful while also enabling the heritage actors to spread information about cultural heritage to a broader audience, generating additional income.

Good contacts with the business sector can also open up opportunities for other forms of collaboration, such as helping companies with their marketing and placing their brands in a historical context. A company's history can be an important factor in creating value and trust among both customers and staff.

Companies also need interactive and meaningful experiences, and the cultural heritage sector offers unique opportunities to provide these. This can involve designing services that combine culture, history, and engaging activities such as guided storytelling, traditional craft workshops, or gamified challenges where participants learn by doing.

These activities can be as simple as making fire, shooting a bow, roasting coffee, or baking bread. Such experiences can be used, for example, for teambuilding events, customer events, or leadership development.



## MANY BENEFITS FOR CULTURAL HERITAGE ACTORS

For cultural heritage actors, collaboration with companies means more than a potential source of income. It is also a way to reach new audiences, increase visibility, and spread information about their heritage in new contexts. Active collaboration with the business sector can help cultural heritage actors position themselves in society as relevant, engaged, and innovative. Collaboration can also lead to long-term relationships where cultural institutions become natural partners in business development.

By using cultural heritage as a resource for the business sector, both societal benefits and cultural identity are strengthened, creating a win-win situation for all parties involved. By involving companies early in the development of new services, cultural heritage actors can receive valuable feedback on what is needed and how best to tailor the content for different target groups. Working together not only strengthens the creative process but can also foster a sense of ownership for the company, which in turn can lead to long-term collaboration and increased engagement from the business.



## TWO-WAY EXCHANGE OF INFORMATION

Beyond the financial benefits, collaboration between cultural heritage actors and businesses can also be a source of mutual learning. For example, companies can contribute with expertise in business strategy, digitalization, and customer relations, while cultural heritage actors provide in-depth historical and cultural knowledge. Such an exchange of knowledge can raise the competence of both parties and lead to more innovative outcomes.

By working together with the business sector, cultural heritage actors can also become less vulnerable to changes in public funding. But the benefits are not only economic, as collaboration with businesses also helps position cultural institutions as active players in societal development. It reinforces the perception of cultural heritage as something living and meaningful - not only something to preserve but something to participate in and create.

Business development requires a willingness to innovate and improve, and this can be achieved in many different ways. Sometimes it can be difficult to find the time and courage to invest. A proven method is to start from the customers and their needs.

The needs are not always as obvious as one might think from a seller's perspective. If you can create or get a sense of the customer's vision, you are very close to the core of a good idea.

# A SURVEY WAS USED TO UNDERSTAND THE CURRENT STATE OF BUSINESS COOPERATION

Linda Lindroos - Centria UAS  
Nina Sten - KulturOsterbotten

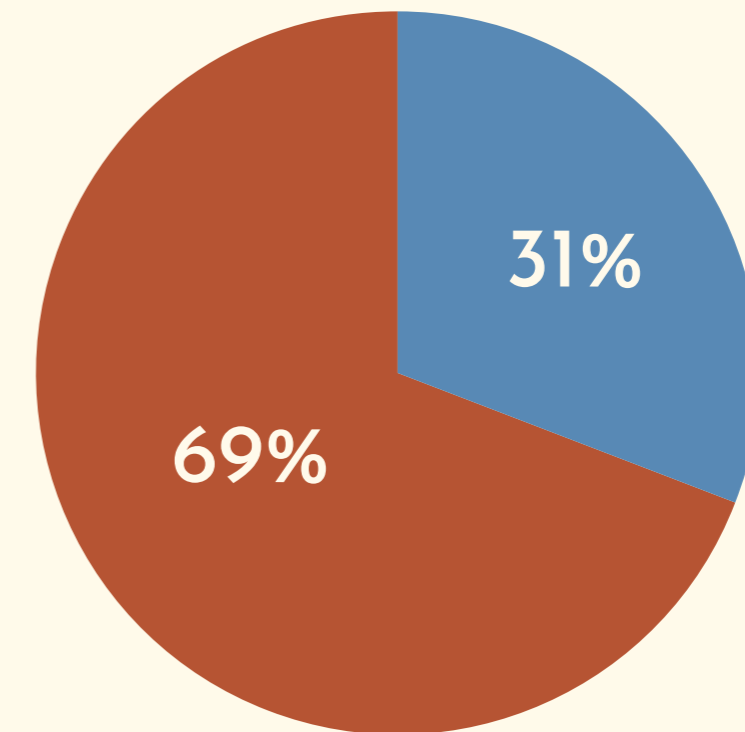
During the project, we wanted to find out what kind of collaboration already exists - or if there is any at all - between companies and cultural heritage actors. We also specifically wanted to know what opportunities companies see for potential collaboration with e.g. museums. We did this through a survey, in-depth interviews, and roundtable discussions.

Many companies recognize the value of cultural heritage and use it, for example, in marketing, events, or customer experiences. However, a large portion of companies do not see cultural heritage as an essential part of their operations. Furthermore, most are not yet collaborating with cultural heritage actors, which creates significant opportunities for museums and other cultural heritage actors. Museums should actively approach companies, showcase their offerings, and create partnerships that meet companies' needs.

Companies need well-organized and interactive cultural heritage services that support both customers and staff. Cultural heritage actors must be prepared to develop their services, communication, and visibility to become attractive and interesting partners for companies. Companies sometimes find it difficult to search for cultural heritage actors' services to find out what is available.

*"If a company has to make an effort to find cultural heritage actors and figure out how their services might be useful, there will be no collaboration. It doesn't work that way. It has to be like in a candy store. They have to offer something that makes you feel: 'Oh, I wish I had that! Different things in different sizes.'"*

## DOES THE COMPANY COLLABORATE IN ANY WAY WITH CULTURAL HERITAGE ORGANIZATIONS?



● YES  
● NO

### NO

- Not been relevant.
- It's not related to the industry.
- It's not useful to us.
- How?
- It's not a priority.
- No suitable collaborative projects have appeared.
- Not a focus area, but could be interesting. There are certainly opportunities.

### YES

- We buy services.
- We have donated our photo archive to a museum.
- Visit them when we have guests.
- Sponsoring local museums.
- Organizing events together.
- We participate in projects and work groups.
- We have our own museum.

*"If cultural heritage actors only say they exist, companies don't see the benefits. They have to know what the cultural heritage actors can do for them."*

During the roundtable discussions, the following activities and packages that cultural heritage actors can offer their customers were frequently mentioned: guided tours, dinners, accessible meeting rooms, film screenings, camping experiences and nature walks, café services, documentation, themed festivals, workshops, lectures, practical craft training, souvenirs, and historical interactive shows. The main focus is to make these packages as accessible and adaptable as possible for company representatives, of course within the cultural heritage actors' financial and staffing resources.

Companies often want to offer their guests or employees something out of the ordinary, while keeping it simple and relaxed. The packages should be adaptable in both length and content, depending on how much time the company can allocate for the activity or based on the guests' nationality and cultural background. Companies request concrete, inclusive, and meaningful package experiences, but it is also important to remember that not everything fits everyone. We found similar results in our survey, where there was demand for recreational day programs for company staff and cultural experiences for company guests. There was also some demand for meeting services and guided tours.

Companies also expressed interest in collaborating with cultural heritage actors in ways beyond just museum visits. For example, they are interested in building their brand utilizing historical facts or events, developing website content, sponsoring associations, or designing and implementing internal exhibitions for their guests and employees.

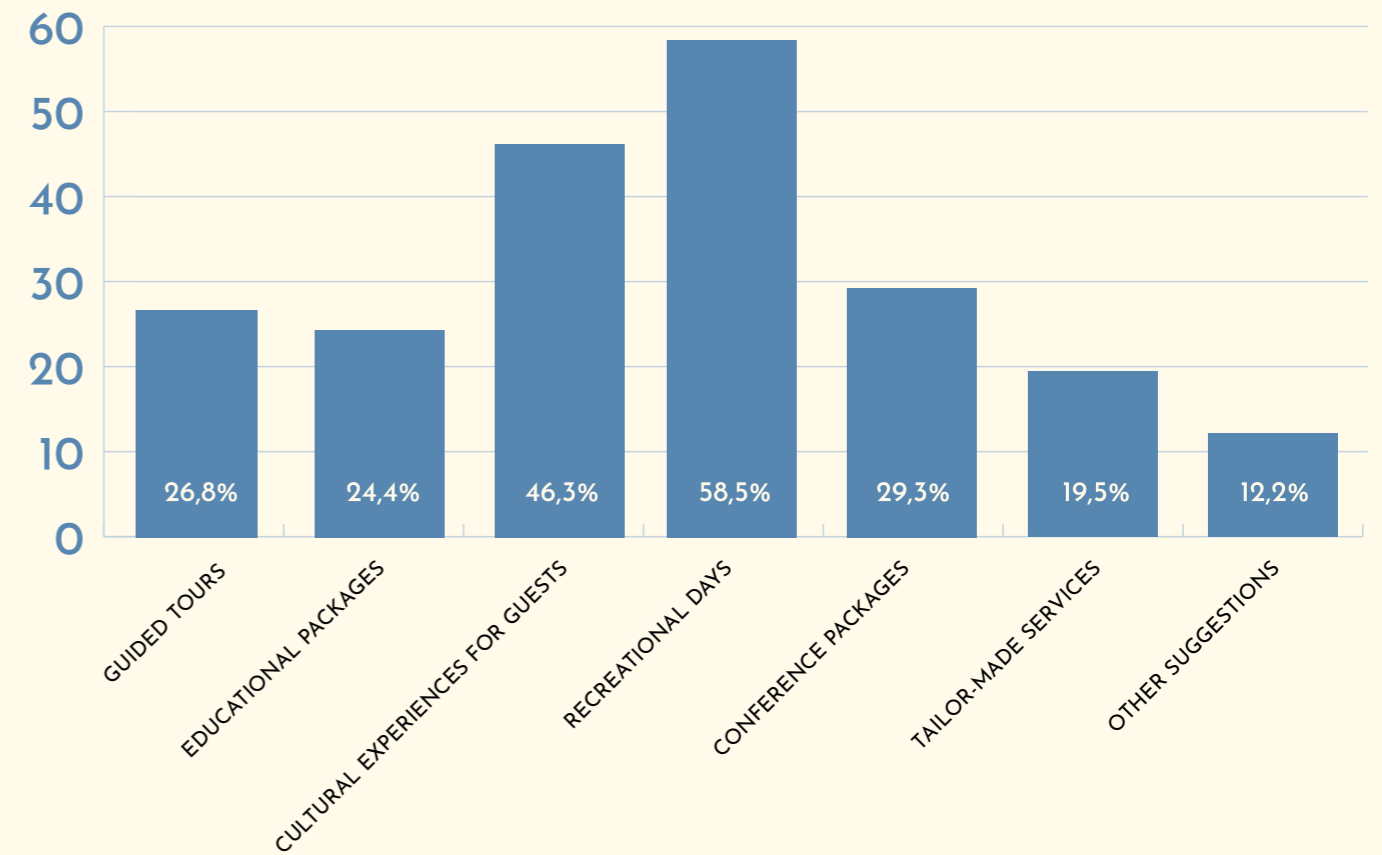
The data collected by the Bothnia Business Heritage project therefore shows that collaboration between cultural heritage actors and the business sector is currently quite limited, but it also indicates potential to increase collaboration. Most importantly and most significantly for cultural heritage actors, the data not only shows that companies would like to collaborate more, but also what types of partnerships and services they are looking for. Creating new product packages for the business sector can be a challenge for many cultural heritage actors, especially for those without paid staff or for those who only have paid staff part of the year. Tackling this challenge can take a cultural heritage actor's daily operations to a new level and also open doors to new audiences and revenue opportunities.

To assist cultural heritage actors, we have during the project developed a practical process they can follow to create new services and products specifically aimed at the business sector. The process is described in the following chapter.



Photo: Linda Lindroos

## WHAT KIND OF SERVICES DO YOU WANT CULTURAL HERITAGE ACTORS TO OFFER?



The survey was sent out to about 500 companies around the Gulf of Bothnia and 46 companies responded.

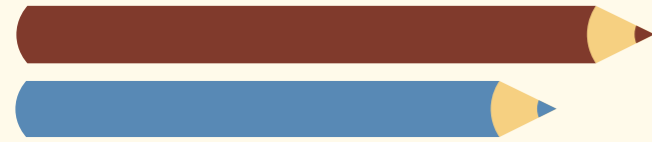
In-depth interviews were conducted with seven companies.

23 roundtable discussions were held between companies and cultural heritage actors.

Our network includes more than 100 cultural heritage actors with whom we have communicated through workshops, network meetings, and surveys.

# DEVELOPING NEW SERVICES

Linda Lindroos and Pernilla Howard - Centria UAS  
Daniel Ainasoja and Jonas Rak - Novia UAS



Developing new services and products can be rewarding, but is also time-consuming. The more effort you put into coming up with ideas, testing, and fine-tuning a service, the better the result will be. Therefore, think about how much time you can dedicate to developing your service and set some preliminary deadlines. It is desirable that more than one person from the organization participates in the development process, as this makes it easier to discuss ideas and see them from different perspectives. Gather the right people and let your creativity flow!

## WORKSHOP: MAPPING OUT YOUR SERVICES

When developing new services, you need to know exactly what you want to offer, who you want to offer it to, and what types of services you already provide. Go through who takes care of them and how they work. You don't always need to reinvent the wheel; new services for new target groups can easily be created by refining or adapting existing services.

Map out the existing services at your museum/cultural heritage site and think about the opportunities available there. What skills and materials do you already have? You can use the tool below to map out your current services:

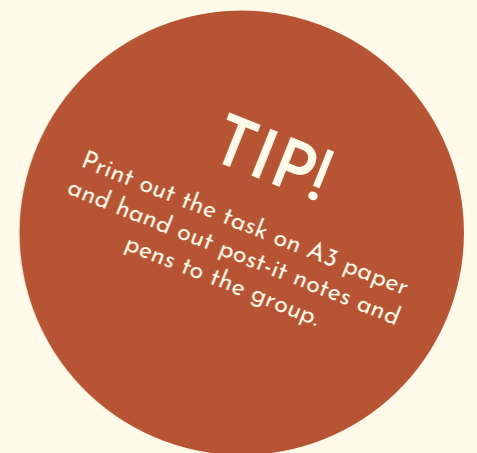
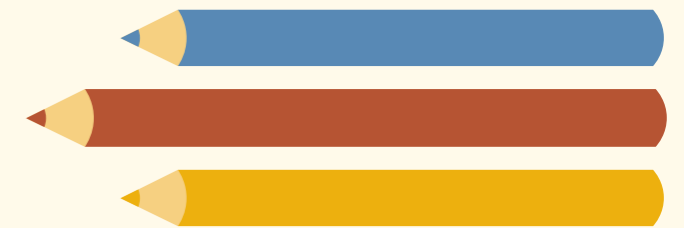


Discuss each point separately. You don't need to fill in every point perfectly, but the important thing is to gain new insights and share information. When you reach the last section, "Ideas and development needs," you may already have come up with some good ideas to create a new service. Sometimes the desire to develop is there, but the lack of good ideas prevents progress. A good way to get new ideas is to look at how others work and see if similar methods or services could be used in your own organization, adapted to your needs.

One way to develop attractive services is to repackage existing ones. An activity previously aimed at children, for example, can, with a few changes, be suitable for adult participants. By adding elements like customized catering, historical costumes, or a competition, the experience can be tailored without having to redesign the entire service. Technical solutions such as digital guides or augmented reality (AR) can also add an extra layer to the experience and make it more accessible to new target groups.

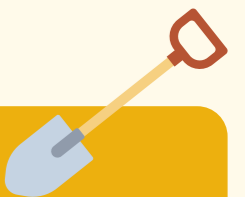
Ideas for new services or products can also be generated by using various brainstorming methods. A simple method is the technique of quickly coming up with ten random words in, say, one minute. Each participant in the workshop picks words freely from things or ideas in their surroundings and writes them down on paper. Then they choose one word and think about how it could be used to create a service idea. For example, if the chosen word is "pen," participants might suggest an activity including writing a poem about an object or story in the museum, or using pens and tape to build a fun object related to the museum's theme. This method often leads to surprising and fun ideas.

Another method is "brainstorming," where a group of 4-8 people each write down an idea on paper or a suitable online platform, then circulate the ideas several times around the group, with each person further developing the previous idea. The key is to focus only on development, to think positively, and to avoid criticism. Critical analysis takes place in a discussion afterward, once everyone feels their ideas are complete.



## TASK

Which method suits you best? Discuss and test your ideas together. Then gather all the ideas you have come up with and consider which ones could lead to further development. Choose one idea and start working on it to create a workable whole. Save the other ideas for later!



## REFINE THE IDEA WITH A FOCUS ON COMPANIES

When you start refining the idea into a real, marketable service, it is important to think it through carefully and from the customer's perspective. Think about who you want to sell the service to. The same service can be sold to several target groups with very small changes, but when designing a product for the business sector, it is especially helpful to choose a company you know as an intended customer to base the details and implementation on. Create a customer profile for this imaginary customer by answering the following questions:

**WHO/WHICH COMPANY DO YOU WANT TO SELL THE SERVICE TO?**

**WHAT TYPES OF GROUPS FROM THIS COMPANY CAN YOU EXPECT TO VISIT THE MUSEUM? IS IT MORE LIKELY THAT THE COMPANY NEEDS SERVICES TO TRAIN ITS OWN STAFF OR FOR RECREATIONAL DAYS? OR DO THEY HAVE CORPORATE GUESTS TO TAKE CARE OF?**

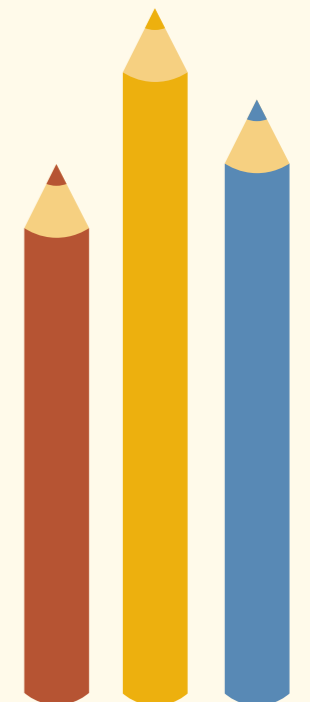
**WHAT ARE THE NEEDS OF THESE GROUPS?**

**DO YOU ALREADY HAVE PACKAGES THAT CAN BE OFFERED? HOW CAN YOU MAKE THEM MORE ATTRACTIVE TO THESE GROUPS?**

**HOW DO YOU REACH THEM? OR HOW DO THEY FIND YOU?**

**WHAT PARTS OF OTHER SERVICES CAN ALSO BE USED FOR THESE GROUPS?**

**THROW OUT SOME WILD IDEAS!**



## WORKSHOP: BUSINESS PLAN

The next step is to make your service a sustainable solution for your organization. This can be done by creating a business plan for the service. At this stage, you should analyze what resources, activities, and partners you need to deliver the service, how it will be marketed and sold, and how to maintain a good customer relationship after the experience.

This tool is specifically designed for museums to help them develop and structure new services that attract business partners. It is based on the widely used Business Model Canvas, but adapted to the unique features of the cultural heritage sector. The model also considers the costs and revenues that the proposed service could generate. The visual business plan helps provide an overview and is meant to be easy to adjust so the concept can be refined as processes evolve and customer behavior is analyzed.

### BUSINESS PLAN

Fill in each box by answering the questions you find there!

Always keep in mind the **TARGET GROUP** for whom the service is planned.

### SERVICE PROMISE

What makes you and your service unique?

In what way does your service highlight your cultural heritage?

What elements in the service are entertaining and interactive?

### RESOURCES

How many people are needed to carry out the service?

Who do you want to collaborate with? (e.g. catering)

### CUSTOMERS

How do customers find the service?

How is the customer relationship maintained after the service?

### EXECUTION OF THE SERVICE

What facilities are needed for the service?

What time of year is most appropriate?

What special expertise does your staff bring to the service?

### REVENUES AND COSTS

What does it cost to produce the service?

What does the service cost for the customer?

When you believe you have a business plan for the service, it is time to test the idea with outside help.

## TIP!

Think outside the box! For example, would you like to work with a juggler, wilderness guide, fisherman, or artist? What exciting things could you do at your museum with someone from another field?

## TASK



Tell your friends and colleagues about the service, especially those who may have done something similar during a recreational day with their team, or who occasionally host company guests. How do they react to your service or product? Do they find it interesting? Would they like to participate? Also, ask some companies in your area what they think of your service, what types of services they would like cultural heritage actors to offer, and what they would be willing to pay for them. Collect feedback on your service idea from at least three different people. Discuss the feedback honestly. Should your idea be changed in any way? Adapt the service based on the feedback.

Now the actual process of turning your service plan into a concrete product begins.

### SET ASIDE ENOUGH TIME AND GO THROUGH EACH POINT OF THE SERVICE, ONE AT THE TIME:

What happens when the group arrives?

What will the group do?

What materials/tools/guides are needed for the service?

Who will welcome the group? How many people are needed from the museum?

What preparations need to be made before the group arrives? (For example, do you need to open doors, set up clues, etc.)

What happens after the event itself?

Is coffee or a meal included as part of the event? Who will arrange this?

Think about pricing and invoicing.

Does the service also work in winter or rainy weather?

Plan B: What happens if someone gets sick or something goes wrong?

1

Test the service you have developed with each other first, to see if the tasks/guidance work with different groups. Adjust if you notice any gaps or inconsistencies.

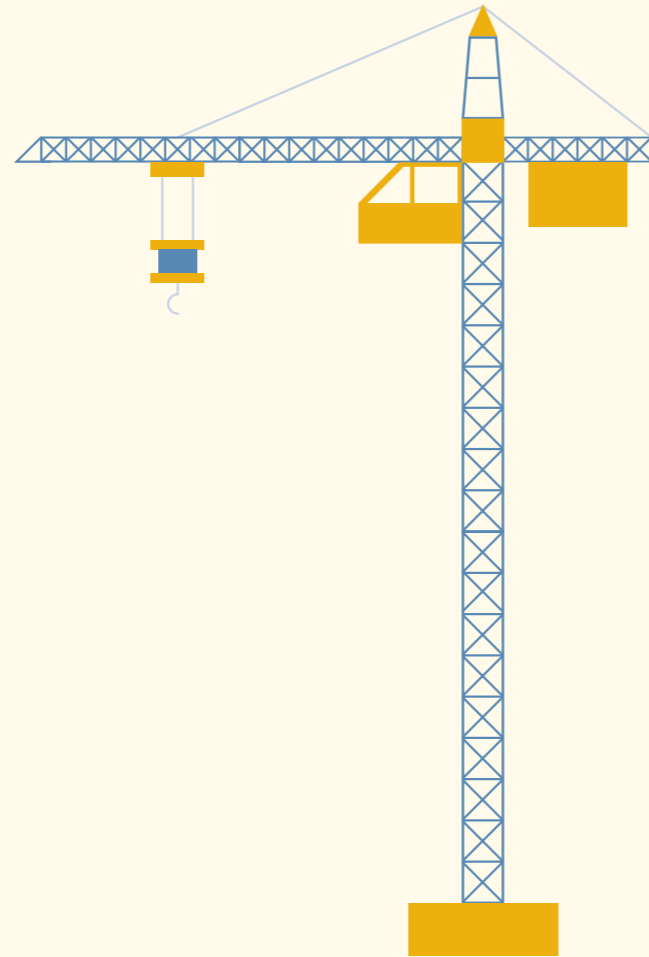
2

Also test with external groups to see if it works for people unfamiliar with the museum.

3

When you have all parts of the service in place and have tested it several times, you are ready to move on to the final steps of implementing the service.

# DESIGN A CUSTOMER JOURNEY



At this stage, it is good to develop a customer journey for your service. The customer journey is a tool that helps you understand customers' needs and expectations at every stage of the service - before, during, and after the visit.

The customer journey describes the customer's path from start to finish: from the moment they first hear about your museum to the final purchase decision, as well as the ongoing customer relationship. By analyzing and developing the different steps in the customer journey, you can improve customer satisfaction, increase interaction, and build more sustainable customer relationships. It also helps you identify potential problem areas or bottlenecks in the customer experience.

The customer journey is often presented as a visual diagram, such as a timeline or flowchart. The traditional model divides the journey into three steps: before the visit, during the visit, and after the visit. In these steps, you describe the customer's experiences, feelings, and actions and rate these, for example on a scale from 1 to 5. Another option is to create a flowchart showing how the customer's choices direct the service experience. Which model you choose depends on what kind of information you want to collect and how you want to present it.

## CUSTOMER JOURNEY

Create your own customer journey map. Think about what happens at each step and who is responsible.

You can use this map as a model, but everyone's product and customer journey is different.

Be creative!



When your service has been fine-tuned into a functioning whole, you can begin marketing it and launching it to the public. For tips and practical advice, see the next chapter.

### TASK

Design a customer journey for your museum and create a visual diagram of it. Consider how a customer first hears about your service. Is it through a recommendation from other customers, social media, or maybe a newspaper ad? What happens next? What makes the customer make a positive purchase decision? You can use the customer journey model on the next page as a guide, but apply it specifically to your museum and your service.

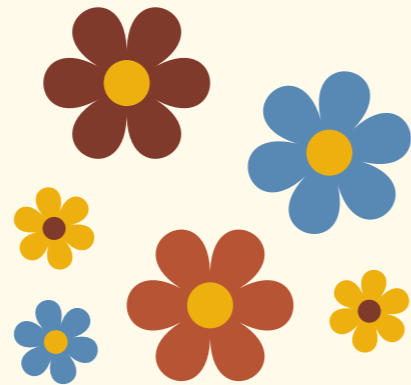
# COMMUNICATE ATTRACTIVELY AND CLEARLY

Pernilla Howard - Centria University of Applied Sciences

When you have created an attractive and functioning service or product, you have come far, but not yet all the way. For the new service to be used, information about it needs to reach customers. It is important to communicate about your service in both an appealing and informative way. In today's society, flooded with information, it is crucial to capture the customer's attention with attractive communication, but also to be clear and provide enough facts when the customer makes the decision to find out more.

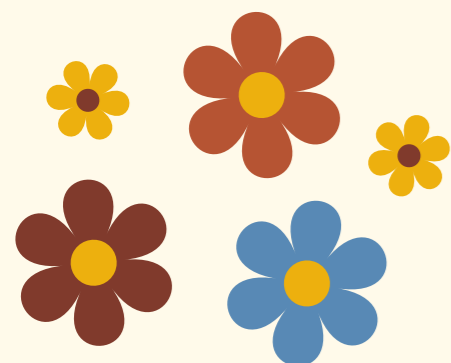
When you yourself are deeply involved in your work and know your museum inside and out, it is all too easy to accidentally be unclear in your information. Saying "come to the museum" to someone new to the area, for example, is too vague, since a full name and address are probably needed. Similarly, you might talk about "groups" without mentioning group size, or say you are available during "opening hours" without specifying what they are. It is better to be too clear than too vague, to minimize the risk of misunderstandings. For busy customers, it is unfortunately easier to move on if the information you provide is unclear, than to take the time to figure out what you mean.

It is also important to remember to deliver information at the right level so that it appeals to your customers, while being both understandable and relevant to them. Avoid complicated terms and jargon. Organize your information logically with clear headings, bullet points, and working online links. If you want to target companies, it can be beneficial to have a separate website page with information for them.



## WORKSHOP: ATTRACTIVE COMMUNICATION

Remember that customers give you only brief attention. To capture their interest, you need to use an enticing headline or slogan in your marketing that immediately appeals to them. A creative way to reach out is by using storytelling, which means that you talk about your service in a vivid way that conveys the atmosphere one experiences when visiting your museum. Preferably, you should speak to all senses. Describing how "adrenaline rises in the body" or "the smell of coffee spreads through the room" helps the reader mentally transport themselves to the place and see themselves in the situation you are marketing. Also remember that people tend to see themselves in others, which means that a photo of eager customers visiting your museum is usually an appealing way to market your service.



## TASK

What exactly do you want to sell when marketing your service or product? Consider what feelings you want to convey and what needs you want to fulfill. While you can factually convey that you sell a "group activity," in your communication about this service you should convey what comes with it. A business group might need a program for their recreation day, but it is not just an activity they seek – they might want to strengthen their team spirit, relax and have fun. These added values are what will sell your activity. Now you need to think about what your product actually contributes with. Write the name of your product/service in the center of the flower. Fill the petals with the added values the product brings. You can then use these words in your marketing and storytelling about your museum and product/service.

By this point, you should have a clear picture of your new service or product. It is time to give it a form that can be presented to others.

## TREASURE HUNT

*Through time!*

### WHO FINDS THE BIGGEST PEARL?

During the extraordinary museum experience you:

- Hear exciting stories
- Work as a team
- Learn new things about our local history
- Have fun together!

**MAX 20 PERSONS**  
**20 € / PERSON**  
**2 H, COFFEE INCLUDED**  
**FIN / SWE / ENG**

**BOOK HERE:**  
**BOOKING@MUSEUM.COM**  
**TEL: 1234567890**  
**WWW.MUSEUM.COM**

### TASK



#### MAKE A POSTER ABOUT YOUR NEW SERVICE.

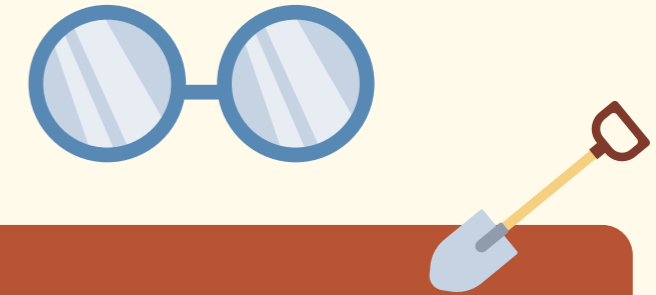
Consider how you will capture the customer's attention. Is there anything in your product flower that you can use to your advantage? What appeals to emotions? What experience does the service offer? Also collect necessary information about the upcoming service - how many people it is for, what is included, the price, and the duration of the service.

### TIP!

There are many different image and text editing programs you can use to create materials. For example, Canva is an easy tool even for those who are not experienced with image editing.

#### CHECKLIST FOR THE POSTER:

- An interesting headline
- A catchphrase or slogan that draws people to read the poster
- A short and concise description of the content
- The service's duration and location
- Group size
- Price



### TASK

When you have completed the poster, look at it together through different perspectives:

Everyone involved in the service design should independently sit down and think for a moment about what they see in the poster and write down their thoughts. Consider the poster and service from at least these two perspectives:

As a representative of a museum: do you think cultural heritage is represented appropriately in the service/product?

As a corporate customer: does the service/product spark interest and inspire participation or purchase? Did you get enough information (target group, timeframe, etc.)?

When finished, gather all papers and review the ideas and thoughts together. What was good? What can be improved?

Do you have any ideas on how the service/product could be further developed?

What is the service's/product's "USP", unique selling proposition?

Great, now you have a picture of your new service. Now you can consider how you can communicate and market your service orally, either in planned situations or unexpected and unforeseen places.

## TASK



Imagine you step into an elevator and meet an HR manager at a local company who could potentially bring their employees to your museum. You will get off on the sixth floor and therefore have 30 seconds to capture the HR manager's interest so that they later want to contact you to learn more. You need a very short and concise, but also enticing presentation. In only 30 seconds, you need to be both convincing and clear. This is a challenge for most people, which is why it is good to rehearse a short pitch like this in advance so you are ready when the chance arises.

Plan what information to include in the elevator pitch. Include at least the following:

WHAT IS "THE HOOK," THE QUESTION OR INTEREST POINT THAT GETS THEM TO LISTEN?

WHAT IS THE SERVICE ABOUT?

HOW DOES IT BENEFIT THE CUSTOMER?

HOW CAN THE CUSTOMER CONTACT YOU FOR MORE INFORMATION?

## TIP!

Take a look at the product flower and poster you made earlier. You will probably find everything you need there. Now you just need to formulate the information in a short and concise manner!

## CLEAR AND TARGETED COMMUNICATION STANDS OUT

Communicating effectively is easier when you make a when you make a communication plan. Spending time structuring your marketing saves time in the long run because then you only realize your plans instead of reinventing the wheel again and again.

## COMMUNICATION PLAN

Choose your channels carefully. Also consider the tone you should use in each one.

Who are you trying to reach? Keep your target audience in mind at all times to stay relevant.

Consider creating a content bank with text, images, graphics, slogans and more. That way, you'll have ready-to-use material for different occasions.

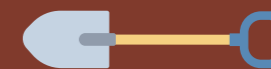
Plan ahead. Repeat your messages and send out reminders. Creating a schedule in advance will save time in the long run.

Assign a specific person to make sure each task gets done. Saying that 'someone' will do it isn't enough.

Include details such as the exact location or any other information the person in charge may need.

CHANNEL	TARGET GROUP	MATERIAL	TIME OF PUBLICATION	PERSON IN CHARGE	DETAILED INFO
Website	Companies, groups of friends, school groups, tourist	Pitch text Photo Contact info	January onward	Jonna	Own website, tourism organization's website
Facebook	Groups of friends	Marketing video	February 1/ March 1/ April 1	Amanda	Own Facebook page + share in local groups
Instagram	Groups of friends	Participants' quotes and photos	February 15/ March 15/ April 15	Amanda	Own Instagram page, municipality's Instagram page
LinkedIn	Companies	Pitch text + photo	February 20	Sissel	Own organization's LinkedIn page, possibly staff member's LinkedIn pages
Press Release	Companies, groups of friends	Informative text	January 15	Jonna	To be sent to newspaper A, B, and C
News ad	Companies	Pitch text + photo	February 1	Sissel	To be sent to newspaper B
E-mail	Companies, school groups	Personal info + attached poster	February 1	Jonna	To be sent to companies listed in the municipality's register
Events for the target group (our own)	Companies	Poster + flyers	March 20	Marcus	Own spring market
Events for the target group (arranged by others)	Companies, tourists	Powerpoint presentation	April 15	Amanda	Participation in company breakfast event
Exhibits etc.	Companies, tourists	Flyers	May 25	Marcus	Local travel exhibit
Notice boards (physical and digital)	Groups of friends, school groups	Poster	February onward	Helena	Library, town hall, cultural center
Other: _____					

## TASK



In the table, you will find some communication channels to choose from, but you don't need to use all of them. What matters is that you carefully select which channels you want to focus on. Start from your customer group and think about where they are. Consider what kind of material appeals to them and, at the same time, take your own possibilities and resources into account. Plan for a longer period and make the plan both concrete and realistic, so you really have a chance to carry it out.



# REMEMBER!

**1:** Make it easy for your customers to spread your message via their own social media channels. Besides you spreading your messages yourself, it has a big effect if your customers share photos and positive feedback. This can be encouraged, for example, by creating hashtags.

**2:** Don't underestimate word of mouth. Satisfied customers like to recommend your service to friends and acquaintances. Tell people about your service whenever you get the chance.

**3:** Not all focus needs to be on reaching the customer, but also on making sure the customer finds you. Think about who needs your service. What words do they use when searching for a service online? Use those exact words on your website and make sure your search engine optimization is in order.

**4:** Share reviews from satisfied customers; it builds trust and makes customers think the product is worth considering.

# SUSTAINABILITY AT THE CORE OF EVERYTHING WE DO

Linda Lindroos - Centria UAS  
Daniel Ainasoja - Novia UAS

When you create new services and products, it is important to remember the principles of sustainability and to act responsibly at every step of the service. By acting responsibly and correctly, you have the opportunity to reduce environmental impact and contribute to positive societal change.

The cultural heritage sector is, of course, primarily a promoter of cultural sustainability by preserving and caring for cultural heritage, highlighting social identity, and providing building blocks to strengthen one's own identity.

Have you considered how your service or product reflects the museum's heritage and values? Your main task is, amid all the fun, to deepen the participants' understanding of the region's culture and history. That said, museums should not only be caretakers of cultural heritage but also active players who can contribute to building a more sustainable future from many different perspectives. Therefore, when creating new services or products, it is desirable to consider them and the entire organization's way of functioning from a sustainability perspective.

## ENVIRONMENTAL SUSTAINABILITY:

What environmental impact does our service or product have throughout its entire lifecycle - from design to implementation and dismantling? What materials do we use? Do we promote circular economy in any way through our service? Do we support other local actors through our service?

## SOCIAL SUSTAINABILITY:

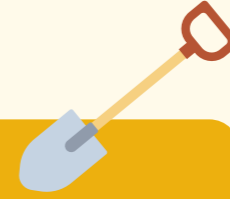
How do we ensure that our services are accessible and inclusive for all visitors, taking into account different needs and backgrounds?

## ECONOMIC SUSTAINABILITY:

Have we developed a service that is economically sustainable, attractive to customers, and that at the same time supports our long-term economic welfare?

## TASK

Search online for sustainability promises made by other museums and compare them. Then develop your own sustainability promise. Use your answers to the previous questions. Your promise could look something like this:



*"We promise to care for our cultural heritage in a way that respects the environment, promotes community well-being, and supports economic sustainability. Our actions will be based on ecological choices, accessibility, and fairness. We use recycled materials in the construction and packaging of our exhibition items. We provide accessible cultural services for all visitors. We collaborate with local actors and favor local products and services."*

**NOW IT IS TIME FOR YOU TO WRITE DOWN YOUR OWN PROMISE!**

Remember that when it comes to sustainability, things are never truly finished. You can always do better, and it is not meant to be perfect, but it is good to start somewhere and be consistent in your approach to sustainability. Sustainability and responsibility are not isolated parts of the museum's other activities, but should be a natural and integrated part of the museum's work!

# THE FRUITS OF THE BBH PROJECT

The tools and methods in the handbook have been tested in three rounds of workshops by several museums during the Bothnia Business Heritage project. The museums that participated in the process come from both Finland and Sweden. At least two new museum services have already been developed as a result of following the handbook process, and many more museums have made significant progress in developing their own services, even if for one reason or another they have not yet been able to launch them. We hope that we have managed to inspire many museums to develop their products and that there will be many more new museum services for businesses in the future.

## CASE STUNDARS

The Stundars open-air museum offers companies and groups an experience-based and culturally enriching service called "Kaffi tå! - Århundradets kärleks saga" (loosely translated as "Coffee time! - The love story of the century"). This museum-based educational activity takes participants on a time travel journey to the early 1900s and combines traditional cultural heritage with modern gamified learning. Kaffi tå! is inspired by escape room games, but instead of trying to escape, the goal is to save the maid Lina from an unhappy marriage. The story takes place in the museum village of Stundars. Lina is caught between two suitors, the young farmhand August and a wealthy farmer.

The goal is to help August gather enough gifts, especially coffee, before the wedding. Participants move between buildings in the museum village, solve puzzles, and collect items that help save Lina. The activity is designed to suit all ages and offers a fun way to learn about the area's history.



*"Developing an entirely new program takes time, patience, and some creative thinking. For us, it was a great help to follow BBH's process, as we might otherwise have gotten stuck or lost focus. I'm so proud that we reached the finish line with a complete concept. Now we just keep developing and improving Kaffi tå even further!"*



Photo: Linda Lindroos

**CASE**  
**FÖRSVARSMUSEUM BODEN**

Försvarsmuseum Boden's historical military pentathlon is a unique team-building activity that combines history, challenges, and fun. It offers companies an opportunity to strengthen the team spirit and discover fascinating aspects of Sweden's defence history. Participants compete in small groups and perform historical tasks such as interpreting Morse code, censoring text, making a fire, building a sustainable bridge, and making beds military style. This activity provides companies with a fun and educational way to explore Sweden's defence history, combining history learning with practical work, making the experience both instructive and entertaining.

*"We found the process to be clear and simple, providing a sustainable result. We envision our activity becoming part of our regular services, and something that can hopefully be appreciated by our visitors for a long time to come."*



Photo: Pernilla Howard



Photo: Linda Lindroos

# GO FOR IT!

Fantastic! By now you have come a long way in your development work. We hope that we have managed to inspire and help you on your journey, and that we have been able to open your mindset to how you relatively easily can create new types of museum services. However, remember that it often takes time to develop and, above all, to establish new services, so be patient and don't give up. Well-executed work rewards its creators, and we wish you many new customers and target groups thanks to the new services.

GOOD LUCK ON  
YOUR JOURNEY!

All the tools presented in the handbook can be filled in digitally or printed via this link:

TOOLS!

The texts in this handbook are based on material collected during the project. Links to the original, more comprehensive studies can be found here:

MATERIAL!