

Integrated management models for archaeological parks - TRANSFER

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GOOD PRACTICE (GP) REPORT **(Activity T1.1 - Deliverable T1.1.2)**

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CONTENTS

	Page
Introduction	4
Coordinated and integrated management strategies and plans	6
Enhancing cultural heritage with a new perspective through BlueMed: the underwater museums, Greece	6
Butrint national park management plan, Albania	9
Tourist Valorization of St Nicholas' Fortress in the St Anthony's Channel, Croatia	11
Archaeological park Simonov zaliv: management strategy and plan, Slovenia	17
Management plan for the Roman city of Siscia, Croatia	21
Integrated Approach to Heritage Conservation -The Bač Fortress (Centuries of Bač), Serbia	25
Management model in the Park of Military History Pivka, Slovenia	30
"Playmarche: a regional cultural heritage district 2.0", Italy	36
Economic sustainable activities and products	41
Revenue Sharing - "Io nel pensier mi fingo" - Leopardi's House, Italy	41
Restoration and promotion of the First Ancient Theatre of Larissa, Greece	45
The Joint Program on Culture and Heritage for Social and Economic Development, Albania	48
Project of revitalization of St. Michael's Fortress, Croatia	51
Cultural and tourist route "The routes of the Frankopans", Croatia	58
Board Game: Mystery of the Emperor's Death, Serbia	63
European Youth Card (EYCA Card)	66
Open Air Museum Rogatec, Slovenia	69
Innovative ICT tools	73
APP Playmarche2.0, Italy	73
The citizen's guide of the Region of Epirus, Greece	77
Revitalization of the Barone fortress - Šibenik, Croatia	80
Archaeology park Vižula - Medulin, Croatia	86
3D virtual reconstructions of the Roman complex - Sanctuary and Baths in Aquae Iasae (Varaždinske Toplice), Croatia	90
Archaeostereoscopy and 3-D reconstructions, Slovenia	94
Cooper Hewitt's interactive pen	98
Social Meaning Mapping SMM	101
WUNDER: all-in-one blockchain-based solution	104

INTRODUCTION

A Good Practice is an exemplary initiative, practice, action, method, or a European implemented project that positively influenced the systems and which is worth transferring and exploiting in different contexts and environments by new users.

The Good Practice Report is based on the collection of various good practices - both present in the territories of the Partnership and in the Adrion area/Europe. The aim was to add value and bring innovation from local, national and European territories from relevant practices, related to the following themes:

- coordinated and integrated management strategies and plans;
- economic sustainable activities and products;
- innovative ICT tools.

The report provides a brief overview of the state of the art in the Adrion area and Europe regarding the level of innovation in reference to the above three thematic project areas.

The selection of good practices was done after the identification of a set of criteria, which permit to collect and classify the good practices examples.

These criteria include:

Innovation: innovative results are those which represent some new features, distinguishing them from others with similar characteristics and adding value in relation to conventional solutions.

Replicability and Transferability: the extent of the initiative's adaptability to different contexts is essential.

Significant contribution to mainstreaming or system development.

Sustainability: the capacity of the practice to continue its existence and functioning beyond its trial period.

Impact: a good practice has recognised positive impact on return on investment, cost savings, environment, productivity or quality.

Consistency: level of consistency between results and objectives of the practice.

As the project focuses at developing a Common Sustainable Governance Model for Archaeological Parks to mainly be applied at local or regional level (bottom-up approach), it is important that the Good Practices selected can be transferrable to local and regional territory.

The presentation of each good practice is organized according the same system:

1. Identification of good practice

2. Background. *Why was the practice started? What problems, needs or issues prompted the action?*

3. Objectives. *What precisely did the initiative set out to do in both the short- and long-term? What were the overall and specific objectives?*

4. Resources. *The resources were described that were used for the implementation of good practice, e.g. financial and human resources, natural resources, skills, knowledge, ICT, premises, equipment or other aspects.*

5. Implementation. *What did the practice do to achieve its objectives when using human and other resources? An overview was given of the main features of the practice: main actions and activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation and partnerships, etc. The area and location was indicated in which the practice was implemented.*

6. Stakeholders involvement and target groups. *The actors are described as well as specific target-group(s) and the direct and indirect beneficiaries of the initiative.*

7. Results and impact. *Direct and indirect results of the practice were described as well as positive and tangible impacts.*

8. Learning points and conclusions. *The specific conclusions are reported as well as the observations regarding possible capitalisation. How easily could this practice be adopted or adapted for other contexts?*

9. Contact and links. *Contact details (contact person, address, telephone, e-mail, website and other details useful for obtaining further information about the practice).*

10. Sources. *Report on the various sources, relevant studies and other references used for the search and development of good practice.*

COORDINATED AND INTEGRATED MANAGEMENT STRATEGIES AND PLANS

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS
WG 1 - Coordinated and integrated management strategies and plans
TITLE OF GOOD PRACTICE
Enhancing cultural heritage with a new perspective through BlueMed: the underwater museums, Greece
IDENTIFICATION OF GOOD PRACTICE
Greece, Region of Thessaly, Financing impact on regional development of cultural heritage valorisation (FINCH) 2020.
BACKGROUND
<p>There is a permanent demand from local authorities and enterprises to promote alternative means of tourism of the less developed coasts and islands of the regions and achieve tourism season prolongation.</p> <p>Coastal areas and islands of the Mediterranean are tourism-based economies with important natural and cultural assets, and due to their geomorphic characteristics, they are also vulnerable to the effects of climate change. They are faced with common challenges: a) lack of coordinated policies, methods and tools adjusted to their specific needs to support a sustainable economic development, especially in the aftermath of the global economic crisis, b) ineffective protection of their natural and cultural heritage and inability to use them as assets for a sustainable and responsible tourism development, c) insufficient measures to tackle effects of climate change. BLUEMED aims to protect and preserve in a unified manner the underwater natural and cultural heritage of selected locations of the Mediterranean, to help coastal and island economies prosper by adopting a sustainable and blue model for tourism development, and to protect the marine ecosystem of the Mediterranean.</p>
OBJECTIVES
<p>Main objective is the valorisation and protection of underwater natural and cultural heritage in accordance with UNESCO 2001, the raising of public awareness and tourism attractiveness. Main focus is on:</p> <p>a) a process scheme for supplying local/regional authorities with a multi-disciplinary plan (management models, innovative technologies) for Underwater Museums, Diving Parks and Knowledge Awareness Centres to be developed in (policy recommendations, management practices, networking and promotion);</p> <p>b) promoting innovation in the diving industry and improving divers experience through innovative diving services and technologies;</p> <p>c) attracting an important part of the increasing number of people who choose diving tourism;</p>

d) introducing the wider public to underwater cultural heritage by means of 3D immersive visualisation in museum exhibitions and KACs;
e) setting up ‘Underwater Natural and Cultural Routes in the Mediterranean’ web-based platform for a unified tourism promotion and networking of Med underwater natural and cultural heritage sites.

RESOURCES

The total budget for region of Thessaly was 293,414.00 euros

IMPLEMENTATION

- 1 pilot site composed by 4 shipwrecks
- 2 Knowledge Awareness Centres
- 1 Virtual Diving System
- The recent change in National Legislation by the Ministry of Tourism that allows the Underwater Museums and Diving Parks to be visitable to tourists, under certain circumstances, which allows the creation of several Museums/Parks across the country
- The MoU between the Region of Thessaly and the Hotel's Association of Magnesia, for common actions in order to upgrade diving tourism in the area.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Region of Thessaly, Ephorate of Underwater Antiquities, Local enterprises, centre for, Hellenic centre for marine research, local authorities

RESULTS AND IMPACT

This good practice is an example of an innovative and holistic approach in safeguarding underwater cultural heritage and protecting marine ecosystem. It demonstrates how to successfully support a sustainable and blue model for tourism development. The learning opportunity is in the multi-disciplinary plan (management models, innovative technologies) for underwater museums, diving parks and knowledge awareness centres which can be further studied. Another essential aspect of the practice is the strong focus on innovation such as setting up of the web-based platform ‘Underwater Natural and Cultural Routes in the Mediterranean’ as well as the idea of common tourism promotion and networking of underwater heritage sites. The overall concept and approach can serve as an inspiration for other regions with maritime cultural and natural heritage interested to protect and valorise their heritage.

LEARNING POINTS AND CONCLUSIONS

The aforementioned practice could be adopted in the area under consideration, namely the coasts along Adriatic and Ionian seas, as it is expected to enhance our mutual understanding of the natural and cultural routes that formed the unique character of this region, where historical events of major cultural significance took place (e.g. the naval battle of Actium, 31 B.C).

In other words, this practice will provide an extra perspective to the ADRION project, as it combines two fundamental assets, namely underwater heritage sites and diving tourism. Furthermore, the above described web-based platform “Underwater Natural and Cultural Routes in the Mediterranean” promises to be an important “tool” with multifarious applications in the area under consideration, and vice versa.

CONTACT AND LINKS

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SOURCES

Report on the various sources, relevant studies and other references used for the search and development of good practice.

<http://www.interregeurope.eu>
www.thessaly.gov.gr
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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Butrint national park management plan, Albania

IDENTIFICATION OF GOOD PRACTICE

Preparation of the Environmental Management Plan for the Butrint national park was undertaken within the framework of the *Integrated coastal zone management and clean-up project* (ICZMCP).

BACKGROUND

The World Bank assisted the Government of Albania (GOA) to prepare an integrated coastal zone management project with the objective to protect the value and productivity of Albanian coastal and marine natural resources and promote sustainable economic development.

OBJECTIVES

The Albania Coastal Zone Management and Cleanup Project (ICZMCP) provided:

- support to policy development, regulatory framework and capacity building for sustainable coastal management,
- regional investments for improved development and land use planning and implementation;
- improved environmental conditions and regional infrastructure for attracting private investments in sustainable tourism.

The main objective of the overall GEF project was to assist the Government of Albania to strengthen the Protected Area Management.
The Project provided support in implementing a sustainable natural resources approach to the management of Butrint National Park.

In order to achieve this goal, the project did:

- (i) supported the preparation of a protected areas management plan for Butrint National Park and the Ramsar wetland complex, including the formulation of options for the restoration of the Butrint wetland and degraded habitat ecosystems, as well as the preparation of forest and pasture management plans using consultation and disclosure processes outlined by Albanian regulations, as well as the World Bank Operational Policies;
- (ii) supported the establishment of a multi-stakeholder consultative group to oversee the development of the protected areas and site assets management plan;
- (iii) provisioned of the necessary equipment and tools for management, resource inventory, biodiversity monitoring and tourism interpretation; and
- (iv) supported the demarcation of the protected site and the construction of basic Park infrastructure.

RESOURCES
IMPLEMENTATION
<p>The Environmental Management Plan of the Butrint National Park supplemented the existing management plan, which focuses on park archaeology (2007-2012) and it covers a six-year period of time (2010-2015).</p> <p>The Management Plan provided a framework for decision-makers in formulating plans to conserve and enhance the special qualities of the Park, its cultural and natural assets found within its boundaries, so that they can be enjoyed by the present and future generations.</p>
STAKEHOLDERS INVOLVEMENT/TARGET GROUP
<p>The plan also asked to engage the Park's resident population in the management and decision making process in order that local people can benefit in terms of sustainable livelihood development and securing a future for their own communities. The Management Plan recognized that the resident community, local businesses, outside agencies, NGOs, voluntary bodies and individuals will have very significant parts to play in the successful implementation of the Plan and that the proposed Management Board/Committee and the Park Administration will need to work very closely with them, since their commitment is crucial to its success. It must also be widely accepted that successful conservation activities within the Park can only be achieved with the local community's support.</p> <p>Local communities and the BNP Administration worked together to achieve the Management Plan goals and objectives.</p>
RESULTS AND IMPACT
<p>This MP provided the opportunity:</p> <ul style="list-style-type: none"> - to assess cultural and environmental assets of the BNP, take stock of the changes affecting the BNP, especially in the light of the major political and social changes that have occurred in recent years; - to identify and assess issues relevant to and effecting the management of the park and its natural and cultural assets; - to develop a clear vision for the park that we wish to pass on to future generations; - to provide a framework of policies, institutional and legislation arrangements and actions that supported that vision; - to improve collaboration and consultation with the wide range of national and international agencies and organizations who were concerned with protected areas and the conservation of biodiversity as a whole.
LEARNING POINTS AND CONCLUSIONS
CONTACT AND LINKS
SOURCES

GOOD PRACTICE RELATED TO THE FOLLOWING THEMES AND WORKING GROUPS

WG 1- coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Tourist Valorization of St Nicholas' Fortress in the St Anthony's Channel, Croatia



IDENTIFICATION OF GOOD PRACTICE

Republic of Croatia

Šibenik-Knin county

City of Šibenik

Project title: Tourist Valorization of St Nicholas' Fortress in the St Anthony's Channel

Project beneficiary: Public Institution Nature of the Šibenik-Knin County

Project partners: Šibenik-Knin County, Public Institution Development Agency of the Šibenik-Knin County

Year of implementation: october 2017. - december 2019.

Total project value: EUR 352.775,20

EU funds financing: EUR 299.858,92

National co-financing: EUR 52.916,10

BACKGROUND

Republic of Croatia, and thus the city of Šibenik and Šibenik-Knin County, belongs to countries that attract visitors more by the features of their natural space and the richness of cultural and historical heritage than by the quality, availability and / or diversity of newly created tourist attractions. The richness of Croatian cultural and historical heritage is a great strength and resource of Croatian tourist offer.

A total of 367 registered cultural goods in the Šibenik-Knin County (of which 164 in the area of Šibenik) represent an extremely large potential for the development of cultural tourism in this area. Some of the most important are the Cathedral of St. James (under UNESCO protection), numerous churches in the old town, then Šibenik fortresses of St.

Michael's, St. John's, Barone fortress, Knin Fortress, archeological sites Bribirska glavica, Velika Mrdakovica, Prižba, Biskupija near Knin, Tureta on Kornati islands, Colentum in Murter, etc.

In parallel with these immovable cultural goods, city of Šibenik has many other events that also define the identity, history, culture and customs of the city (International Children's Festival, Dalmatian Chanson festival, Klapa Evenings, Organ School, Medieval Fair, etc.).

St. Nicholas fortress in the Channel of St. Ante in Šibenik is a unique monument of Renaissance fortification construction and a top example of Croatian architectural heritage. It is located at the exit of the channel of St. Ante. It was built in the 16th century to defend Šibenik from Turkish attacks from the sea. The building is registered in the Register of Cultural Heritage of the Republic of Croatia as an individually protected immovable cultural property (Z-6516) and since 2017 is on the UNESCO World Heritage List as part of the nomination "Defense Systems of the Republic of Venice in the 16th and 17th centuries. "Including the contact zone.

Fortress of St. Nikola with the contact zone is located in the area of the significant landscape "Kanal-Luka", while the contact zone is partly located in the area of the ecological network Natura 2000 Krka estuary.

In this current state, the fortress is not accessible to visitors. There is no regulated access to the fortress from the land side, nor from the seaside. In these conditions there is no form of organized reception and guidance of visitors through the premises of the fortress. Such a situation is unsustainable, both due to the protection of monuments and from the point of view of visitor safety. On the other hand, the lack of surrounding facilities prevents any valorization of the fortress and contribution to the development of the cultural and tourist offer of the City.

This project, which has prepared all the documentation necessary for the reconstruction and tourist valorization of the fortress, comprehensively considers the reconstruction of the fortress, which, in addition to restoration and rehabilitation works, will take into account the content definition, infrastructure, and tourist and marketing potentials. This will create an exceptional tourist attraction in the city of Šibenik, which will increase the tourist attractiveness of the destination and contribute to sustainable socio-economic development at the local and regional level.

OBJECTIVES

Overall objective:

- sustainable management of St. Nicholas Fortress and its contact zone.

Specific objectives:

- create appropriate organizational and financial preconditions for sustainable management,
- protect and improve the universal values of the fortress as a world cultural asset through integrated management of cultural and natural heritage,
- increase its value by developing appropriate facilities in contact zone,
- ensure its sustainable use by ensuring positive economic, cultural and social impact,
- increase and improve knowledge about the fortress as a basic precondition for its permanent protection,

- improve links and cooperation between cultural goods included in the network of defence systems of the Republic of Venice in the period of the 16th and 17th centuries, as well as UNESCO sites in Šibenik and Croatia as a whole.

RESOURCES

The project team involved in the activities was composed of a total of 7 staff from the three partner institutions involved. These employees were highly educated experts in the field of biology / ecology, public procurement, construction / technical professions, conservation professions and economics. All employees have relevant multi-year experience in these areas, as well as experience in preparing and implementing projects co-financed by EU funds.

In addition to the members of the project team, external companies in the field of architecture, construction, environmental protection and marketing were engaged in the implementation of the project through public procurement.

Financial resources - total project value EUR 352.775,20

Other resources used by the project team are office spaces, passenger cars and a surveillance boat.

External companies in charge of expert works used appropriate ICT equipment, such as construction equipment, underwater recording equipment, aerial recording equipment (drone), archaeological and conservation equipment, etc.

IMPLEMENTATION

The main actions / activities that need to be carried out for the realization of this project are the following:

1. Reconstruction and rehabilitation of the fortress of St. Nicholas - includes the preparation of the base required for the architectural project, projects required for reconstruction and rehabilitation, studies for nature and environmental protection, and documentation for the application of the integrated program to EU tenders.
2. Construction of access infrastructure to the fortress of St. Nikola - includes the preparation of architectural project and the projects required for the reconstruction and rehabilitation.
3. Arrangement of the interior of the fortress of St. Nicholas - includes all projects necessary for the arrangement of the fortress.
4. Commissioning of cultural heritage sites - includes the development of a Cultural Heritage Management Plan.
5. Marketing and promotion of a new tourist attraction - includes the development of a Communication Plan.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Actors involved in the project

- **Public institution Nature of Šibenik-Knin County**- performs the activity of protection, maintenance and promotion of protected areas in order to protect and preserve the nature, ensuring the smooth flow of natural processes and sustainable use of natural

resources. Monitors the implementation of conditions and measures for nature protection, participates in data collection for the purpose of monitoring the state of nature conservation and cultural heritage-project holder.

- **Šibenik-Knin County**, as a unit of regional self-government, performs activities of regional importance, namely activities related to education, health, economic development, maritime affairs, transport and transport infrastructure, maintenance of public roads, protection of the environment and nature, spatial and urban planning, issuance of construction and location permits and other acts related to construction, implementation of spatial planning documents, planning and development of the network of educational, health, social and cultural institutions and other activities in accordance with special laws - project partner.

- **Public institution Development Agency of Šibenik-Knin County** has experience in implementing projects related to the tourist valorisation of cultural heritage, participates in the development of development strategies at the regional and national level, and implements various measures and educational activities for local entrepreneurs -partner in the project.

- **Tourist Board of Šibenik-Knin County** - institution in charge for tourism development and promotion will coordinate promotion activities defined by the communication plan of the cultural heritage site.

-**Institute for Tourism** - scientific public institute in Croatia specializing in research and consulting in tourism-author of the St. Nicholas Fortress Management Plan.

-**Croatian Restoration Institute** - the central public institution of conservation and restoration activities in the Republic of Croatia that performs the protection of cultural property- co-author of the Management Plan of the Fortress of St. Nicholas.

Target groups

The direct beneficiaries of the project are:

- tourists / visitors to the fortress (benefit through the consumption of programs that contain a certain dose of exclusivity at the national, regional or European level),
- tourist guides (through participation in the design of innovative cultural routes that include the Fortress of St. Nicholas and the introduction of the guides in the process of their design),
- tourist agencies (through the design of innovative models of cooperation between travel agencies, fortress programs and owners of accommodation facilities),
- local self-government units-City of Šibenik and Šibenik-Knin County,
- local community (through designing creative and educational programs throughout the year),
- local SMEs in tourism and other related sectors - the project will create a Entrepreneur infrastructure, around which SMEs can develop their activities (possibility of granting concession approvals for catering facilities, transport of visitors, placement of products in the souvenir shop ...),
- organizers of cultural events and creators of cultural content (creating conditions through the rules and selection criteria for the introduction external organizers of the program),

- primary and secondary schools - through the project, educational programs and visits will be developed (such as schools in nature), and thus contribute to the educational sector,
- faculties and museums - through the project cooperation will be established for future exchange of knowledge based on international trilateral cooperation between Croatia, Montenegro and Italy, i.e. representatives of cultural goods on the UNESCO nomination list as part of "Defence systems in the former territory of Republic of Venice in the period from 15th to 17th century",
- tourist boards of the city of Šibenik and Šibenik - Knin County - will participate in creating a new offer and creating promotional tools that will directly affect the increase in the number of visitors (arrivals and overnight stays).

Indirect beneficiaries:

all citizens of Šibenik and Šibenik-Knin county who will benefit from better and cheaper public services provided by local government, due to greater available funds in the budget that will be generated by economic valorisation of the project in the future, citizens owning accommodation facilities to be used by visitors to the fortress (small private renters).

RESULTS AND IMPACT

The results of the project include not only the rehabilitation and reconstruction of the fortress, but also the transformation of the contents of the entire contact zone, especially in Minerska bay, which should become the central receptive point of the fortress in the entire protected area. The concrete results expected after the completion of the project (note: the project is still in the implementation phase) are:

- restored fortress,
- secured access to the fortress from the sea and land side,
- arranged info points on the islet of Školjić,
- organized visitor centre and port in Minerska bay,
- arranged access roads and parking lot,
- arranged promenades with accompanying facilities on the other side of the St. Anthony's channel.

LEARNING POINTS AND CONCLUSIONS

Upon completion of the project which will rehabilitate, reconstruct and equip the fortress of St. Nicholas's fortress and access infrastructure, the Public Institution Nature of Šibenik-Knin County will manage the mentioned facilities. Public Institution Nature received in 2013 concession by the Šibenik-Knin County for a period of 20 years. for the management of the coastal area, which includes the fortress of St. Nicholas. Based on the prepared Management Plan and Communication Plan, which are an integral part of the project, Public Institution Nature will organize the management of the fortress, and ensure the employment of new employees and coverage of all operating costs, as well as maintenance in the coming period.

The development of Management Plan and the Communication Plan, as well as the strengthening of the professional capacities of the Public Institution Nature and other partner institutions during the implementation of the project will contribute to the quality of the management of the fortress. It will be planned to employ experts who will

work on the presentation of the fortress to visitors, and the organization of all accompanying facilities at the fortress, as well as those who will work on maintenance. After the reconstruction of the fortress and the arrangement of accompanying facilities (visitor centre, ship dock, info point) and the construction of a parking lot and access road, income for maintenance and investment in new facilities in the contact zone should be generated from visits and various events. These revenues should be sufficient for continuous maintenance, most of the costs related to the use of the fortress and increase knowledge about the fortress.

The acquired knowledge of applicants and partners will be used in the development of future projects related to further valorisation of the area of the St. Anthony's channel, but also for the valorisation of other protected areas of County managed by the Public Institution. The experiences gained through this project will be able to be applied during the implementation of future joint projects with representatives of Croatia, Montenegro and Italy, or representatives of cultural assets on the UNESCO nomination list as part of "Defence systems in the former Republic of Venice in the period from 15th to 17th centuries".

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Archaeological park Simonov zaliv: management strategy and plan, Slovenia

IDENTIFICATION OF GOOD PRACTICE

Slovenia, Archaeological park Simonov zaliv (Arheološki park Simonov zaliv).
The archaeological site Simonov zaliv is managed by the Institute for Archaeology and Heritage of the Faculty of Humanities of the University of Primorska (Koper, Slovenia).

BACKGROUND

Situated on the promontory between the town of Izola and the bay of Simonov zaliv, the archaeological site Simonov zaliv comprises the Roman seaside villa (*villa maritima*) and a small harbour.

Research of the Roman complex has an almost century long track record. Until the 1980's, it mainly concentrated on mining data and protecting architectural remains, mostly against adverse climate effects. The site acquired status of a nationally important monument in 1999, and since then the extent and intensity of research on the site decreased.

The decree about Simonov zaliv as the nationally important monument prescribes to keep the monument as a whole, as is, and intact. It stipulates the presentation of the site in situ, in printed media and elsewhere, in teaching and research etc. However, the remains were inadequately presented and insufficiently accessible to the general public, the reason for which is a complex one.

The novel approach was that the mining of archaeological data was followed by activities, focused on the presentation of the site as well as the organisation of the education process in the interest of its popularisation.

In 2004, the Institute of Mediterranean Heritage (renamed in 2016 into the Institute for Archaeology and Heritage) reached an agreement with the Municipality of Izola, who is the owner of the area, and the national Institute for the Protection of Cultural Heritage, according to which it assumed the unofficial role of the manager of the site.

In 2010, a trilateral agreement was reached between the Institute of Mediterranean Heritage, the Institute for the Protection of Cultural Heritage of Slovenia and the Municipality of Izola, by which Institute of Mediterranean Heritage formally became the manager of the archaeological park.

OBJECTIVES

The main objectives of the activities started by the Institute for Archaeology and Heritage were to preserve and restore cultural monument in Simonov zaliv, make it accessible to the general public, to contribute to the local and regional development, to augment tourist offer and to boost the recognisability of the local or regional environment.

The Institute make several steps necessary to establish a modern archaeological park. The conservation plan and the management plan for the site were issued in 2010 and management plan.

The activities in park included:

- restoration, conservation and protection of the Simonov zaliv archaeological site with the presentation of the monument as a whole, i.e. the living quarters of the Roman maritime villa as well as the now submerged adjacent port, which also means the establishment of the first underwater archaeological park in Slovenia;
- improvement of the accessibility of the monument with establishing a modern interpretation centre as well as a public programme for the visitors with special needs and underwater tours of the port, and a tour guide application;
- education and training in the field of archaeological didactics and enhancing public awareness on the meaning of archaeological heritage with the aid of a public programme of experimental archaeology;
- planning tourist itineraries connecting archaeological sites of the Slovene coast, thus enhancing archaeological tourism.

RESOURCES

Basic documents for the park are the conservation plan for the site prepared by the Institute for the Protection and Conservation of Cultural Heritage of Slovenia (Regional office in Piran and Restoration centre) and management plan that was issued by the Institute for Archaeology and Heritage (the then Institute for the Mediterranean Heritage).

Researching and establishing of the park was supported through several national and international research projects and the regular, annual financial support from the Municipality of Izola as well as the active cooperation of the national Institute for the Protection and Conservation of Cultural Heritage.

The first international project, a part of which was also the villa of Simonov zaliv, was the project *Heart of Istria: Heritage and Arts*, the development of cross - border tourist itinerary in urban and rural areas of Istria, conducted between 2005 and the end of 2007.

In 2008, research was conducted in the cooperation with the Austrian Archaeological institute from Vienna.

Between 2010 and 2014, all activities were conducted within the frame of the project *PARSJAd - Archaeological Parks of the Northern Adriatic*. Within the frame of the project, a conservation plan and the management plan were issued in 2010. The work in the park was concentrated on the promotion and popularisation, as well as research and conservation interventions, which greatly contributed to the possibilities in combining research with the university curricula.

The aim of the project *AS - Archaeology for all. Revival of the Archaeological park Simonov zaliv 2015-2016* was to increase the accessibility of the site, placing it in the cultural and tourist offer of the region, as well as to develop a program and infrastructure that will enable the operation of the archaeological park throughout the year, making it financially viable.

The Institute for Archaeology and Heritage gives special emphasis on the cooperation and partnership between institutions from Slovenia and institutions from the other states. Very important is the cooperation with the Municipality of Izola, Institute for the Protection and Conservation of Cultural Heritage of Slovenia, Maritime Museum

Sergej Mašera in Piran, the Institute of Diving and Underwater Activities - IPPA Piran. The institute also cooperates with other members of the University of Primorska (the Faculty of Humanities, Faculty of Mathematics, Natural Sciences and Information Technologies, and the Faculty of Education).

This way, the park meets the highest possible level of expertise. The experiences deriving from the park activities could be immediately transferred into the teaching processes.

The members of the institute conduct research and conservation of archaeological remains, as well as maintain a public programme of promoting and presenting the site, through workshops, guided tours, joining public initiatives such as the Summer Museum Night, the international day of museums etc. All activities are supported financially by the municipality of Izola as well as national or international projects, conducted by the University of Primorska.

Archaeology, heritage, history, museology, restoration, conservation and tourism are but a part of the topics, in which Slovenian or foreign students were involved either as a part of study process or as participants in workshops and summer schools; they drafted seminar papers and final theses related to the archaeological heritage of Izola and Simonov zaliv, they participated in the preparation of public events, guided tours of the park and they were volunteers in workshops as well as archaeological research and conservation interventions in the park.

IMPLEMENTATION

Since 2004, the site was cleaned up and arranged as an archaeological park open for visitors.

Architectural remains of the villa were restored “in situ”, since that is the only way to properly represent and interpret the remains for visitors. Appropriate protective measures were undertaken to ensure a long-term preservation of restored mosaics. The underwater archaeological park in the ancient harbour area was established. In 2015, first underwater tours of the underwater remains were conducted for non-divers.

An interpretation centre was installed in the park.

The use of innovative digital and interactive solutions enhanced the visitors’ experience. The heritage was also made more accessible by implementing a quality programme for visitors with special needs.

The Institute for Archaeology and Heritage is responsible for the regular maintenance and caretaking of the archaeological park, during which its members also take care of the documentation and georadar research.

The systematic presentation and popularisation as well as making the villa of Simonov zaliv a part of cultural tourism is achieved through guided tours, workshops and inclusion of the monument into activities related to international projects.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Various stakeholders are involved in the functioning of the archaeological park: Municipality of Izola, regional and local tourism organisations, Maritime Museum Sergej Mašera in Piran, Institute for the Protection and Conservation of Cultural Heritage of Slovenia, its regional office, Conservation centre, Maritime Museum Sergej Mašera in Piran, the Institute of Diving and Underwater Activities - IPPA Piran, various faculties of the University of Primorska.

Beneficiaries of the archaeological park are various members of local communities, from children to senior citizens, members of different religious groups and persons with special needs included.

RESULTS AND IMPACT

The management of the Archaeological park Simonov zaliv introduced the reconstruction and restoration, appropriate presentation and accessibility of the site as well as the creation of a new cultural tourism destination.

The archaeological park is now fully integrated into the cultural and tourist offer of the region. The site is of utmost benefice to the local community, educational institutions at all levels, tourists, visitors with disabilities, interested individuals and public institutions in the field of cultural heritage.

The future aim is to develop a program and infrastructure that will enable the operation of the archaeological park throughout the year, making it financially viable.

LEARNING POINTS AND CONCLUSIONS

It is important for the success of the Archaeological Park Simonov zaliv that the manager is a professional organization that combines research, education and presentation at the highest level. In its management, the Institute of Archaeology and Heritage is connected with many stakeholders at the local, regional and national level, and at the same time it is involved in international relations. In this way, the highest scientific quality is connected with the successful approach to the general public.

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Management plan for the Roman city of Siscia, Croatia

IDENTIFICATION OF GOOD PRACTICE

The management plan for the Roman City of Siscia, Croatia, was developed during the period June - October 2014 as one of seven management plans for seven sites in Southeast Europe, to support the implementation of activities within the Ljubljana Process II Project: Rehabilitation our common heritage, which is coordinated by the working group for culture and society (RCCTFCS), with the support of the European Commission and the Council of Europe.

BACKGROUND

The development of management plans is the result of the need to achieve long-term functioning, management and sustainability of program goals necessary for positive changes related to the development of the sites themselves. The Ljubljana Process II as a framework for the development of management plans influenced the selection and implementation principles and methods, and management and methodological tools for heritage rehabilitation that have been developed in within the Ljubljana Process were used as starting points for the development of the management plan.

In the case of the Siscia archaeological site, there were several levels of management. The main problem with this management practice was that it did not treat the comprehensiveness of the heritage, comprehensiveness of problems and plans related to the site and, above all, its wider use. Each institution approached the site from the aspect of its interests, mission and competencies, which left

space that some of the aspects of site development remain neglected because they did not belong to anyone's field competencies and because the currently competent institutions based their practices on the concept of protection through research and conservation and partial presentation. In addition, there was not enough inter-institutional and inter-sectoral cooperation, and poor communication between authorities institutions and stakeholders that led to a lack of joint coordination and comprehensive planning at the national and local levels.

OBJECTIVES

Management structure and table of required projects and activities that would be achieved as goals for each of the areas of management determine how and what it implements in the next five years.

The first two years are planned as a transitional solution, in which the responsible institutions and stakeholders who are part of the organizational structure work primarily on writing projects, interpretation, awareness raising, education and branding. After this period, it is planned to summarize the overall results (number of received and launched projects, results educational projects, branding, interpretation; operation and efficiency of the existing structure management; archaeological research and presentation of findings, possibility establishing an interpretive and educational centre) and analyse possible

circumstances (political and civic circumstances, awareness of the need to invest in heritage, financial circumstances). Based on all of the above, the Management Board, on the proposal of the Coordination Team, makes decisions regarding employment of site managers, changes in the management structure and eventual establishment new legal entities, as well as the establishment of an interpretive centre, with a possible revision of priorities projects and activities. The new organizational structure was created to make up for the key shortcomings of the previous one. It is designed as a tool that will help decentralize the management system, in reduction of bureaucracy and encouraging continuous communication. Also, it should initiate wider involvement of all stakeholders and to promote Siscia as the heritage of all Siscians and then all Croats.

Specific goals were:

- to create a vision and strategic framework (strategies, methods, tools, actions and projects, resources funding and time) for the sustainable development of the site in the next 5 years within international principles and conventions taking into account the local context,
- to establish a balance between heritage protection and use (including conservation, urban development, sustainable tourism development, environmental protection ...),
- to develop an interdisciplinary approach and cooperation based on dialogue, cooperation and clear division of roles and responsibilities of all stakeholders,
- to ensure comprehensive protection of cultural and natural heritage through continuous guidance and monitoring local urban development,
- to encourage entrepreneurship, efficiency, economic development and increase revenue from use heritage, Cultural Heritage Management Plans in the Western Balkans,
- to encourage lifelong learning through communication and cooperation of different participants,
- to ensure effective implementation of laws, regulations and similar planning documents and site rehabilitation.

RESOURCES

The Management Plan for the Roman City of Siscia, was developed as one of seven management plans for seven sites in Southeast Europe, with aim to support the implementation of activities within the Ljubljana Process II Project: Rehabilitation of our common heritage, which was coordinated by the working group for culture and society (RCCTFCS), with the support of the European Commission and the Council of Europe.

To develop management plans, a regional consortium was formed that included the following organizations: Cultural Heritage without Borders (CHwB) as a leader; Europa Nostra Serbia; EXPEDITIO - Center for Sustainable Spatial Development, Montenegro and Co-Plan Institute for Urban Development, Albania. The Ljubljana Process II as a framework for the development of management plans influenced the selection and implementation principles and methods, and management and methodological tools for heritage rehabilitation that have been developed in within the Ljubljana Process were used as starting points for the development of the management plan.

IMPLEMENTATION

All steps and methodological tools used to develop an archaeological site management plan Siscia are interdisciplinary and involve a range of public, social, political and professional stakeholders in establishing heritage rehabilitation through consensus. The preparation of this document is directly based on a comprehensive rehabilitation methodology developed within the Ljubljana Process

II consisting of 4 tools:

1. Prioritizations of cultural goods (Priority Intervention List - PTL)
2. Cultural Heritage Assessments (Preliminary Technical Assessment - PTA)
3. Identifications of sustainable use of the site (Feasibility Study - FS)
4. Planning, securing and managing funds for project implementation rehabilitation (Business plan - BP)

With the introduction of management plans, the methodology was expanded and it became the fifth tool. Main specificity and advantage of the development of the management plan within the Ljubljana Process II is pre-defining a number of key aspects of the management plan. Therefore, during making of management plans are used and covered all previously implemented steps and documents. Within the Siscia Archaeological Site Management Plan, they have been mapped stakeholders in accordance with the principle of cross-cutting, cross-cutting and interdisciplinary partnerships and synergies, and included not only institutions but also civil society organizations and private sector.

These stakeholders participated in the drafting of the document through three workshops that took place referred to the three main phases of development a management plan. To increased understanding of the process development of a management plan, developed capacities and enabled active participation of stakeholders' side during the preparatory phase, a manual was developed for the development of management plans and the selection of additional literature distributed to all stakeholders.

In addition, they were organized with the main stakeholders Ljubljana Process - the Ministry of Culture of the Republic of Croatia and the National Coordinator of the Ljubljana Process, special consultative meetings.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The target groups of the project were national and local authorities and experts, as well as the civil and private sectors, citizens, visitors. tourist workers - animators, guides, experts, students, pupils.

In the management plan are not narrowly defined direct and indirect beneficiaries of the initiative, but it can be concluded that direct beneficiaries is archaeological park Siscia, town of Sisak, Tourist board, museum, visitors of the site and indirect is private sector.

RESULTS AND IMPACT

The implementation of the Siscia management plan was planned for the period January 2015 - December 2020.

Management structure and table of required projects and activities to achieve objectives for each of the areas of management determine how and what is implemented in the five years.

The results of practice are the development of a vision of the site, a management plan for the ancient city through analyses, methods and guidelines for better management policy.

LEARNING POINTS AND CONCLUSIONS

The main goal of the Siscia Archaeological Site Management Plan is to value, protect and promote the values of the cultural and natural heritage that make up locality, to ensure sustainable development of cultural asset as a place that provides a unique experience to all visitors as well at the same time active participation of the local community in the development, it is unique, and it can be applied to most immovable cultural heritage sites.

Since there is a great similarity and need for the development of a structural management plan, this plan provides a good example and basis for the start of development of general management plans for archaeological sites, but it is necessary to consider and incorporate the specifics of each site, wishes and needs of all stakeholders and beneficiaries as well as different possibilities regarding to geographic position and other conditions, existing situation, climate etc.

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Integrated Approach to Heritage Conservation -The Bač Fortress (Centuries of Bač), Serbia

IDENTIFICATION OF GOOD PRACTICE

SERBIA
Provincial Institute for protection of cultural monuments, Novi Sad, SERBIA
Platform “Centuries of Bač”
2006-2016

BACKGROUND

The *Centuries of Bač* is exemplary case of implementing an integrated and holistic approach to heritage conservation, creating conditions for social and economic development of the Bač Municipality, with the **Bač Fortress** being the nucleus of the project.

Project “*Centuries of Bač*” is realized as an open model strategic planning that allows for unification of the results obtained through series of interrelated individual (sub)projects (supported by EU and national funds), which have same overall aims: research-based enhancement of knowledge about the site, implementation of the conservation principles, introduction of the sustainable purpose and use of the site and popularization of its values amongst a broader community. Since 2006-2016, the *Centuries of Bač* has been developed through strategic national and European projects and became a platform for implementing contemporary heritage conservation and management concepts in Serbia.

In “Centuries of Bač project, the special place belongs to the conservation and rehabilitation of the Bač Fortress, which is also the reason why we are focusing on the fortress, as it reflects the archaeological heritage of the municipality. Overtime, the pilot approach moved from dealing with one individual cultural property, the Bač Fortress, through inter- and multidisciplinary investigations, to defining this Danube region as a cultural landscape. Besides the Fortress, other monuments on the territory of Bač municipality are Bodjani Orthodox Monastery and the Franciscan Monastery of Bač. The St Anthony the Hermit’s Chapel, the Turkish bath remnants of Bač, the St Paul’s Church and the Bač Nunnery are listed as cultural monuments of great value.

OBJECTIVES

In “Centuries of Bač” project, the special place belongs to the conservation and rehabilitation of the Bač Fortress. The initiative was set out **to integrate the Bač Fortress into the local community and find the sustainable use for this cultural heritage site.**

Since 2006 the Provincial Institute for the Protection of Cultural Monuments has been fighting a battle for the new role of the cultural heritage of Bač area and for creating stronger connections with the community. This is why the Institute has established the *“Centuries of Bač”*, as a platform and methodological framework based on the contemporary conservation principles that guided the rehabilitation of heritage of Bač area. This framework foreseen that teams and competencies had to be extended, new knowledge acquired, international collaboration established, various sources of funding provided, and the work with the local community nurtured, as a key factor of heritage long-term preservation and utilization.

Due to the success of this project and its integrated vision, in 2010 Bač fortress was listed on the UNESCO’s Tentative List, as a part of the Ancient Bač and Its Surrounding, which signifies that the Bač fortress and its surrounding have environmental, educational and social value as well as potentially the OUV. The process of creating a management plan and nomination dossier are currently being assembled, with the aim to propose the Bač fortress and surrounded cultural landscape to be nominated for UNESCO WHL.

RESOURCES

“Centuries of Bač” originated as an initiative from the Provincial institute for protection of cultural monuments and its team of interdisciplinary experts. Their initiative and each project were a part of integrated and long-term planning, while the main characteristic of the followed **long-term heritage policy model** is to be society- and citizen-driven. The model was designed and integrated by team of experts and external partners.

“Centuries of Bač” management model allowed simultaneous management and implementation of multiple thematic projects and/or programmes in three main protection categories for the Bač fortress and its surrounding: **A - investigations; B - conservation; and C - utilization.**

This model allowed development of new project activities to be included (by creating work packages in each thematic unit), which was important for achieving effective and efficient cooperation among project partners from various disciplines. The open model (strategic) planning allowed unification of the results obtained in individual (sub)projects, thus creating possibility for the results to be brought together into thematic units.

The model is viewed as a way of implementing the concept of **equality of cultural heritage protection and safeguard aspects.**

“The Centuries of Bač” Project and conservation of the Bač fortress was funded from various sources, through regular activities and open competitions on the local, provincial, national and international levels. Integrated approach to heritage conservation and an intensive promotion started to show impact on other departments of public politics and investments that were not focused only on conservation. Focused on the development and the local community, the project started to open to the people, their needs and their right to heritage.

Costs (in Euro)			
Activities	Partner	Amount €	Financing
Arheological excavations	PZZKS	93500	Ministry of Culture (MC)
Conservation, restauration, rehabilitation of Donjon tower	PZZSK	110000	(MC)
Conservation, restauration, rehabilitation of built structures	PZZSK	191000	Ministry of Culture (MC)
Educational Centre	PZZSK	78000	Provincial Secretariat for culture (PSC)
Testing materials, workshops	TFUNS PZZSK	230.000 HEROMAT	EU
Documentation, studies	PZZSK	21500	MC + PSC + MIT+ EU
Bac exhibition	Museum of Vojvodina	6035	EU + MC
Outdoor lighting, video monitoring	Municipality of Bač	16500 27000	EU
Equipment for touristic programme	Tourist organization of Bač	4100	Provincial Secretariat for Tourism
Total		778635 €	

IMPLEMENTATION

Provincial Institute for protection of cultural monuments, and leader of the project were responsible for the first phase of the project that focused on the tangible preservation of the Bač Fortress. Activities included:

1. Extensive investigations have been done with regard to the Bač historical and archaeological context (data about buildings, interiors, the way of use of complex, water supply system etc.).
2. Structural engineering testing included the structure condition and damage assessment, along with modelling and stability analysis with regard to the materials (brick, mortar, and stone) and degradation samples; also, geotechnical monitoring of the archaeological excavations was conducted.
3. Conservation and restoration of the fortress was carried out in phases, focusing on preservation of its authenticity. It was carried out by multidisciplinary team members and in a cultural heritage material testing laboratory. The preserved built structures over ground were treated according to the investigation results, preserved information *in situ* and the available financial means.
4. Respected traditional crafts and skills: masonry, carpentry, (all wooden elements and structures, floors and shutters), cabinet-making, blacksmithing, flooring (making terracotta floors), all done by professionals.
5. Establishing Centuries of Bač Fund for the management of the Bač fortress and coordination of stakeholders within community;

In the first period 2006-2010. The Centuries of Bač Project was focused on the cultural heritage in the Bač area and was treated as a priority, which enabled extensive investigations and the Donjon tower utilisation. Technical support was available through the Council of Europe programmes, as well as through an international cooperation with Italy within a I.Ne.P.S Project, which included the

Franciscan Monastery of Bač and the Bodjani Monastery. *The Old Bač and Its Surroundings* was included in the World Heritage Tentative List in March 2010, which helped the whole to be included in the Republic of Serbia Spatial Plan.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

For the implementation of the initiative “Centuries of Bač” and predominantly the strategic rehabilitation of the Bač Fortress, the stakeholders included were representatives from the local, regional and national level. Stakeholders were national cultural policy makers, high education institutions, Institutes for heritage protection and preservation, and research, tourist organization, non-governmental organizations and general public.

RESULTS AND IMPACT

Implemented several EU and nationally-supported project on the basis of the Bač Fortress, its conservation, restoration and promotion.

Centuries of Bač managed to gain success in what generations of conservators had failed - to finally integrate the Bač Fortress into the local community and find the sustainable use for this cultural heritage site.

The fortified castle and suburb area with the Education Centre are used for education and tourist purposes. Education Centre being the meeting point for raising awareness, gathering and exchange of knowledge among the experts, visitors and public.

Donjon Tower as a museum exhibiting archaeological finds, and the fortress being a part of a diffuse museum on the larger territory of the Bač municipality, together with Bođani monastery, Turkish bath, and Franciscan monastery in its close proximity.

Established cooperation with prominent research and higher education institutions, as well as interested public in raising awareness on the management model and its success for the fortress, wider territory and heritage in Bač and the local community.

All 5 levels of the Donjon tower are in use, of which two levels display a permanent exhibition of archaeological material. Research and conservation have improved the state of the visible structures, which opened up a way for the phase 2. The complex is equipped for receiving tourists.

Collaboration in material testing and determining the causes for material degradation, as well as participation in numerous projects, with the HEROMAT Project as the most prominent one, a Cultural Heritage Material Testing Laboratory has been opened, the first of this kind to be outside the state institutions in Serbia and even further.

The Bač Fortress in over of 15 years is the main venue for the European Heritage Days (and other), with an open and free festival that brings together the local community and interested visitors.

The Bač Fortress has made its way from an unknown heritage to one of the best-known cultural heritage complexes of Serbia, presented at the first Serbian game of Monopoly.

The biggest success until now is that the Bač Fortress, was the Grand Prix winner of the EU Prize for Cultural Heritage / Europa Nostra Award 2018 - as the best example of an interdisciplinary and holistic model for heritage conservation;

LEARNING POINTS AND CONCLUSIONS

The initiative “Centuries of Bač” and conservation of the Bač Fortress as the corner stone of the initiative and a good practice of a systematized, thought-out, interdisciplinary project that follows main principles of contemporary heritage conservation and management (based on heritage conventions and practices). On the case of Serbia, it is a rare, successful case of an integrated and holistic approach, that had positive outcomes for the heritage and the public, and received appraisal and recognition beyond the borders of Serbia.

It is necessary to emphasize the effectiveness of the included human resources for the implementation of the project, with Mrs. Slavica Vujović being the leader of the initiative since its beginning.

The project was strategically planned, in phases and realistic time-frames, with organized, feasible priorities. Each phase, or activity had its purpose and added social value, that it would bring benefit to interested community (e.g. conservation and restoration as a source for implementing research project and involvement of students, conserved structures as a place for learning and gathering of the public etc.)

Possible capitalization lies in a providing effective management model per each heritage site, placing of one element of the site in a broader socio-cultural and context that would bring participation, involvement or benefit of the community.

CONTACT AND LINKS

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SOURCES

The information given in the GP report was provided by Mrs. Slavica Vujović, and comprehensive report assembled and submitted for the Europa Nostra Awards. The selected information from this EU form was used and adjusted for the purposes of the GP report format.

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

Management model in the Park of Military History Pivka, Slovenia

IDENTIFICATION OF GOOD PRACTICE

Slovenia, Primorsko-notranjska / Littoral and Inner Carniola statistic region, Institute for Tourism Pivka, Park of Military History Pivka

The Park of Military History is a museum and tourist centre located in the old barracks complex in Pivka. The idea to establish a new museum collection emerged in May 2004, mainly because of the Pivka municipality's concern about the abandoned military complex which, located on the edge of the municipality, was inevitably doomed to ruin, and some valuable examples of military armoured vehicles and weapons being part of the heritage that different armies left there in the past. Two years later, the first pavilion of tank-artillery collection was opened, and thus the Park of Military History became a common project of the Pivka Municipality and Ministry of Defence of the Republic of Slovenia. The project continued to grow every year depending on the available funds, space capacities and newly acquired or renovated exhibits. Some years later, the possibility to apply for development money from different European Union Funds was crucial in the renovation and expansion of the museum. An important turning point for the development of the Park was a large cohesion operation: Extensive overhaul of the Park of Military History between 2013 and 2015, which comprised the construction of a new museum pavilion, renovation of a great number of museum exhibits, and the upgrade of some infrastructure facilities. Moreover, a new garage for vehicles still in use and a demonstration driving polygon were built. In the past decade, the museum collections were enriched by some significant new acquisitions, such as the P-913 Zeta submarine the interior of which can be visited and thus it represents the most attractive exhibit for the visitors, the military steam locomotive from WW II, and other XXL exhibits. A flight simulator guarantees a special adventure as visitors can experience a genuine and interactive simulation of flying the aircraft MiG-21 at supersonic speed. Visitors are attracted also by a rather modern display of museum collections; the central collection is *The Road to Independence*, that presents the process of gaining independence in the Republic of Slovenia with the emphasis on the independence war and defence of sovereignty in 1991.

Pivka museum's particularity is the vehicle collection. Dynamic demonstrations of driving the armoured vehicles take place within the traditional Tanks Weekend, and together with many other events create unforgettable adventures for visitors. The varied programme of the annual Festival of Military History, the largest military-historical show in Slovenia, attracts thousands of visitors every year in September.

Through years, the Park of Military History has become the largest museum complex in Slovenia as well as one of the largest military-historical complexes in this part of Europe. Besides the precious collection of military technical heritage

and current exhibitions, this modern museum centre offers much more: the museum restaurant, well-supplied museum shop, motorhome stopover site, and a number of foot-paths and walking trails.

The Park of Military History is an organisational unit within the Pivka Public Institute for the Management of Heritage and Tourism founded by the Municipality of Pivka. As a development project, the Park was managed directly by the municipality in its first phase, but in 2008 it was partly transferred to the Local Promotion Centre Pivka. The Public Institute for the Management of Heritage and Tourism Pivka took over the project - Park of Military History - in 2015.

BACKGROUND

The local community in Pivka had been thinking for some time about the way how to explore the military-historical heritage in order to develop tourism. The area of Pivka basin has always been a strategically important area where different armies passed through and fought leaving behind a rich military-historical tangible and intangible heritage.

The presence of the army in the area of Pivka represented an obstacle for development especially of tourism. Prominent barracks and a large military polygon together with social plans and other limitations in this part of the Pivka basin were the main reasons that during the time of Yugoslavia the tourism development was almost completely blocked. Moreover, the vicinity of some important tourist sites, such as Postojna Cave, Predjama Castle, Lipica and Škocjan Caves, as well as the position along one of the main tourist roads Postojna-Reka, tourism in Pivka was interpreted as annoying traffic congestion. The decisive point in the development of the Park of Military History project was the Pivka municipality's concern over the abandoned military complex that was falling into decay at the very doorstep of the municipal borders. Architecturally impressive complex of buildings was built by the Kingdom of Italy around 1930 in order to strengthen the Rapallo border; from the end of WW II to 1991, the barracks were home to the Yugoslav army. The Slovenian army exploited the disused barracks only as a polygon for urban fights training which speeded up their decay.

More than fifteen years ago, owing to the cooperation between the Pivka Municipality and Ministry of Defence of the Republic of Slovenia, the idea to make the Park of Military History turned previous obstacles to tourism development into developmental opportunities.

OBJECTIVES

The Park of Military History was conceived as a museum-tourism centre that offers an insight into the rich military-historical heritage of the area and the diverse military history in the Slovenian national territory. Thus, the Park collects, safeguards, documents, researches and represents tangible and intangible heritage in the field of military history within the scope of wider European and global history, operates in accordance with current museum standards and co-creates the museology discipline.

The military history of the area was despite its strategically important position and rich military-historical heritage often disregarded and, with the exception of

a few historical periods, did not have a proper place in museums. Therefore, the mission of the Park of Military History is to properly present the national military history while the main emphasis is on heritage around which museum collections are organised: armoured vehicles, artillery, aircrafts and in particular the process of independence of the Republic of Slovenia and the war to defend its autonomy which is presented through the main exhibition *The Road to Independence*. To preserve the historical memory of this decisive period in the national history is the main mission of the Park of Military History based on the fact that on 26th June 1991, before noon, the first tanks came out from these very barracks and started the aggression against the new independent Slovenian state.

In the past years, The Park of Military History has exceeded the set frames and grown into the largest and one of the most visited museums in Slovenia. In 2019, it was inscribed on the national List of Museums which, in visitors' point of view, strengthened the Park's position of being The national military museum. Thus, the Park was charged with another public service which is documenting, collecting, keeping and conserving the material related to the military history in the territory of the Republic of Slovenia; different activities pertaining to professional, scientific and pedagogic fields are also gaining in importance. The long-term vision of the Park of Military History is to achieve excellence in all fields of museum operations as the largest national military museum bound to the preservation of the historical memory related to the military history, interpretation of the military history following the modern museum principles and the truth in the presentation of historical events either from the remote historical periods or from the recent past.

RESOURCES

The Park of Military History projected in the abandoned military barracks complex in Pivka was conceived through the cooperation of Pivka Municipality and Ministry of Defence of the Republic of Slovenia. The initial agreement stipulated that the renovation of buildings and management of the project was the municipal responsibility, while the ministry was bound to provide exhibits for the museum collections, such as armoured vehicles and artillery taken from the written-off military funds. The exchange of exhibits with other countries, which was coordinated by the Military Museum of Slovenian Armed Forces, importantly contributed to the acquisition of exhibits. In the initial phase of the project, the Ministry of Defence was in charge of the renovation of exhibits, but due to the diminishment of military budget the Park of Military History had to take over the financial burden of the renovation with the help of European funds.

The Park of Military History experienced a rather fast development due to the European funds. Some years after the opening of the first pavilion dedicated to the tank-artillery collection which brought to the Park its first visitors, a gradual renovation of other museum exhibits started, while in the period 2013-2015, the cohesion operation "Extensive Overhaul of the Park of Military History" represented one of the main development turning points in the history of the Park. In 2015, during the first phase of the project worth 4.3 million euros, a new museum pavilion was built with 2,000 m² of exhibition grounds which doubled the exhibition capacity of the Park. The new construction permitted the installation of a modern and interactive exhibition *The Road to Independence* that

represented the first comprehensive museum presentation of this paramount event in the national history. The new Pavilion A became home to a submarine, which was before that exposed to all weather conditions on an outdoor exhibition platform, and to the collection of vehicles. During the second phase of the operation, estimated at 1,100,000 euros of which 85% were covered by the European Regional Development Fund and the remaining 15% by the Ministry of Culture, the main activities focused on the completion of the “Komanda” building as the entry point of the museum. At the same time, the roof was renovated, while a new hall and exhibition and storage rooms were acquired through the renovation of premises. At the end of the operation all conditions for the vehicle collection were fulfilled - the platform with stands for spectators and a new garage for vehicles being part of the collection.

A footpath to Primož hill was also restored thus providing tourists with additional possibilities in the Park of Military History.

The Park of Military History is not financed from the state budget, as the majority of national museums, but gets three fourths on the market, mostly through entrance fees, additional museum programmes and museum shop. With the inscription on the List of Museums in 2019 and the acquired status of the museum of national importance, the Park has been striving to regulate its status and become the museum of national significance.

IMPLEMENTATION

The breakthrough of the Park of Military History in the tourism market is not only due to the comprehensive renovation of the complex and construction of new museum infrastructure with the help of the European Union development funds, but also to some remarkable acquisitions. The Park became even more recognisable among national and foreign public in 2011, when the Republic of Montenegro offered the Yugoslav sabotage submarine P-913 Zeta to the Park. Such a prominent present was a result of countless efforts of the Submariner (Podmorničar) society whose members are all Slovenian ex-submariners. The submarine still represents the most attractive exhibit of the Park and can be viewed from the inside during guided tours. An important turning point for the Park of Military History was the acquisition of German steam locomotive 52-4936 from WW II, which, upon its placement in the museum, became its largest and heaviest exhibit, the status held by the submarine until then. The Park of Military History is aware that in compliance with modern museum guidelines the mission of the museum is, among other things, to enable visitors not only to see but also to feel and experience. Thus, in 2018, the museum’s offer of adventures was enriched by the flight simulator of the aircraft MiG-21 designed in Aereform and Aeronavt companies with the purpose to offer the visitors a convincing experience of flying at supersonic speed. Even in 2019, the museum offer grew and became diversified, as the military helicopter Mil Mi-8 was added to the collection of XXL exhibits. Its acquisition is the result of international exchange of exhibits and exemplary cooperation between the Military Museum of Slovenian Armed Forces and Polish Army Museum (Muzeum Wojska Polskiego). The transfer of the helicopter from Poland was rather demanding in terms of logistics, but its arrival to the Park of Military History significantly renewed the series of heavyweight exhibits of which the locomotive and submarine are also part. The same year, visitors were able to see for the first time the plane wrecks of

Supermarine Spitfire F.IX MJ116 which crashed along Lžanska Street in Ljubljana during WW II. At the same time was exhibited the military trainer aircraft UTVA Aero 3 that the Park bought from Aeroclub Josip Križaj Ajdovščina. Through years, many exhibitions were mounted in the Park of Military History. The central exhibition *The Road to Independence* is dedicated to the preservation of historical memory of the turning point in the process of Slovenian independence. Other exhibitions were permanent and some visiting but all related to the Slovenian national territory and its military history. Each newly acquired exhibit or exhibition is the result of exemplary cooperation with partners, and importantly contribute to the main mission of the Park of Military History - to create a vibrant tourist centre dedicated to education, research and unique experience on the rich basis of military-historical heritage of the area.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The Park of Military History, with its technical collection of national importance and different exhibitions, addresses a wide range of visitors, from children to older generations. Varied museum offer attracts not only fans of military history and technical heritage, but more and more those who want to learn in more details about important chapters in our history.

Families with children represent an important share of visitors. As families often visit the museum, a cheaper family entrance fee has been available almost since the museum's beginnings.

The Park of Military History can be visited on the individual basis as well as on guided tours. Individual visitors can adjust the duration of their independent tours and choice of exhibits to be seen to their own interest, while the museum experience of guided tours is perfected by professional explanations of a guide who can even make it a bit more "spicy" by adding some interesting stories related to different museum exhibits.

Besides individual visitors, an important share of annual visits represent organised groups of which school groups prevail, although there are also many groups of retired persons, firefighters, veterans, clubs, professional teams, military, agency trips ... But during summer, individual guests from Slovenia and abroad prevail.

RESULTS AND IMPACT

With the idea to start the Park of Military History in the complex of abandoned military barracks in Pivka, the municipality managed to save from inevitable ruin architecturally impressive building complex as well as a great number of exhibits pertaining to the military-technical heritage from various historical periods. At the same time, the Park with its unique collections inscribed Pivka Municipality on the tourism map of Slovenia and Europe.

The Park of Military History has grown through years into the largest and one of the most visited museums in the Republic of Slovenia, which counted almost 60,000 visitors in 2019. Slovenia, on the other hand, has gained not only a military museum which has nothing to envy military museums from other countries, but also a museum exhibition at the site where the aggression of the Yugoslav army against Slovenia began, the exhibition dedicated to the fight for Slovenian independence.

LEARNING POINTS AND CONCLUSIONS

The Park of Military History is a special museum in many aspects. It is a modern museum and tourism centre offering its visitors, besides the visit of museum exhibits, some unforgettable experiences, and breaks stereotypes about museums.

The intensive growth of the Park in the last decade is partly due to the active drawing on the European funds owing to which many key projects, such as the enlargement of the museum collections and renovation of the museum infrastructure, have been successfully completed.

The Park of Military History is striving for the cooperation with other tourism suppliers in the region. In past years, it has managed to establish strong bonds especially with the Park Škocjan Cave and Lipica Stud Farm, two important tourist destinations in the area. The Park actively works on collaborating with museums and other military-historical institutions in Slovenia and across the world.

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SOURCES

Javni zavod za upravljanje dediščine in turizem Pivka

Public Institute for the Management of Heritage and Tourism Pivka

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 1 - Coordinated and integrated management strategies and plans

TITLE OF GOOD PRACTICE

“Playmarche: a regional cultural heritage district 2.0”, Italy

IDENTIFICATION OF GOOD PRACTICE

PlayMarchesrl- 52 partners

Marche Region -Province of Macerata

Evolved Cultural District Project “Playmarche: a regional cultural heritage district 2.0” funded by the Marche Region.

The project was developed between 2015 and 2018.

BACKGROUND

Play Marche was founded in the heart of Marche Region. Here the districts are characterized by a social and productive background of sedimented knowledge and values internationally known in the global market for its successful concentration of micro, small and medium enterprises. This special situation is based on the so-called *industrial atmosphere*, a cultural and industrial system made of vertical and horizontal inter-relations, material and immaterial networks.

Development and exchange of different competences and experiences, at various levels of specialization in the production chain, are the crucial strategic assets of PlayMarche srl to face present and future Development, Research and Innovation challenges.

In our region there are lots of companies that work in the sector of cultural heritage and ICT but there isn't any coordination between the single companies and also between those companies and the institutions. There also aren't many international business projects, as the ones that exist are closely connected to the same territory. Because of this lack of internationalization the University of Macerata and Playmarche Srl have been creating a way to manage this situation and create new opportunities.

OBJECTIVES

The DCE project is based on two guidelines:
building one or more Hubs in the territory, significant cultural spaces with the role of identity catalyzers, brand-places. These Hubs will be conceived as co-working spaces:

meeting points for companies and people specialized in skills development

mostly in the interactions between culture and knowledge of economy; junctions and technological platforms dedicated to specific topics to be developed, such as e-commerce, social web, and integrated marketing for the territory (crafts, manufacturing, food and wine tourism).

Basing the inspiration for edutainment on the paradigm of game: cultural value does not derive just by single episodes or places but is mostly determined by their interactions, by their layers of context, by systemic networks. From 2015 to 2018 Playmarche created and App on 15 cities concentrating on these cities main historical characters, co-drawn with Rainbow, that can be downloaded and was created mainly for schools and scholars to learn in a fun way.

RESOURCES

The project saw the participation of university professors, audio and video technicians, engineers, companies, administrators of the municipalities of the Province of Macerata, librarians and experts in digitization. Their skills range from knowledge of new technologies, to the production of edutainment content, from graphic design to the study of the psychology and behaviour of minors and from the enhancement of the territory to the knowledge and protection of cultural heritage.

The project was financially supported by the funds of a regional project, involving the co-financing of the municipalities of the Province of Macerata which are "protagonists" of the meeting groups.

IMPLEMENTATION

PlayMarche srl does not control its partners' activities directly, but manages different resources and expertise to ensure the necessary neutrality to guide the whole network. The "super partes" nature of the University allows to accomplish this role more vigorously than other institutional actors.

It is considered strategic to consider the interests of all stakeholders that, despite belonging to different public or private sectors, must necessarily pursue common goals. We are establishing different sectoral and cross-sector working groups (museum, libraries, archeological, touristic hospitality, wine/food operators etc...) in order to implement the stakeholders' engagement strategy to include all potential subjects and respond to every need shared.

The project is based on the co-participation of all the project partners. A mix of cultural content and new ICT languages has been chosen to make the cultural brands of the Province of Macerata more accessible and understandable. Focus groups have been created by subject area and competence, bringing together skills in humanities, science and technology.

The network orchestrator of the Project was PlayMarche srl which focused on these important skills:

- ability in selecting project partners;
- leadership style based on involvement and horizontal relationships;

- building trust in the project and in the project partners;
- ability to leverage resources, bridging and joining structural holes;
- good speed in making decisions (not always possible);
- propensity to problem solving.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project partners took part in all the meetings, under the coordination of the University of Macerata and PlayMarche srl. The project saw the involvement of 52 partners in the Province of Macerata. The focus groups were attended by mayors, administrators, business consultants, ICT managers and museum heritage experts.

The project was born from experience and good practices in the field of edutainment. The format aims to bring students and schools closer to the Province of Macerata and its cultural heritage. The language and ICT used are able to create attraction also for adults, scholars and doctoral students with the aim of developing incoming and cultural tourism in the provincial territories.

The project also helped companies, institutions and provinces to work together and co-participate in new projects and coordinate with each other for international, European and regional calls.

RESULTS AND IMPACT

This was a very ambitious project which involved 52 partners for 36 months. Partners who have created, even informally, new networks and business opportunities. Many companies and institutions have begun to get to know each other and to communicate, to develop shared projects and participate in regional and international calls.

The technologies used have proved to be excellent means of bringing the territory and the cultural heritage of the province closer to new reference targets.

The Evolved Cultural District involves networks of multiple, diverse stakeholders. It fosters multimedia art forms that promote cultural innovation in the region. Greater access to culture through ICT is ensured by virtual plastic 3D models that reconstruct the historical and physical changes of the archaeological area through the use of drones. 3D models are also changing the way in which Archaeology can be taught and communicated. Edutainment is a new key to understanding culture. The project also concentrated on virtual reconstructions of the paleoethological era but also reconstructions of important, yet less known, historical figures of the region.

The app “PlayMarche 2.0” was born from the project Evolved Cultural District of the Marche region and it can count on expert help from the University of Macerata and from PlayMarche srl. Easy to use, it helps with learning for all age groups. Using the PlayMarche 2.0 App it is possible to collect points to participate in contests for prizes and discounts.

The results of the project were: multimedia content, websites, the App Playmarche 2.0, 3D reconstructions of the archaeological sites, reconstructions of areas from the paleoethological era, reconstructions of important historical figures of the Province of Macerata, candidacy dossier for UNESCO as a creative city for the Municipality of Macerata and market analysis.

The promotion of the project in schools has allowed teachers to teach about the territory and cultural icons of the Province of Macerata in a contemporary and captivating way. The interest of schoolchildren has been confirmed several times, during class meetings, theatre shows and public events.

The project can be considered a good practice as it has joined 52 partners together, between entities and private companies. Thanks to the enhancement of the Casa Leopardi project (museum layout "Io nel pensiero mi fingo") an ex post evaluation of the economic impact on the territory was made. The management of the PlayMarche Evolved Cultural District has shown how important the exchange of knowledge is for enhancing the territory and cultural heritage.

The most important goal of the project was the possibility of giving PlayMarche srl projects continuity, guaranteeing their presence on the market.

LEARNING POINTS AND CONCLUSIONS

The project is not easily replicable. In order to be able to re-propose the project at regional, national and European level, a strong involvement of partners is necessary. It is possible to improve a network if it already exists. It is very difficult to create a new one. It is necessary to evaluate the objectives of the project ex ante, the impact that the project can have on the territory and on its inhabitants.

In order to replicate the project there are three requirements:

- a lead partner recognized in the area and able to create trust in the project;
- involvement in the partnership of companies and professionals in various areas by creating a multidisciplinary network capable of contaminating each other;
- a strong propensity for problem solving and the ability to modify project activities according to needs.

This project can be considered very interesting for existing networks that want to enhance their collaborations.

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Here it is possibile to see a preview of “Playmarche: a regional cultural heritage district 2.0”: <http://dce.playmarchesrl.com/>

SOURCES

To date there are various scientific insights on the topic of Evolved Cultural District. The PlayMarche case history has been identified by the Marche Region as good practice. Many university students have written dissertations on the project. Some researchers and PhDs have studied and are studying the project. You can view a good regional and national press release online.

For example:

<http://www.cultlab.it/joomla/approfondimenti/21-il-distretto-culturale-evoluto-delle-marche>

ECONOMIC SUSTAINABLE ACTIVITIES AND PRODUCTS

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS
WG 2 - Economic sustainable activities and products
TITLE OF GOOD PRACTICE
Revenue Sharing - “Io nel pensiero mi fingo” - Leopardi’s House, Italy
IDENTIFICATION OF GOOD PRACTICE
PlayMarchesrl- Leopardi srl Marche Region - Recanati - Province of Macerata Enhancement of the Evolved Cultural District Project “Playmarche: a regional cultural heritage district 2.0” funded by the Marche Region. Project presented on April 15th, 2019.
BACKGROUND
Giacomo Leopardi is the most famous cultural brand from Marche region in the world. Casa Leopardi, partner of the DCE Project, strongly believes in the importance of new technologies applied to cultural heritage. It expressed to PlayMarche srl the will to activate projects that could increase the presence of tourists in its museum. The new multimedia museum "Io nel pensiero mi fingo" was born from the desire to strengthen the Evolved Cultural District Project, seeking an innovative way of managing and finding economic resources.
OBJECTIVES
The objective was to create incoming and tourist presences at Casa Leopardi. The choice was to redevelop the old stables of the building with the idea of setting up a multimedia museum where you can live an immersive experience on the life of Giacomo Leopardi.

After 24 months, "Io nel pensiero mi fingo" was inaugurated, adding a new location to the museum network of Casa Leopardi.

Over 60 square meters of video mapping projection, in an immersive environment, introduce the visitor into the physical and mental spaces inhabited by Leopardi at the time of his childhood and youth in Recanati.

The story starts from the suggestions of some places - the square, the palace, the library, Giacomo's bedroom, the ceremonial halls on the main floor, the games garden - to retrace the life of the poet, from birth to the composition of the most important lyric of Italian literature: The Infinite.

The video montage virtually recreates rooms, furnishings, objects and documents corresponding to the real ones of Casa Leopardi and intertwines sounds, images and texts, which follow one another in an event lasting about 25 minutes.

RESOURCES

The project saw the participation of university professors, audio and video technicians, engineers, architects, and Giacomo Leopardi scholars. Skills range from knowledge of new technologies, to the production of edutainment content, from graphic design to the study of the psychology and behaviour of minors.

The challenge of the project was to find a way to obtain € 150,000 for the multimedia set-up and for the creation of video content. A contract has been stipulated between PlayMarche srl and Casa Leopardi based on the formula of revenue sharing. In this way, only 20% of the investments were anticipated by Casa Leopardi. For the rest, a financial repayment plan has been provided from the sale of museum tickets.

IMPLEMENTATION

The project "Io nel pensiero mi fingo" is based on a horizontal co-participation of all the project partners. The video content created is the result of a co-creation lasting months. A mash-up of cultural content and new ICT languages was chosen to make Giacomo Leopardi's life easy to disseminate.

The network orchestrator of the Project was PlayMarche srl which focused on these important skills:

- ability in selecting project partners;
- leadership style based on involvement and horizontal relationships;
- building trust in the project and in the project partners;
- ability to leverage resources, bridging and joining structural holes;
- good speed in making decisions (not always possible);
- propensity to problem solving.

The project partners took part in all the meetings, under the coordination of PlayMarche srl. The audio and video technicians constantly received updates related to the storyboard, which were then transformed into emotional video

effects. The video has been edited about 30 times. The goal was to obtain a final version faithful to Leopardi's writings.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Born from an idea of Casa Leopardi and PlayMarche srl, the installation was made thanks to the scientific contribution of Professor Fabiana Cacciapuoti, a leopardist expert in Leopardian autography, and architect Giancarlo Muselli, scenographer of the film "The fabulous young man" by Mario Martone winner of the Award for Best scenography at the "David di Donatello" of 2015. The technological realization was made by PlayMarche srl with the help of ETT spa, within the DCE PlayMarche Project of the University of Macerata. The scientific committee constantly interacted with the audio and video technicians.

The project was born out of experience and good practice in the field of edutainment. The format aims to bring students and schools closer to Casa Leopardi. The language and ICT used are capable of creating appeal also for adults, scholars and PhDs.

The narration of the event is focused on the relationship between the poet and the environments of the palace in which his childhood and youth took place, and in particular with reference to the paternal library, place of his training and his initial productions.

RESULTS AND IMPACT

A very important investment, in testimony of how much Leopardi's house has always believed in tourism and in the enhancement of the Giacomo Leopardi icon. The technologies used are the means to approach new reference targets, using unconventional languages such as video mapping and immersive experiences.

The revenue sharing formula allowed Casa Leopardi to be able to proceed with the installation of a new museum with a simple advance (20% of the investment necessary to cover the total costs of the project). PlayMarche srl with the formula of revenue sharing has invested in the project, exploiting the national visibility resulting from the inauguration of the museum.

Leopardi srl has expanded its museum offer, increasing visits to Casa Leopardi and its business opportunities. PlayMarche srl can promote itself on the market as a company capable of setting up multimedia museums.

LEARNING POINTS AND CONCLUSIONS

The project is quite easily replicable at regional, national and European level. It is possible to enhance an archaeological site, a museum or a place of interest through new technologies and video mapping.

The revenue sharing formula has only three requirements:

- a fair turnout at the place of interest (able to guarantee a return plan on ticketing that is not too deferred over time);
- collaboration of a credit institution to cope with the initial investments of the project;
- involvement in the partnership of companies and professionals able to present culture with emotional audios and videos.

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Here it is possible to see a preview of the emotional video:
<https://www.youtube.com/watch?v=wVSQ8vrTLHk&feature=youtu.be>

SOURCES

To date there are no scientific articles, books, dissertations or papers on the project. It is possible to view a good regional and national press release online.

For example:
<https://www.corriere.it/video-articoli/2019/03/14/casa-leopardi-due-nuovi-itinerari-visita-museo-l-installazione-multimediale-io/4cb2fbca-465e-11e9-a4ff-e29a115180ab.shtml>

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 2 - Economic sustainable activities and products

TITLE OF GOOD PRACTICE

Restoration and promotion of the First Ancient Theatre of Larissa, Greece

IDENTIFICATION OF GOOD PRACTICE

Greece, Ephorate of Antiquities of Larissa (a regional service of the Hellenic Ministry of Culture and Sports), Financing impact on regional development of cultural heritage valorisation (FINCH) 2020.

BACKGROUND

Until recently, the largest part of the Ancient Theatre of Larissa had been lying under private plots and residences, but thanks to excavation works in recent years, it came to light almost in its entirety. Until 1960s, the damage caused by the building activity in the area of the theatre was extremely serious. The full excavation of the monument as well as the restoration process, which started in the 1985, formed part of an extensive expropriation programme placed under the auspices of the Hellenic Ministry of Culture and Sports. The regional service of the Ministry which is responsible for the monument is the Ephorate of Antiquities of Larissa while the Municipality of Larissa has financed relevant studies to be financed by ERDF resources. Likewise, several other stakeholders have financed studies and relevant activities in order to speed up procedures, namely the Municipal Water and Sewerage Company of Larissa (private company, owned by the Municipality), the “Kanellopoulos Foundation” and “Diazoma” Association. Through the years, the involvement of the various stakeholders, the bureaucracy and lack of efficient resources for a full expropriation programme have caused several obstacles to the successful management of the monument. But the high level of commitment of all parties involved, has led to a successful distinction of roles, an asset that guarantee the sustainability of the practice described above.

OBJECTIVES

The renovation of the monument during the three periods of expropriations costed more than 5 million euros in total while another 1 million has just been lately granted. In terms of scientific importance more than 2,500 inscriptions and 150 sculptures have been revealed while the theatre is considered to be one of the largest in Greece with its 10,000 seats.

RESOURCES

ERDF Funding:
More than 10 million euros so far. Other funds (crowdfunding, donations and own resources): More than 2 million euros from Municipality of Larissa, Municipal

Water and Sewerage Company of Larissa, Kanellopoulos Foundation, Diazoma association and JMKaplan Fund among others.

IMPLEMENTATION

Crowdfunding, donations and own resources.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Municipality of Larissa, Municipal Water and Sewerage Company of Larissa, Kanellopoulos Foundation, Diazoma association and JMKaplan Fund among others.

RESULTS AND IMPACT

The practice is a positive example of combining several sources of financing, such as ERDF, crowdfunding, donation, municipal funds, etc. as well as other funds, for the restoration works implemented at a major archaeological site. The learning potential is offered by the involvement of various services in different governance levels (national, regional and local), a project that required proper coordination and flexibility. Besides, the practice is of special interest because part of the funds came from three different stakeholders: a municipal company, a foundation and an association. The overall idea for securing financing for a site of this scale and its implementation can provide a helpful insight to the strategies, developed by other local authorities in finding the optimum financing mix for a large-scale heritage project and ensure proper mechanism for cooperation in order to preserve and restore successfully a cultural heritage asset.

LEARNING POINTS AND CONCLUSIONS

Since it is a very complex project, due to its size, location, archaeological significance, etc., the combination of several parallel and complementary resources as well as the legal status of the organizations involved (Ministerial, regional and municipal involvement, a municipal Company, a foundation and an association) make the project extremely interesting and highly recommended for transferring. Various specialized and costly studies needed to be drafted in order to secure funds for excavation and construction works.

CONTACT AND LINKS

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SOURCES

[http: interregeurope.eu](http://interregeurope.eu)
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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS
WG 2 - Economic sustainable activities and products
TITLE OF GOOD PRACTICE
The Joint Program on Culture and Heritage for Social and Economic Development, Albania
IDENTIFICATION OF GOOD PRACTICE
The Joint Program on Culture and Heritage for Social and Economic Development aims at boosting the country's social and economic development through its rich culture and heritage. It demonstrates how culture can be used as a tool for sustainable development, and conversely, how such development can be used as a catalyst for culture. Harnessing the potential of Albania's cultural heritage offers opportunities for Albania to strengthen its national identity, create economic opportunities for poor and rural communities, enhance investment, and position itself positively in Europe and the rest of the world. Albania's rich, unique, and storied culture offers many opportunities to positively transform the country by weaving culture into the fabric of society - from economic development, to diplomacy, to education and everyday life of its citizens.
BACKGROUND
Albania's cultural richness is in great contrast with its economic and human development situation. The country has made significant progress towards its integration with the European Union; however, poverty remains an important issue despite significant income growth and improvements in some development indicators.
OBJECTIVES
The Joint Program focused in particular on such transformative activities as: the conversion of the National History Museum into a modern cultural institution; protection of and access to two of the country's most important archaeological parks, Apollonia and Antigonea; strengthening the capacities of state employees and other cultural professionals to manage, preserve and present Albania's cultural heritage; demonstrating the viability of new economic opportunities through cultural tourism in Gjirokastra and Berat; strengthening of national policies to safeguard Albania's cultural heritage; and developing new national capacities to promote a more accurate image of Albania's culture abroad.
RESOURCES
IMPLEMENTATION
A transparent and accountable government, was developed and effective national policies were implemented on culture and cultural-related issues. 1.1. Culture was treated as an integral part of national Government strategy, rather than an isolated sector strategy 1.2. Private owners of cultural monuments are given increased opportunities to conserve and protect their properties 1.3. Government strategies and action plans on culture and related sectors benefited from new data gathered and interpreted

- 2.1. National History Museum was transformed into a modern cultural institution at international standards of governance, management, documentation, presentation, conservation and security
- 2.2. Albania's archaeological park system upgraded to better safeguard Albania's cultural heritage
- 3.1 Increased capacities to manage, preserve and present cultural heritage and cultural industries in an efficient, transparent, accountable and equitable manner
- 4. 1 An increased role of cultural heritage in social and economic opportunities and in engaging community participation in regional and local development strategies
- 4.2. Quality of visitor experience improved at cultural heritage sites

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

RESULTS AND IMPACT

Main results:

- Increased capacities to manage, preserve and present cultural heritage and cultural industries in an efficient, transparent, accountable and equitable manner.
- The objective of improving the skills level of staff employed in museums and archaeological parks in cultural heritage management, conservation and protection has been fully achieved.
- The various training activities, study tours and other events in this sub-component have resulted in an increased understanding and competence as concerns modern ways of cultural heritage management, presentation, conservation and protection, as well as the communication and education function.
- There appears to be a high degree of enthusiasm to put the newly gained knowledge into practice, but rapid adoption of change and the fiscal management process for the NHM and the archaeological parks is required.
- The objective of providing formal training and credentials available to cultural professionals is fully achieved. The fully accredited Masters course on Cultural Resource Management (CRM) is running smoothly in its second year, coordinated by a highly motivated team at Tirana University. The number of students/candidates applying to be admitted to the MA program in the academic year 2011- 2012 clearly reveals the growing interest for this program. The tour guide Master's course that has benefitted from a newly developed, up-to-the standard academic curriculum is progressing.
- An increased role of cultural heritage in social and economic opportunities and in engaging community participation in regional and local development strategies.
- Improving the quality of visitor experience improved at cultural heritage sites has been successfully achieved.
- The upgrade of tourism facilities and information services has been fully completed. Tourist information materials (mapguides, audioguides produced in Albanian and foreign languages) for the archaeological parks of Apollonia and Antigonea, Gjirokastra (WHS) and Berati (WHS) represent models worth of being replicated for other cities and parks.

- Support for Albanian artists and artisans in accessing new markets have been fully addressed. The artisan incubator in Gjirokastra provides a model for innovative promotion of artisan education and artisan works. The incubator planned in Shkoder did not materialize due to unexpected events related with the venue recommended by the Government. However, the Gjirokastra model can be replicated elsewhere in the country. The training component has also been successfully achieved with more than 30 artisans who have received training on product development. More than 75% of the trained artisans are women.

LEARNING POINTS AND CONCLUSIONS

CONTACT AND LINKS

SOURCES

GOOD PRACTICE RELATED TO THE FOLLOWING THEMES AND WORKING GROUPS

WG 2 - economic sustainable activities and products

TITLE OF GOOD PRACTICE

Project of revitalization of St. Michael's Fortress, Croatia



IDENTIFICATION OF GOOD PRACTICE

Republic of Croatia

Šibenik-Knin county

City of Šibenik

Project title: Project of revitalization of St. Michael's Fortress

European Regional Development Fund, IPA IIIC-BRI

Lead partner: City of Šibenik

Partners: Croatian National Theatre in Šibenik, Šibenik City Museum, Šibenik Tourist Board

Date of commencement and end of the project: 28 April 2012 - 15 July 2014

Total project value: EUR 1.666.436,16

EU funds financing: EUR 999.947,40

National co-financing: EUR 666.488,76

BACKGROUND

The Republic of Croatia, and thus the city of Šibenik and Šibenik-Knin County, belongs to countries that attract visitors more by the features of their natural space and the richness of cultural and historical heritage than by the quality, availability and / or diversity of newly created tourist attractions. The richness of Croatian cultural and historical heritage is a great strength and resource of Croatian tourist offer.

A total of 367 registered cultural goods in the Šibenik-Knin County (of which 164 in the area of Šibenik) represent an extremely large potential for the development of cultural tourism in this area. Some of the most important are the Cathedral of St. James (under UNESCO protection), numerous churches in the old

town, then Šibenik fortresses St. John's, St. Nicholas's, Barone fortress, Knin Fortress, archeological sites Bribirska glavica, Velika Mrdakovica, Prižba, Biskupija near Knin, Tureta on Kornati islands, Colentum in Murter, etc.

In parallel with these immovable cultural goods, city of Šibenik has many other events that also define the identity, history, culture and customs of the city (International children's festival, Dalmatian Chanson festival, Klapa evenings, Organ school, Medieval fair, etc.).

Despite the above-mentioned wealth of cultural and historical resources and well-developed tourist infrastructure and tourist tradition in these areas, Šibenik does not use all the opportunities in the development of cultural tourism.

The reasons for this situation are numerous:

- Insufficient knowledge of the local population about the importance of cultural heritage.
- Insufficient knowledge of the coordinator of cultural and tourist projects on cultural and tourist management and connecting tourism and heritage.
- Limited budget funds, i.e. funds of the tourism sector and local and regional governments for the development of cultural tourism.
- Lack of an advisory institution that would organize help and advices on project financing, preparation and implementation to organizers of cultural-tourist events.
- Insufficient or poorly organized promotion of cultural and tourist programs.
- Still insufficient marking of cultural objects, and thus their unavailability.
- Poor infrastructural equipment of sites, which disable additional offers (eg souvenir shop, restaurant, shop, etc.).
- Difficult accessibility of certain localities, which prevents access to a larger number of tourist groups.
- Inaccessibility to people with disability.

In accordance with the above mentioned, the intentions and aims of the city of Šibenik and Šibenik-Knin County for the tourist valorization of cultural and historical potential to become a competitive region of cultural tourism have always existed.

OBJECTIVES

Overall objectives:

- contribute to the sustainable economic development of Šibenik and Šibenik-Knin County and encourage the employment and development of small and medium enterprises based on the development and expansion of cultural tourism.

Specific objective:

- reconstruction, arrangement and upgrade of the tourist infrastructure within the St. Michael's fortress as a new tourist attraction and generator of innovative cultural, artistic, educational and other events.
- development of the accompanying system of services and support for small and medium enterprises with the goal of their quality and sustainable involvement in the development and offer of key facilities, products and services of cultural tourism in the city of Šibenik and in the vicinity of the Fortress of St. Michael.

RESOURCES

Human resources: the project team consisted of a total of 10 employees of all project partners. All employees are highly educated experts in the fields of economics, construction, art history, archaeology, computer science and philology.

In addition to the members of the project team, companies from the construction profession, the architectural and geodetic profession, the field of environmental protection, the IT profession and marketing were engaged through public procurement.

Financial resources: total project value 1.666.436,16 EUR

Other resources used by the project team are office spaces, passenger cars and usual IT equipment.

External companies in charge of professional works used construction equipment, geological research equipment, sounding equipment, then ICT equipment such as aerial imaging equipment, 3D mapping equipment, archaeological and conservation equipment, etc.

IMPLEMENTATION

The main actions that needed to be implemented for the implementation of this project are the following:

- reconstruction of part of the fortress perimeter walls
- arrangement of the summer stage with 1270 seats on the plateau of the fortress
- reconstruction of the basement of the fortress. The basements will be a space for a museum-gallery exhibition, which visitors will be able to pass through to see the preserved archeological finds, the lapidary and the two reconstructed cisterns. If necessary, this space will be used for various exhibitions and other cultural events, and in the summer part of this space will serve the actors as a 'backstage' or wardrobe.

After the completion of the part of the project related to the construction part, it is necessary to present the fortress and bring it closer to visitors. To this end, the following actions have been taken:

- establishment and registration of a new public institution owned by the City of Šibenik for the management and promotion of the fortresses and cultural tourism in the wider area-Public institution Fortress of Culture Šibenik.
- implementation of activities of Cultural Assets Management Plan of city of Šibenik and Šibenik-Knin County.
- development of a new and unique brand (including logo, slogan, visual and promotional identity) of the destination of cultural tourism with the Fortress of St. Michael's as the key point.
- representatives of tourism industry, tourist guides, SMEs related to tourism, apartment accommodation providers, entrepreneurs and investors in cultural tourism and related sectors are informed, educated and supported in providing their products and services.

Today St.Michael's fortress functions as an attraction of cultural tourism and a central reference point for tourists interested in cultural tourism in the City of Šibenik and Šibenik-Knin County.

We should also mention the "Club of Friends of Šibenik Fortress" through which members pay a symbolic membership fee, which has numerous benefits, and free year-round admission to the fortresses of Barone and St. Michael.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Actors involved in the project:

-City of Šibenik- local self-government unit, responsible for planning and implementation of activities related to urbanism, economy and entrepreneurship, utilities, social welfare, child care, education, transport, civil protection, etc.

-Public institution Fortress of Culture Šibenik for the management and promotion of the fortress and cultural tourism in the wider area-owned by the city of Šibenik. This institution will offer visitors thematic guide-accompanied tours or tours on their own, with printed or GPS maps and manuals. These activities will include cooperation with targeted business partners who will be coordinated by the City of Šibenik and other project partners.

-Croatian National Theater in Šibenik-partner in the project-actively participates in the work of the focus groups and in the development of the working plan. He is also responsible for logistical support and communication with primary schools in organizing presentation workshops, as well as for the preparation of promotional content for children, and for organizing the distribution of promotional material.

-Museum of the City of Šibenik-partner in the project-in charge of technical support to the Project Manager and expertise in communication with conservation and archaeological supervision, for coordination of activities related to archaeological and conservation supervision.

-The Tourist Board of the City of Šibenik-partner in the project-responsible for organizing educational workshops for SMEs, for communication with SMEs and the company in charge of implementing the education. He actively participates in the promotion of the contents of the fortress of St. Ivan, as well as in the organization of the presentation of the program to target groups. He will also be responsible for the distribution of information and other materials through the communication channels of the Tourist Board (Tourist Office, Tourist Information Center, display...).

Target groups

The direct beneficiaries of the project are:

-tourists / visitors to the fortress (benefit through the consumption of programs that contain a certain dose of exclusivity at the national, regional or European level).

-tourist guides (through participation in the design of innovative cultural routes that include the Fortress of St. Nicholas and the introduction of the guides in the process of their design)

-tourist agencies (through the design of innovative models of cooperation between travel agencies, fortress programs and owners of accommodation facilities)

-local self-government units-City of Šibenik and Šibenik-Knin County

-local community (through designing creative and educational programs throughout the year)

-local SMEs in tourism and other related sectors - the project will create a

entrepreneur infrastructure, around which SMEs can develop their activities (concession approvals for catering facilities, transport of visitors, placement of products in the souvenir shop ...)

-organizers of cultural events and creators of cultural content (creating conditions through the rules and selection criteria for the introduction external organizers of the program)

-primary and secondary schools - educational programs and visits will be developed (such as schools in nature), and thus contribute to the educational sector.

-faculties and museums - through the project cooperation will be established for future exchange of knowledge on international trilateral cooperation between Croatia, Montenegro and Italy, ie. representatives of cultural goods on the UNESCO nomination list as part of "Defense systems in the former territory of Republic of Venice in the period from 15th to 17th century "

-tourist boards of the city of Šibenik and Šibenik - Knin County - will participate in creating a new offer and creating promotional tools that will directly affect the increase in the number of visitors (arrivals and overnight stays).

Indirect beneficiaries: all citizens of Šibenik and Šibenik-Knin county who will benefit from better and cheaper public services provided by local government, due to greater available funds in the budget that will be generated by economic valorization of the project in the future, citizens owning accommodation facilities to be used by visitors to the fortress (small private renters).

RESULTS AND IMPACT

Results of the project Revitalization of the Fortress of St. Michael include:

-Infrastructure works on an area of 2600 m², which included the construction and arrangement of the summer stage with 1077 seats, and the arrangement of the underground part of the fortress.

-Development of several studies and plans (among others: Cultural brand of the city of Šibenik, Cultural Heritage Management Plan and St. Michael's Fortress Program Development Plan).

-The cultural offer of the city of Šibenik was presented at 3 international fairs.

-4 educational programs were organized in which more than a hundred participants participated.

-A help-desk activity of 50 hours of consulting services to interested local stakeholders was conducted.

-Promotional materials about the fortress and the project were made in six languages, a promotional video and a multimedia presentation.

-Panoramic telescopes were set up on the towers and replicas of medieval weapons and twenty medieval costumes were made for the staff of the fortress.

St. Michael's fortress continues to meet the general and specific goals of the revitalization project - contributes to the sustainable economic development of the city and county and generates innovative cultural, artistic, educational and other programs, in which top Croatian and foreign performers from the world of music and performing arts performed on the summer stage: Maksim Mrvica, 2Cellos, LADO Ensemble, Mario Biondi, Bryan Ferry, LP and many others.

Successful cooperation has been established with other actors in the tourism sector in the area of Šibenik and its surroundings, primarily tourist agencies and larger hotel houses.

For the purpose of better accessibility and promotion of cultural contents at the fortress, direct sales were realized in the electronic system via web.

Fortress of St. Michael has become a recognizable cultural heritage monument in the city center, available to visitors every day, which promotes the revaluation and revitalization of Croatian cultural assets and one of the most prestigious stages in the region, which organizes various cultural, musical and stage events and thus contributes to the image of the Republic of Croatia, and especially the city of Šibenik, as an unavoidable destination of cultural tourism.

LEARNING POINTS AND CONCLUSIONS

The possibility of project capitalization and adaptation to other contexts is evident from a series of visits by representatives of related institutions to the Šibenik Fortress of Culture as well as invitations for presentations, project partnerships, lectures and workshops coming from a number of professional institutions, throughout Croatia and Europe. Employees of the Fortress of Culture respond to these invitations and thanks to that the institution has developed cooperation with a number of European experts, currently participates in the implementation of 2 projects funded by cross-border cooperation and since 2019. are members of the institution EFFORTS (Federation of Fortified Sites). It is interesting to point out that the Šibenik Fortress of Culture is the holder of the FORTITUDE project funded by the Interreg HR BA ME 2014-2020 program - within which 4 partner fortresses from the program area will develop their own cultural and tourist offer based on management practices developed in the Šibenik Fortress of Culture.

CONTACT AND LINKS

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SOURCES

<https://tvrđjava-kulture.hr/hr/tvrđava-sv-mihovila/revitalizacija-tvrđave/>

[Plan razvoja programa Tvrđave sv. Mihovila](#)

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https://www.youtube.com/watch?v=ErvYLE_2QAc

<https://www.youtube.com/watch?v=V0bxszyPwc>

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 2 - Economic sustainable activities and products

TITLE OF GOOD PRACTICE**Cultural and tourist route "The routes of the Frankopans", Croatia****IDENTIFICATION OF GOOD PRACTICE**

Due to their exceptional value and with the aim of restoration, preservation, protection and sustainable use of tangible and intangible heritage, Primorje-Gorski Kotar County has initiated a strategic project "The Routes of the Frankopans", which has so far evolved into three phases: the first phase took place from 2005 to 2008, when the ten Frankopan's castles in the Vinodol Valley were renovated; the second phase lasted from 2013 to 2016, within the EU project HERA from the IPA program of Adriatic Cross-border Cooperation, when the renewal was extended to Rijeka, Krk and Gorski kotar, or more precisely to a total of twenty objects, with the intent of creating a cultural-tourist route that will permanently set the objects into the cultural life of the wider community. The third phase began in 2015 by applying the project cultural-tourist route "The Routes of the Frankopans" on the tender of the Ministry of Regional Development and EU funds. For the reconstruction of objects, their arrangement, the promotion and the creation of new tourist products that will revitalize the island of Krk, the Vinodol Valley and Gorski kotar during the whole year, 47.3 million HRK in non-refundable funds have been granted from the Structural Funds of the European Union, while the total value of the project is 61 million HRK. The cultural-tourist Route "The Routes of the Frankopans" will give a new added value to the project Rijeka - European Capital of Culture 2020. The implementation of the project lasts until the February 1st, 2021.

BACKGROUND

The Frankopan Roads cultural and tourist route includes a total of 17 Frankopan castles and 3 sacral locations from the county, which are enriched with newly developed interpretive content and promoted through a comprehensive campaign as a unique cultural and tourist product and destination, attract more visitors to the castle sites that were not in the forefront of the county's tourist offer and thus revive the hitherto less developed parts of the county. The purpose is also to develop a sense of connection at the regional level and create a platform for cooperation between associations and cultural stakeholders.

At the same time, the project is a great impetus to the development of the county hinterland and its part Gorski kotar, because most of the facilities are located outside the tourist attractive coastal areas.

The project was launched as a continuation of the development of a sustainable model of cultural tourism, with the aim of renewal, preservation, protection and sustainable use of Frankopan material and intangible heritage, primarily castles and fortified towns and castles of Frankopan and Zrinski.

The project goal was to unite the natural, cultural, gastronomic and tourist offer of our region, point out the connection of our medieval history with the European circle and is a great incentive for the development of the coastal hinterland and Gorski kotar. The common challenges of the program area, such as extending the tourist season and improving the quality of tourist products and experiences, are

addressed in accordance with the principles of long-term sustainability of tourism development.

Each of the signalling typologies carries its own laws and regulatory, conservation and content requirements, which made this project extremely challenging.

OBJECTIVES

The main goal of the project is to protect the cultural heritage of the Frankopan family in the Primorje-Gorski Kotar County and to create a new socio-economic value through tourist valorisation. The aim of the project is to strengthen the tourist and cultural brand of Kvarner by decorating 17 castles and three sacral buildings, but also with numerous creative programs to revive these spaces, open them to the local, Croatian and world public. The project combines the natural, cultural, gastronomic and tourist offer of the County and points to the connection of Croatian medieval history with the European circle.

The Primorje-Gorski Kotar County, together with the local self-government units on whose premises the Frankopan castles are located, have invested in the arrangement and preparation of project-technical documentation for valuable historical buildings. The next step was to design the contents of the castles and their tourist valorisation. The working group at the Primorje-Gorski Kotar County devised a proposal for the content in the Frankopan castles and their networking and connecting into a cultural route, while the workshop participants elaborated on the details of the content and the involvement of local communities in the project.

RESOURCES

The project team has successfully combined such a complex concept consisting of several registered cultural assets into a single project idea.

In order to encourage citizens to tour the route of the Frankopan Routes, a special application was created and a Friend on the Road guide was published. A photo monography was also printed, which gives readers a thorough insight into the life of the Frankopans - from the customs and fashion of the time through culture and architecture to law. In order for children to get acquainted with the heritage of the Frankopans, quizzes, storytelling and workshops were organized in the schools of the Primorje-Gorski Kotar County.

A flexible visual identity system has been designed that uses pictograms derived from key family heritage facts and tells this fascinating story across a wide range of media. With a specific contemporary atmosphere of historical reinterpretation, this visual system supports the development of the project in different directions and media and serves as a focal point of the destination brand strategy.

The visual identity reflects the central idea of the route - the idea of rich cultural heritage and research. Pictograms build a story of family identity that is revealed along with the exploration of physical. The system is flexible and responsive, which allows it to be adaptable to various media and formats. In addition to visual identity design and the production of over fifty illustrations of figures, castles and maps, including historical reconstructions and reimaginations, the team worked on the design of the exhibition and interpretation centre exhibits along with a multidisciplinary team of performers, museologists, architects, video artists and programmers that reinterpret the vast amount of historical content and records collected specifically for this project.

The Nova Kraljevica Visitor Center as well as the seven new interpretation centres on the route also contain numerous multimedia applications, from functional ones representing points on the route to experiential ones such as the Frankopan fortune teller, chat with the fluff guard of the castle, animated presentation of the transfer of realities, the reconstruction of the Battle of Krbava and many others. The challenge was to design a user experience that would work well with a wide range of diverse content for different age groups and technology skills of visitors.

In order to connect all points on the route and direct them to quality, together with the partner team, a wide signalling system was designed - from road, through pedestrian to interpretive and functional markings - with the corresponding book of standards.

The project prepared and implemented in this way was completed by applying to the Thematic Roads competition, which was announced by the Ministry of Tourism on the basis of the Program for Encouraging the Development of Thematic Tourist Routes in the Republic of Croatia. The tender approved funds for the production of information boards for each of the ten castles of Vinodol and a prospectus that combines data from all ten panels into an itinerary of the thematic route. Information on billboards and brochures is available in Croatian, English, German and Italian.

IMPLEMENTATION

The central visitor centre of the cultural route was opened in Nova Kraljevica Castle in 2016, and by the end of the project seven more have been opened, which will employ interpreters who will interpret the heritage and be in charge of encouraging cooperation at the entire route, organizing local cultural and tourist events, cooperation with artists, associations and civic initiatives, family farms, caterers, tourist boards and agencies.

The results of the project are as follows: the tower in Bribir was completely renovated, the castle was renovated and preliminary works were carried out to decorate Frankopan Square in Novi Vinodolski, extensive archaeological and reconstruction works were carried out in the town of Grobnik, the roofs of the castle in Bakar and Frankopan Castle - Nova Kraljevica. For the Hreljin fort, the town of Zrinski in Kraljevica, Ledenice, and Grižane, the necessary preliminary documentation has been prepared (a snapshot of the existing condition, archaeological excavations and a conservation conceptual design).

The creation of the route was guided by the idea of a holistic approach, including multiple goals and networking with numerous collaborators so that the final product is a functional platform for the realization of cultural and tourist content, intended for both locals and tourists. It is designed as a tool that serves smaller local communities, in which these facilities are mostly located, for their own promotion and facilitates the use of cultural and natural potentials. The route has a strong and impressive background historical story, which will arouse even more interest of the local community, but also of tourists.

Twenty sites are included in the project: seventeen castles and three sacral buildings. Twelve sites are located in the former Frankopan Vinodol County (castle Grobnik, castle in Bakar, Old Town Hreljin, castle Nova Kraljevica, Old Town Zrinski in Kraljevica, Castle Drivenik, Castle Grižane, tower in Bribir, castle with tower Kvadrac in Novi Vinodolski, The old town of Ledenice, the Trsat castle and the Pauline monastery in Crikvenica), three on the island of Krk - the starting point of the Frankopan family (Gradec castle, the castle in Krk and the

Franciscan monastery on Košljun) and five in Gorski kotar (Zrinski castle in Čabar, Zrinski castle in Brod na Brod) Buy, Stara Sušica castle, Severin castle and Gomirje monastery).

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project holder was the Primorje-Gorski Kotar County, and partners: City of Rijeka, City of Kraljevica, City of Bakar, City of Čabar, Municipality of Čavle, Municipality of Lokve, Municipality of Vinodolska, Diocese of Krk, Natural History Museum of Rijeka, Cultural Center of Krk, Tourist Board of Rijeka and Kvarner Tourist Board.

Target groups of project are visitors, domestic and foreign tourists, adventurers, hikers, families with children, educational staff, teachers and trainers, students, disadvantaged groups.

Direct beneficiaries: local authorities , participants in workshops and other project activities, and as indirect beneficiaries interpreters, cultural managers in tourism, as well as destination management companies, renters, caterers, traders, locals, employees in small and medium enterprises, craftsmen, employees in crafts, , unemployed, advertisers.

RESULTS AND IMPACT

The main result of the project is restored cultural heritage and establishment of unique cultural and tourist route, a new complete tourist and economic product in the Primorje-Gorski Kotar County. Also, a new socio-economic value has been created through tourist valorisation. The project of cultural-tourist route encourages the evaluation, restoration, protection and innovative interpretation of cultural heritage and combines the natural, cultural, gastronomic and tourist offer of the region.

LEARNING POINTS AND CONCLUSIONS

The project of establishing of this cultural-tourist route is a comprehensive and large project that could be applied as an example of good practice for defining of new route or including locality in already existing routes related to cultural goods from ancient times by using methods, tools and results of implementation of individual existing elements into creation of specific routes.

By developing a quality and innovative cultural-tourist product based on cultural heritage, the locality of Mirine-Fulfinum can be positioned, differentiated and achieve better tourism results, but also to ennoble life of community.

By analysing the resource and attraction base and analysing the demand and market trends should be designed tourism products that will ensure positioning locality and its competitiveness and to achieve valorisation and protection of cultural resource.

CONTACT AND LINKS

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SOURCES

All information about the Cultural and Tourist Route of the Frankopans is available on the website www.frankopani.eu and the free mobile application for smartphones (The Routes of the Frankopans). There are also active profiles on social networks: Facebook (Cultural route Putovi Frankopana), Instagram (@putovima_frankopana) and Twitter (@frankopanieu).

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 2 - Economic sustainable activities and products

TITLE OF GOOD PRACTICE

Board Game: Mystery of the Emperor's Death, Serbia

IDENTIFICATION OF GOOD PRACTICE

SERBIA

Centre for New Technology, Institute of Archaeology, Serbian Academy of Arts and Science

Project: Viminacium, 2007

BACKGROUND

Archaeological site Viminacium is one of most advanced example of heritage utilization for development of tourism and implementation of touristic infrastructure at the site. It follows extensive programming, innovation and creative thinking in creation of new products and services at the archaeological site, as to reflect the everyday life of the ancient Romans and provide immersive experience for its visitors.

One of its specially designed products is the board game "**Mystery of the Emperor's Death**" that goes back to 251 AD, when the young emperor Hostilian died at Viminacium. Although there are indications in historical sources that he died of the plague, the circumstances under which he died and the further development of the situation remained unclear. The mystery can only be solved by an investigation conducted among the inhabitants of the ancient city, through their story-telling, while game players must have "detective" thinking and skills to solve the mystery.

The game is primarily intended for school-age children, but it can also be used by adults. The goal of the game is to gain knowledge about the way of life and functioning of the Roman Empire. The game is planned for 1 - 6 players aged 7 - 107 years. In a cardboard box measuring 35 x 25 x 5 cm, the set contains: a game board, multilingual instructions in English, Serbian and German, 1 cube, 6 figures, 140 playing cards.

OBJECTIVES

The objective was to create a simple, yet effective product that would popularize the archaeological site through an interactive and memorable content - for children primarily and to make Viminacium and everyday life of Ancient Romans more familiar and understandable to them.

A product that can be mobile and used outside the territory of Viminacium, to be used at different events, manifestations and fairs, as to stimulate participation among the public and raise their interests about the past.

To create a universal, fun souvenir for local and foreign visitors.

RESOURCES

The board game was designed by academic researchers of the Institute of Archaeology in Serbia, working at the archaeological site Viminacium. In total three archaeologists and one professional board game designer participated in delivering the final product of the Mystery of the Emperor's death.

Archaeologists were responsible in interpreting scientific knowledge or archaeological remains and data in a format that would be comprehensible for children.

The board game was published two times. Each published copy had 1000 game packages. The second published copy of the board game had small corrections and updates to its original format, rules and outlook.

IMPLEMENTATION

Primarily, for the pilot-game, archaeologists used their own resources as to create all game elements, where the creative process and thinking lasted for two months.

Design of game elements (board, cards, pawns) and its production was made by a private company in Belgrade, specialized in board game creation (it is unclear if the company is still in business). The visual presentation of the game is inspired by the remains, historical records and data obtained at Viminacium.

Distribution of the game at the Viminacium souvenir shop and bookstores in Belgrade. Today, the game is available only at the archaeological site.

For the purpose of further promotion of Viminacium in Europe and world, a mega-version of the game was created, as to be inviting and eye-catching at international fairs and events (e.g. presentation of Serbia at tourism fairs).

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

There were no direct involvements of other stakeholders for implementation of this practice. The product was created and still being used for animation of children or sold as a souvenir at the archaeological site Viminacium.

RESULTS AND IMPACT

The production of board game **Mystery of the Emperor's death** is an example of story-telling in archaeology and creative potentials of historical and archaeological record.

The board game is a lonely example of a complete product, inspired and created on the elements and creative interpretation of one archaeological site in Serbia and its available archaeological and historical records;

Board game provided interactive content for children animation and the site, but also as a promotional tool that brought visibility to Viminacium and heritage in Serbia.

In total, 2000 board game copies have been produced (information about the number of sold copies is not available).

LEARNING POINTS AND CONCLUSIONS

This practice can be adopted in the sense to consider the potentials of archaeological story-telling and creative (and ethical) interpretation of archaeological finds and available records through multidisciplinary team of archaeologists and designers.

Fun, interactive and gaming-like content/products are possible to further develop through use and integration to other media, digitalization and mobile applications or even create “escape room” gaming model, for a more immersive experience of game players.

CONTACT AND LINKS

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SOURCES

www.viminacium.org.rs

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 2 - Economic sustainable activities and products

TITLE OF GOOD PRACTICE

European Youth Card (EYCA Card)

IDENTIFICATION OF GOOD PRACTICE

European Youth Centre in Serbia is a national member of European Youth Card Association (EYCA), with members in 38 European countries.

Our main aim and the project in focus is to develop the European Youth Card as a youth policy tool through different programs leading to the better positioning of young people Europe wide.

European Youth Card has been launched in Serbia from year 2002. and in Europe from year 1987.

BACKGROUND

In Serbia specifically, after a couple of horrible years of political, economic and social system crash, in 2002 there was a great need of young people to travel, to go outside of the country, to compensate the lost years of their education, improvement and mobility. Sanctions that have hit the country have left a major impact on young people's lives.

European Youth Centre was established on the basis of meeting the needs of young people roughly impacted by the political situation in the country, and has started implementing the project of European Youth Card which, shortly, began being their main source of information, education, opportunities and network of influential people on European level.

OBJECTIVES

The card is intended for young people up to 30 years old and it presents a ticket for young Europeans to the world of information, mobility, culture and youth events. European Youth Card - EYCA cards aim to encourage young people's mobility, through numerous services, discounts and benefits in Serbia and abroad, so students can explore the world they live, be informed about events in it and participate actively and fully in its construction. All projects that we develop are implemented with the patronage of the Council of Europe and UNESCO, as well as with the support of the Government of the Republic of Serbia and various Ministries. One of the indicators of our successful engagement is a large number of card users, numerous partners and companies with whom we have been cooperating for many years.

RESOURCES

For the implementation of this project, the greatest resource that was used was a network of people from all over Europe that was dealing with the same issues,

working towards the same goal and improving their odds of making the European Youth Card the main tool for youth to achieve all their opportunities and needs. From the beginning of its work, EOC was employing and engaging exactly the people that were or still are the users of a card. In that way, the team was always equipped with the people who understood the purpose of this project and they knew how to act towards improving all the project aspects.

IMPLEMENTATION

The implementation of European Youth Card took place in 38 European countries. Main activities undertaken were focused on building a long term communication with young people, researching about their needs, preferences and lack of opportunities, then constructing a basis of commercial and strategic partnerships with companies, organizations and institutions of key importance for development of the card. The goal was creating a quality contents of benefits and discounts that young people can really use in order to improve their life standard, save money, be mobile and involved in the community. All that, with the help of European Youth Card.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The main target group when it comes to our cardholders were: Universities, faculties, student centres, pupil dorms, youth organizations, student initiatives etc. And on the other side, concerning our strategic partnerships, we reached out to companies that are youth friendly, involved in community work and open for youth initiatives, and all those firms that have young people as their main target group of customers.

RESULTS AND IMPACT

The direct result of our, almost 20 years long work can be clearly demonstrated in numbers. In Serbia only, we have more than 58.000 active cardholders, more than 250 partnerships on a national level, around 50 projects implemented that involved youth engagement and active participation, hundreds of events organized and daily developing European Youth Card, the strongest youth tool currently in Europe that allows better quality of life and numerous opportunities throughout 38 member states for young people.

In Europe, these numbers are going up to the 6.000.000 cardholders, and tens of thousands of active discounts.

LEARNING POINTS AND CONCLUSIONS

The committed work, constant involvement of young people, positive attitude and striving for one goal has led Evropski omladinski centar (European Youth Centre) to the point of notable success. The team of EOC believes that the key of a individual project success lays in understanding of local community needs that can further on be adapted on national level, whatever the target groups is. However, involvement of young people, the new energy and fresh ideas can always develop an initiative to the level of uprising.

CONTACT AND LINKS

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SOURCES

Our research studies are enlisted on the following link: <https://www.eoc.rs/en/our-research/>

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 2 - Economic sustainable activities and products

TITLE OF GOOD PRACTICE

Open Air Museum Rogatec, Slovenia

IDENTIFICATION OF GOOD PRACTICE

Open air museum Rogatec is situated in the municipality Rogatec (south-eastern Slovenia, Savinjska statistic region). It is managed by the municipal public institute: Institute of Culture, Tourism and Development Rogatec, Pot k ribniku 6, 3252 Rogatec.

BACKGROUND

At the foot of Donačka mountain, in the authentic Styrian landscape, the museum preserves central-Styrian vernacular architecture of the sub-Pannonian type typical of the Obsotelje region between the 19th and mid-20th century. It all began in 1981, when a residential house of the sub-Pannonian type was transferred to the current site of the museum thus creating the core of the emerging museum. The house is entirely made of wood, and the double half-hipped roof is covered with straw. The soil is of clay, walls are plastered with clay and whitened with lime. The museum is composed of original objects and reconstructions of craft facilities and outbuildings set up at the chosen location near the exit from the historical place Rogatec (7 km from Rogaška Slatina). After the move of the residential house some outbuildings followed, such as the stable, double hayrack and pig barn called “štalunci”, and the reconstructions: a well with a heron-like pole, beehive, vine grower’s house, trellis supporting vine-grape, smithy and a rural store from the 30s of the 20th century. Through years, the core of the museum containing original buildings has grown into the largest open-air museum in Slovenia and the cultural monument of national significance. In 1997, the museum was nominated for the European Museum of the Year Award. The Obsotelje and Kozjansko area is known for its traditional handicrafts that need to be preserved and the knowledge transmitted to the younger generation in order to safeguard the living heritage and identity of our nation. The museum and its promotion were taken care of by the Tourist Association and volunteers, while the Institute for the Protection of Cultural Heritage was responsible for the professional part until 2000, when the Rogatec municipality established the institute for the management of national monument. The local community recognised the potential of the cultural heritage and established the Institute of Culture, Tourism and Development Rogatec to manage the cultural monument, and employed professional staff. It started with new content, development and targeted marketing of the cultural monument that attracts some 18,000 visitors annually.

OBJECTIVES

The Ministry of Culture, the owner of the open-air museum, transferred the management of the museum onto the newly established Institute. Based on the zoning plan designed for the open-air museum, the long-term space development of the museum began.

At the same time were being developed various programme activities which enable visitors to get familiar with and research the cultural tradition of the builders in the past and experience the heritage on their own.

The goal was to develop and revive with various contents the cultural monument in terms of safeguarding the immovable cultural heritage and developing the living heritage of craftsmanship.

Activities were carried out with the goal to make the heritage widely known and visited, to make new ethnologic programmes, workshops for the young and adults, museum presentations and educational workshops of traditional crafts, farm chores and cultural traditions.

RESOURCES

The owner of the open-air museum, the Ministry of Culture, took care of the investment maintenance of the museum, while the Rogatec municipality in its development strategy set up the open-air museum as its development priority and provided in its annual budget financial funds for staff, current maintenance works, promotion and marketing.

Through years, the museum has become renowned in Slovenia and abroad. The Institute builds professional ties with local and other tourism suppliers, creates programmes, works with local people; it established a common promotional channel and an online shop called E-lodn for local products and handicrafts, while it uses social networks for promotion: Facebook, Instagram. The financial participation of the municipality diminishes every year as the Institute is capable of making income on the market.

The urge to preserve the cultural monument for future generations and safeguard the living heritage, the state and municipality take care of their further development. Professional and well-trained staff, unemployed people hired through the programme of public works, participation and positive attitude of the local community and especially residents result in the constant development of the cultural monument, ever larger recognisability and visits.

IMPLEMENTATION

Participation and support of the local community and inhabitants in the development of the museum made possible the creation of new contents and products, new programmes which have, in a few years, exceeded the limits of the local area. Moreover, networking and participation made room for new and interesting contents which attract more and more visitors. The development of new activities in the museum (guided tours, eco-herbal garden, production of natural cosmetics and teas), and in the handicrafts centre (presentations, ethnological workshops, production of various items, workshops, courses, sale), enhanced the cooperation with the nearby health resorts (Podčetrtek, Rogaška Slatina), in terms of marketing and promotion of the tourist supply that attracts also their guests.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project is oriented towards the exploitation of endogenous potentials, rural development and cultural tourism. It has a positive impact on the following target groups:

- Amateurs of folk arts and handicrafts - potential bearers and bearers of the handicraft skills: households, families, special groups of people, such as unemployed, disabled, retired, young, women, etc., who already possess or want to acquire the knowledge, skills and competences of how to make art and craft products, and in the future pass their knowledge onto others;
- Rural residents with uncultivated agricultural land: households, families, special target groups willing to switch to eco-production of crops, herbs, natural cosmetics;
- General public representatives: media, national and foreign visitors and other interested public to whom we want to transmit a positive attitude toward cultural heritage and familiarise them with the heritage in the region as well as enable them to experience unforgettable moments in the unspoilt nature with the touch of the times gone by;
- Local suppliers of accommodation, gastronomy, recreational activities and entertainment - the collaboration with different suppliers in the area creates synergy effects, as unique and balanced supply of the entire area is much more interesting for visitors.

RESULTS AND IMPACT

The museum provides guided visits, interesting pedagogic programmes within active ethnological workshops for young and adults, museum presentations and educational workshops dedicated to handicrafts, farm chores and cultural traditions (wicker and cornhusks weaving, hand weaving, blacksmithing, stonecutting, boiling and peeling of willow twigs, Palm Sunday bundles and dough baskets, Christmas “šprudla”, bark whistles, bread baking, stilt walking). The creation of eco-herbal garden on the museum terraces triggered the organisation of herbal workshops. The herbal garden spreading on 15a provides for visits and studying of herbs and aromatic plants, selling of dried herbs and teas, and the production of natural cosmetics.

The handicrafts centre hosts different activities, such as glassmaking, weaving, pottery-making and textile weaving workshops. Presentations, other workshops, educational trainings, making and selling of handicrafts also take place here. The online shop E-lodn offers its clients a choice of local and unique products to be purchased from the comfort of their homes.

With years, the immovable heritage has gained new contents that attract more and more tourists every year. In 2019, there were some 19,000 visitors. Cultural tourism is the fastest growing tourism branch, therefore, the supply is being constantly developed and improved in terms of digitalisation and virtual presentations with the aim to satisfy customers who keep coming back and spread the word about us; let us not forget the primary aim - to preserve the heritage for future generations.

LEARNING POINTS AND CONCLUSIONS

Cultural heritage is an important part of the identity of the entire area, therefore, the attitude of local people and political decision-makers to its preservation is very important.

Cultural heritage plays an important role not only in terms of society but also economy. The marketing of cultural tourism, increasing recognisability and the number of visitors have multiplicative effects on the development of the entire area.

The present example of good practice along with the participation of local institutions and inhabitants is applicable to other areas and other units of cultural heritage which can finally become the main development drive of an area.

CONTACT AND LINKS

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Web: https://www.rogatec.si/open_air_museum/?lang=en

SOURCES

INNOVATIVE ICT TOOLS

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS
WG 3 - Innovative ICT tools
TITLE OF GOOD PRACTICE
APP Playmarche2.0, Italy
IDENTIFICATION OF GOOD PRACTICE
PlayMarchesrl- Rainbow Spa Marche Region -Province of Macerata Enhancement of the Evolved Cultural District Project “Playmarche: a regional cultural heritage district 2.0” funded by the Marche Region. Project presented in September, 2018.
BACKGROUND
The Symbola ratio analysis (2014) on the effect of the productive cultural system (cultural and creative industries, performative, visual and performance arts, historical and artistic heritage) on added value and employment impact, highlights that the Macerata area holds the 7 th position between the Italian provinces, showing what a bit impact culture and creativity have on the economy. Media Arts are the common denominator and the base on which several creative fields are building on to innovate. Today in schools there is a need for a new way of teaching using new media and ICT tools, so the App can be very useful to answer to this need. In this cultural context, PlayMarche has decided to specialize in edutainment by creating innovative cultural tools for young people.
OBJECTIVES
The App PlayMarche 2.0 is a fun and efficient tool to learn information on 15 characters and 16 places of cultural interest in the Macerata Province. Photos, videos, quizzes and news to learn about a territory and its history. The App was born from the project Evolved Cultural District of the Marche region and it can count on expert help from the University of Macerata and from PlayMarche srl. Easy to use, it helps with learning for all age groups. Using the PlayMarche 2.0 App it is possible to collect points to participate in contests for prizes and discounts. The objective of the project in the short term is to offer an innovative teaching tool for local schools. With Playmarche 2.0 it is possible to get to know cultural

brands of the Province of Macerata with fun and innovative languages. In the medium and long term, through the promotion of the app on a regional scale, the goal is to create tourist incoming and presence at places of cultural interest in the Province of Macerata.

RESOURCES

The project saw the participation of university professors, audio and video technicians, engineers, companies, administrators of the municipalities of the Province of Macerata, librarians, experts in digitalization. Skills range from knowledge of new technologies, to the production of edutainment content, from graphic design to the study of the psychology and behaviour of minors, from the enhancement of the territory to the knowledge and protection of cultural heritage.

The project was financially supported by the funds of a regional project, involving the co-financing of the municipalities of the Province of Macerata which are the "protagonists" of the app.

IMPLEMENTATION

The project "Playmarche 2.0" is based on a horizontal co-participation of all the project partners. The app created is the result of a co-creation lasting months. A mix of cultural content and new ICT languages has been chosen to make the cultural brands of the Province of Macerata more accessible and understandable. Focus groups have been created by subject area and competence, bringing together skills in humanities, science and technology.

The network orchestrator of the Project was PlayMarche srl which focused on these important skills:

- ability in selecting project partners;
- leadership style based on involvement and horizontal relationships;
- building trust in the project and in the project partners;
- ability to leverage resources, bridging and joining structural holes;
- good speed in making decisions (not always possible);
- propensity to problem solving.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project partners took part in all meetings, under the coordination of the University of Macerata and PlayMarche srl. The app saw the involvement of 15 Municipalities and 16 places of interest in the Province of Macerata. The focus groups were attended by mayors, administrators, business consultants, ICT managers and museum heritage experts.

The app today enhances 15 Municipalities and 16 places of interest in the Province of Macerata. In the app you can virtually visit all cultural sites and learn

about cultural brands. Thanks to everyone's work for the duration of 36 months PlayMarche 2.0 was created. Today you can play with videos, drag & drop, puzzles and questionnaires, discovering museums, historical figures and cultural heritage of the area.

The project was born from experience and good practices in the field of edutainment. The format aims to bring students and schools closer to the Province of Macerata and its cultural heritage. The language and ICT used are able to create attraction also for adults, scholars and PhDs with the aim of developing incoming and cultural tourism in the provincial territories.

RESULTS AND IMPACT

PlayMarche 2.0 was a very ambitious project which involved 52 partners for 36 months. Partners who have created, even informally, new networks and business opportunities thanks to this project. Many companies and institutions have begun to get to know each other and to communicate, to develop shared projects and participate in regional and international calls.

The technologies used have proved to be excellent means of bringing the territory and the cultural heritage of the province closer to new reference targets.

The promotion of the app in schools has allowed teachers to present the territory and cultural icons of the Province of Macerata in a contemporary and captivating way. The interest of schoolchildren has been confirmed several times, during class meetings, theatre shows and public events.

The teachers have expanded their educational offer, thanks to the free Playmarche 2.0 App. PlayMarche srl can promote itself on the market as a company capable of creating apps focused on culture. Today Playmarche srl is evaluating a possible collaboration with the Municipality of Rome for the creation of an app dedicated to Ancient Rome.

LEARNING POINTS AND CONCLUSIONS

The project is easily replicable at regional, national and European level. It is possible to enhance an archaeological site, a museum, a cultural band or a place of interest through the prototyped app.

To create a similar edutainment project there are three requirements:

- the retrieval of information on the cultural heritage site to be promoted;
- involvement in the partnership of companies and professionals able to present culture with ICT, edutainment and the language of emotional audios and videos;
- a network that connects cultural operators with institutions and schools in the territory.

CONTACT AND LINKS

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Here it is possible to see a preview of the app Playmarche 2.0:

<https://www.youtube.com/channel/UCZgEHOQWwF9X8Ge82StbRqQ>

SOURCES

To date there are no scientific articles, books, dissertations or papers on the project. It is possible to view a good regional and national press release online.

For example:

<https://www.youtube.com/watch?v=1asGzNDyHg0>

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

The citizen's guide of the Region of Epirus, Greece

IDENTIFICATION OF GOOD PRACTICE

Greece, Region of Epirus, European Public Sector Award 2015

BACKGROUND

Administrative procedures in the Region of Epirus:

- not fully described or documented
- lack of relevant information
- many interpretations
- not updated

Public servants: • didn't know what to implement • how to implement

Citizens / Business: • delays • poor service

Context ... to make administrative procedures available to citizens in an open & transparent way

OBJECTIVES

The website www.politis.gov.gr is the central channel (point) to access (and deliver) public services in the Region of Epirus, serving as a map of administrative procedures. The Citizen's Guide of the Region of Epirus aims to offer access to a wide range of administrative procedures for citizens, business and public services. The Citizen's Guide was launched in February 2014 and in the last 3 years it has been upgraded functionally with operational and technical updates.

The website was created to be aligned with the best practices to better serve the society, providing information (e.g. the procedure steps, the cost, accompanying documents, the necessary documents with templates for all printed and / or electronic forms and the relevant legislation on which it relies) and public services for citizens and businesses in a simpler, clearer and more accessible way.

RESOURCES

The budget of the project was zero (0,00€). The website is based on Free / Open Source software (CMS Joomla 3.6.x), incorporating free and commercial modules and plug-ins, as well as developing custom code.

IMPLEMENTATION

The project aims to offer access to a wide range of admin procedures for:

- citizens
- business
- public services

gathers all relevant information from over 260 admin procedures updated continuously organize & navigate information via thematic categories / subcat. or via the 5 GAs General Administrations provides access in an easy and simple way via website.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project was implemented exclusively by personnel of the Region of Epirus and the Decentralized Administration of Epirus-West Macedonia, thus representing a model of public sector provision, an option for public sector bodies not wishing to delegate all ICT services.

RESULTS AND IMPACT

The Citizen's Guide allows users to navigate via thematic categories and subcategories or via the five General Administrations of the Region of Epirus. Great importance has been given to the organization and presentation of information to be accessed in an easy and simple way by its users.

For citizens as end users, it offers features such as key word and thematic searches, thanks to a search engine. The search results point to procedures and their information. On the homepage, there is an alphabetical index available to access procedures and lists of new, updated and most wanted procedures. Also, it allows users to publically rate, comment and share their suggestions and evaluations about the services and information provided. The Citizen's Guide takes into consideration users' suggestions for improvement. Furthermore, voice reading of site content (in Greek) is also available.

LEARNING POINTS AND CONCLUSIONS

It intends to significantly contribute to building a better society, providing an effective and simple interface and better services between the Public administration and the citizens.

The concept has clear potential for transferability to other public sector entities in Greece and in other EU Member States.

The CG has been in operation for about 3 years. The employees are using it in every day work. Authorized users are responsible for updating, detection of errors and the homogenization of the procedures for all the 4 Regional Units of Region. It is the most extensive and analytical collection of administrative procedure records of all the public sectors in Greece. The solution has set an example for other Regions & Municipalities and many of them are interested in adopting it or they have almost copied it. The CG has receive a lot of distinctions nation wide. The project sustainability is guaranteed by technological progress and the policies of the Region of Epirus with the aim of improving citizens quality of service.

CONTACT AND LINKS

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SOURCES

www.odigostoupoliti.eu

Lisbon 2017. Citizen’s guide of the Region of Epirus (by N. Ntemos)

GOOD PRACTICE RELATED TO THE FOLLOWING THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

Revitalization of the Barone fortress - Šibenik, Croatia



IDENTIFICATION OF GOOD PRACTICE

Republic of Croatia

Šibenik-Knin county

City of Šibenik

Project title: Barone-Discovering the rich past - the way to successful future
2014-2016

European Regional Development Fund, IPA IIIC

Lead partner: City of Šibenik

Partners: Faculty of Mechanical Engineering and Naval Architecture in Zagreb,
Istvan Dobo Varmuzeum Eger (Hungary), Šibenik City Museum, Šibenik Tourist
Board

Date of commencement and end of the project: June 17th, 2014 to January
21st, 2016

Total project value: EUR 1,377,165.38

EU funds financing: EUR 993,900.25

National co-financing: EUR 383,265.13

BACKGROUND

The Republic of Croatia, and thus the city of Šibenik and Šibenik-Knin County, belongs to countries that attract visitors more by the features of their natural space and the richness of cultural and historical heritage than by the quality, availability and / or diversity of newly created tourist attractions. The richness of Croatian cultural and historical heritage is a great strength and resource of Croatian tourist offer.

A total of 367 registered cultural goods in the Šibenik-Knin County (of which 164 in the area of Šibenik) represent an extremely large potential for the development of cultural tourism in this area. Some of the most important are the Cathedral of St. James (under UNESCO protection), numerous churches in the old town, then Šibenik fortresses of St. Michael's, St. John's, St. Nicholas, Knin Fortress, archeological sites Bribirska glavica, Velika Mrdakovica, Prižba, Biskupija near Knin, Tureta on Kornati islands, Colentum in Murter, etc. In parallel with these immovable cultural goods, city of Šibenik has many other events that also define the identity, history, culture and customs of the city (International Children's Festival, Dalmatian Chanson, Klapa Evenings, Organ School, Medieval Fair, etc.).

Despite the above-mentioned wealth of cultural and historical resources and well-developed tourist infrastructure and tourist tradition in these areas, Šibenik does not use all the opportunities in the development of cultural tourism.

The reasons for this situation are numerous:

- Insufficient knowledge of the local population about the importance of cultural heritage.
- Insufficient knowledge of the coordinator of cultural and tourist projects on cultural and tourist management and connecting tourism and heritage.
- Limited budget funds, i.e. funds of the tourism sector and local and regional governments for the development of cultural tourism.
- Lack of an advisory institution that would organize help and advices on project financing, preparation and implementation to organizers of cultural-tourist events.
- Insufficient or poorly organized promotion of cultural and tourist programs.
- Still insufficient marking of cultural objects, and thus their unavailability.
- Poor infrastructural equipment of the sites, which disable additional offers (e.g. souvenir shop, restaurant, shop, etc.).
- Difficult accessibility of certain localities, which prevents access to a larger number of tourist groups.
- Inaccessibility to people with disability.

In accordance with the above mentioned, the intentions and aims of the city of Šibenik and Šibenik-Knin County for the tourist valorization of cultural and historical potential to become a competitive region of cultural tourism, have always existed.

OBJECTIVES

Overall objectives:

- Contribute to the improvement of tourist infrastructure with the aim of increasing the level of prosperity in Šibenik-Knin County.
- Contribute to the promotion of cultural attractions and encourage the growth of local SMEs by providing high-tech innovative services.

Specific objective:

- to establish the Barone Fortress as an innovative and unique cultural attraction and platform for promoting local SMEs in the tourism sector.

RESOURCES

Human resources: the project team consisted of a total of 10 employees of all project partners. All employees are highly educated experts in the fields of economics, construction, art history, archaeology, computer science and philology.

In addition to the members of the project team, companies from the construction profession, the architectural and geodetic profession, the field of environmental protection, the IT profession and marketing were engaged through public procurement.

Financial resources: total project value EUR 1,377,165.38

Other resources used by the project team are office spaces, passenger cars and usual IT equipment.

External companies in charge of professional works used construction equipment, geological research equipment, sounding equipment, then ICT equipment such as aerial imaging equipment, 3D mapping equipment, archaeological and conservation equipment, etc.

IMPLEMENTATION

As part of the project, infrastructural works were carried out on the reconstruction of the fortress itself, and a gastro-cultural center was equipped, which, in cooperation with micro, small and medium-sized enterprises in Šibenik-Knin County, promotes Mediterranean nutrition and lifestyle. But the main features of the Fortress Barone project are its digital content, including a unique innovation in this area, a high-tech augmented reality (AR) platform, through which the visitor can live in a modern and innovative way the story of dramatic circumstances that are led to the construction of the Fortress and the successful defense of the city from Ottoman invaders. With this content, the Barone Fortress has become a unique tourist and cultural attraction, combining past, present and future, showing the experience of a crucial historical moment through high-tech technology.

From the very beginning of the Barone project, augmented reality technology was conceived as the main tourist and educational attraction of the fortress. Providing the visitor with the experience of watching the historic battle for the city through AR glasses, the Barone Fortress offered unique content in an innovative way, thus becoming a leader in the development of a new face of Croatian tourism. This innovative technological concept brings a contemporary museum experience, which is complemented by other digital audiovisual content. As part of the Barone project, a 17-minute documentary was made, which took the streets of Šibenik back to the 17th century, and turned its citizens into old Šibenik citizens - nobles, craftsmen and soldiers. The historical development of the city, the most significant personalities and events are presented on an interactive touchscreen smart table. But in addition to providing a museum experience and bringing historical information, augmented reality has also been used to promote local micro, small and medium-sized enterprises, most of which are also featured in the gastro-cultural center's offer.

We should also mention the "Club of Friends of Šibenik Fortress" through which members pay a symbolic membership fee, which has numerous benefits, and free year-round admission to the fortresses of Barone and St. Michael.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Actors involved in the project:

The City of Šibenik - the capital of Šibenik-Knin County and the cultural, educational, administrative and economic center of the county. Founder of the Public Institution in culture Fortress of culture Šibenik, which manages Šibenik fortifications - project leader

- Faculty of Mechanical Engineering and Naval Architecture in Zagreb- leading institution in education, science and expertise in the Republic of Croatia in the field of mechanical engineering and shipbuilding-participated as a supervisor of project activities related to the application of digital technologies, especially augmented reality platform- project partner
- The Tourist Board of the City of Šibenik- partner in the project
- Istvan Dobo Varmuzeum Eger-an example of good practice in storytelling and in general in the management of one fortress, as it is one of the most visited and most active cultural monument in Hungary- partner in the project
- Šibenik City Museum-partner in project-in charge of technical support to the Project Manager and expertise in communication with conservation and archaeological supervision, for coordination of activities related to archaeological and conservation supervision.

Target groups

The direct beneficiaries of the project are:

- tourists / visitors to the fortress (benefit through the consumption of programs that contain a certain dose of exclusivity at the national, regional or European level)
- tourist guides (through participation in the design of innovative cultural routes that include the Fortress of St. Nicholas and the introduction of the guides in the process of their design)
- tourist agencies (through the design of innovative models of cooperation between travel agencies, fortress programs and owners of accommodation facilities)
- local self-government units-City of Šibenik and Šibenik-Knin County
- local community (through designing creative and educational programs throughout the year)
- local SMEs in tourism and other related sectors - the project will create a Entrepreneur infrastructure, around which SMEs can develop their activities (catering facilities, transport of visitors, placement of products in the souvenir shop ...)
- organizers of cultural events and creators of cultural content (creating conditions through the rules and selection criteria for the introduction external organizers of the program)
- primary and secondary schools - through the project, educational programs and visits will be developed (such as schools in nature), and thus contribute to the educational sector.

- faculties and museums - through the project cooperation will be established for future exchange of knowledge based on international trilateral cooperation between Croatia, Montenegro and Italy, ie. representatives of cultural goods on the UNESCO nomination list as part of "Defense systems in the former territory of Republic of Venice in the period from 15th to 17th century "
- tourist boards of the city of Šibenik and Šibenik - Knin County - will participate in creating a new offer and creating promotional tools that will directly affect the increase in the number of visitors (arrivals and overnight stays).

Indirect beneficiaries: all citizens of Šibenik and Šibenik-Knin county who will benefit from better and cheaper public services provided by local government, due to greater available funds in the budget that will be generated by economic valorization of the project in the future, citizens owning accommodation facilities to be used by visitors to the fortress (small private renters).

RESULTS AND IMPACT

Till today, Barone fortress has significantly influenced the improvement of the image of the tourist offer of Šibenik and its surroundings. The general objectives of the project "Barone-Discovering the rich past - the way to successful future" have already been achieved - the tourist infrastructure has been improved by renovating and equipping the fortress; a unique cultural attraction (augmented reality) has been produced and promoted; and local micro, small and medium-sized enterprises have been given a channel through which they can present their products to a wider range of local communities and visitors.

The unique innovation at Barone fortress, a high-tech augmented reality platform, has become an example of good practice in linking cultural-historical heritage and IT sector. This project was awarded by several awards at the national and European level - digital contents of Fortress Barone won the MIXX Award Europe 2017 in the category "Virtual and Augmented Reality", and in 2016 at the Communications Days in Rovinj, the MIXX award in the category "Innovative use of technology". With this innovation that connects the historical moment and modern technology the tourist offer of the city and its surroundings has received a first-class tourist educational and information product which fits into the new brand of Šibenik - a city that creates new, creative and sustainable cultural practices and tourism, with the goal of economic and social progress of the whole county.

LEARNING POINTS AND CONCLUSIONS

The possibility of project capitalization and adaptation to other contexts is evident from a series of visits by representatives of related institutions to the Šibenik Fortress of Culture as well as invitations for presentations, project partnerships, lectures and workshops coming from a number of professional institutions, throughout Croatia and Europe. Employees of the Šibenik Fortress of Culture respond to these invitations and thanks to that institution has developed cooperation with a number of European experts and environments, currently participates in the implementation of 2 cross-border cooperation projects and since 2019. representatives are members of the board of EFFORTS

(European Federation of Fortified Sites), whose members are actively working to adopt the practices of Fortress Barone. The most recent example of the adoption of this practice is the Municipality of Herceg Novi (Montenegro), which, following the example of the Barone Fortress, equipped Kanli Kula with AR technology, and also employees of the Šibenik Fortress of Culture held education in Herceg Novi on topic of heritage interpretation by digital technologies.

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

Archaeology park Vižula - Medulin, Croatia

IDENTIFICATION OF GOOD PRACTICE

In 2016, the Municipality of Medulin submitted the project "Archaeological Park of Vižula" to the competition of the European Regional Development Fund entitled "Preparation and implementation of Integrated Development Programs based on the restoration of cultural heritage. The developer of the project is the Municipality of Medulin, and the partners are Medulin Tourist Board, Institute of Social Sciences "Ivo Pilar", University of Juraj Dobrila in Pula - Faculty of Economics and Tourism "Dr. Mijo Mirković ", Croatian Conservation Institute and Public Institution *Kamenjak*.

The project involves investing in the following groups of activities that together form a coherent and integrated program:

- protection, restoration, revitalization and interpretation of terrestrial and underwater archaeological sites,
- arranging and equipping a promenade for visitors to Vižula,
- development of cultural and tourist facilities for visitors based on cultural heritage,
- education on sustainable management and presentation of cultural heritage,
- branding, marketing and promotion of the Vižula Archaeological Park and destinations.

BACKGROUND

The renovation, presentation and promotion are planned to properly valorise the archaeological site and increase the number of visitors and extend the tourist season with attractive cultural, tourist and educational contents. Also, the development of the management system and investment in infrastructure and supporting facilities of the Vižula Archaeological Park is intended to stimulate job creation and attract small and medium-sized enterprises.

Given that the project of arranging and equipping the Vižula Archaeological Park included very diverse and complex activities from preparatory archaeological works, protection, revitalization and interpretation of underwater archaeological sites and infrastructural works of the park, the most challenging part of the implementation was respecting the profession and coordination of all relevant conditions for carrying out construction works and preparatory archaeological works. The timely decision-making of the project team during the encounter of obstacles in the implementation of the project was a big challenge.

OBJECTIVES

The main objective of the Vižula Archaeological Park project is to contribute, through thematically related investments, based on the restoration and valorisation of cultural heritage - an archaeological site from antiquity - to the sustainable socio-economic development of the Municipality of Medulin as a recognizable destination for cultural and historical tourism.

The specific objectives of the project were:

-by adequate restoration, presentation and promotion, adequately valorise the archaeological site and thus increase the number of visitors to the cultural heritage;

-enlarge number of visitors and prolong the tourist season in the Municipality of Medulin with attractive cultural-tourist and educational contents based on the topic / historical story of the archaeological site;

-by developing the management system of the Vižula Archaeological Park and investing in the infrastructure and accompanying facilities of the Vižula Archaeological Park, encourage the creation of new jobs and small and medium-sized enterprises and thus achieve benefits for the entire community.

RESOURCES

For the purpose of the project implementation, the Municipality of Medulin has formed a project team for project implementation, and almost soon after the start of the project implementation, an Administrative Department for EU Projects, International Cooperation and the Economy was established, which regularly coordinates all project activities, regularly communicates with partners and helps in the implementation of their activities, but also conducts all activities as a project promoter. This division of work and the regular execution of all activities allow for continuous monitoring of project implementation, and all partners regularly hold coordination meetings to discuss all current project activities. In addition to the project experts themselves (archaeologists and conservationists), the project team in the project team included the employees employed in the field of project implementation, finance, construction professionals and administrators for the proper implementation of the administrative part of the project. The Municipality of Medulin and its project team were meeting with a close working team of partners almost every week, visited the project implementation site on a regular basis, and coordinated meetings of project partners are held approximately twice a month. The municipality of Medulin, as the project promoter, was continuously available to its partners for any ambiguities and also had good communication with the project manager from the Central Agency for Financing and Contracting of EU Programs and Projects.

Within the Archaeological Park Vižula, there are also two restaurants, children's playgrounds, adrenaline park, in the former quarry there is a stage for various events and can be visited school of archaeology and a tour of antiquity garden. There are organized and guided tours. All information can be obtained immediately at the entrance, at the info-point, where VR / AR glasses can also be rented with which they will be able to look visualized revived lavish ancient villa and its individual segments. In addition, in the park are set smart benches, e-tree, hot-spot point, numerous information boards, also on braille, and everything is available to both the blind and visually impaired, and there is a tactile circular map. The entire peninsula is under video surveillance.

IMPLEMENTATION

The project included investing in the protection, restoration, revitalization and interpretation of land and underwater archaeological sites, arranging and equipping the promenade, as well as developing cultural and tourist facilities for visitors based on cultural heritage. In addition, there were trainings on the

sustainable management and presentation of cultural heritage, as well as the branding, marketing and promotion of the Vižula Archaeological Park and the entire destination.

For the purpose of attractive and contemporary heritage valuation, 3D visualization of Vižula is used which interprets archaeological heritage and uses animation frames and 3D glasses the heritage brings the locals, children, tourists and all visitors in an innovative way. For needs for creating 3D visualization land, underwater and aerial imagery was used (bathymetry) and the visualization itself is particularly interesting because it is a large part of the entire site covered with water, and therefore gives it a whole new perspective on the view of Vižula, which is so far only visible to underwater archaeologists. With help of multimedia, in front of visitors, if they take the path in a tour of the archaeological park, open peristyle parts of the lavish imperial promenade villas, beautiful mosaics, but also a berth for boats, as well as warehouses for domestic grain, oil and wine, which were also imported and delivered to Vižula by ships in amphorae. In the ancient garden on Vižula, only those plants were grown that the Romans cultivated in their gardens and parks.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The project involves the Tourist Board of the Municipality of Medulin, the Ivo Pilar Institute of Social Sciences, the Faculty of Economics and Tourism »Dr. Mijo Mirković »(Juraj Dobrila University of Pula), Public Institution Kamenjak and the Croatian Restoration Institute, which in the project carries out activities on the underwater part of the ancient villa complex. Direct beneficiaries are Municipality of Medulin, Tourist board, tourists and all visitors and indirect is private sector, agencies, guides, caterers, merchants, etc.

RESULTS AND IMPACT

Direct result of project is integrated investment in the arrangement of the Vižula peninsula as an archaeological park for visitors, in the development of tourist facilities, infrastructure and management and promotion systems based on cultural heritage. Indirect result is that it represents an important exchange of human values, over time or within a particular cultural area of the world, in the field of architecture or technology development, monumental art, urban planning or landscape design and the use of technology that enhances visitor experience but also better use of resources.

LEARNING POINTS AND CONCLUSIONS

This project can be followed as an example of good practice and apply ready-made and implemented solutions on the site Mirine - Fulfinum, especially by using new technologies for the purpose of easier and wider interpretation of (archaeological) heritage and its greater accessibility. Development idea and results of 3d reconstruction of the villa in Medulin would be a good basis for the development of 3d models for the location in Omišalj. Since tourism is developed in Istria, as well as on the island of Krk, there are similar conditions for economic and tourist growth of the project.

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

3D virtual reconstructions of the Roman complex - Sanctuary and Baths in Aquae Iasae (Varaždinske Toplice), Croatia

IDENTIFICATION OF GOOD PRACTICE

Croatia, Archaeological museum in Zagreb

Long-term project of the Archaeological Museum in Zagreb (since 1996), in which modern technology is used to show the appearance of a complex of Roman architecture in the park in Varaždinske Toplice, in various stages of construction from the 1st to the 4th century.

BACKGROUND

The basic idea of the project was to present the results of archaeological research of the Roman complex in Varaždinske Toplice and to use 3D virtual reconstructions in interpretation of the site. Since 1953, the Archaeological Museum in Zagreb has conducted excavations at the town park in Varaždinske Toplice. A public Roman architectural complex was discovered at the site, covering an area of 6000 m² and comprised of two separate sections: the thermae section (the baths and basilica) and the sanctuary built around the natural spring of thermal sulphur water.

Work on 3D models has started already in 1997, and it resulted with the first exhibition in Zagreb in 1997 "Visualization of Roman architecture in Varaždinske Toplice" where first 3D virtual reconstructions and animation were shown. Soon after the exhibition, interpretation boards with 3D reconstructions were placed on the site. Over the next two decades, parallel with archaeological research and advances in computer technology, 3D reconstructions were upgraded, improved and enriched with new elements and knowledge gained from research.

This resulted in the installation of new and more modern interpretation panels on the site, which presented individual elements as well as entire objects. Also, 3D models were used to present the site and research results at exhibitions, including in 2015 (in Zagreb), when they were used as a basis for augmented reality (VR glasses).

In 2019, a project for the further development of the Archeological park was prepared. According to that project 3D models will be used also for multimedia presentation on the site (virtual reality, 3D mapping etc.).

OBJECTIVES

The main goal of making the 3D models was to present the results of the archaeological research to the visitors, at the site in Varaždinske Toplice, in a clear and interesting way. Reconstructions of buildings have always been

interesting to visitors as the best form of interpretation of architecture. The possibilities provided by modern technology in the making 3D models enabled a completely new form of interpretation of Roman architecture. One of the main advantages is that such models can be continuously improved and upgraded, and used in different ways (animation, VR etc). By placing interpretation boards in the Varaždinske Toplice more than 20 years ago, it showed that this form of interpretation is interesting and understandable to visitors and that it allows those who are not experts to see the results of the research. Very often visitors cannot imagine looking at the remains of buildings; that they are buildings with roofs, doors and windows, and especially not where the individual decorations of the buildings were located. Showing the various phases of objects in 3D models, it is easier to represent the changes that have taken place in a space. The use of modern technologies in interpretation of the site of Aquae Iasae is one of the main goals in future, and the idea is that multimedia presentation is used in overall presentation of the cultural heritage of Varaždinske Toplice,

RESOURCES

3D reconstructions were created in collaboration with experts from the Archaeological Museum in Zagreb and architects (Studio Kušan, Zagreb). Cooperation began as early as 1996, when technological possibilities were very modest, but even then the advantages of such 3D reconstructions were very obvious. 3d models have been perfected in parallel with the advancement of technology and new computer possibilities and according with the results of archeological excavations. Based on the 3D model, the first animation was made in 1997 and in 2015 it was used for the project of augmented reality (VR glasses) that was used for presentation on the exhibition.

IMPLEMENTATION

The first 3D reconstructions were set up by the Archeological museum in Zagreb in the Archeological park Andautonia in 1994 and this practice continued in Aquae Iasae (V. Toplice). At that time, they were the first such examples in Croatia. Thanks to the exhibition “Visualization of Roman architecture in Varaždinske Toplice” that was presented in many Croatian cities from 1997 to 2000, more and more sites started this practice. In that time, the experiences gained by experts of Archeological museum in Zagreb have been shared with many colleagues in Croatia.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The key actors involved in the activity are archaeologists - researchers of the site, architects, and Ministry of culture that provided financial support.

Direct and indirect beneficiaries: Visitors of all kinds, local community, experts

Target groups are individuals, tourists, educational institutions, the professional public, local communities,
3-D reconstructions are interesting for visitors of the site as important part of interpretation and presentation of the site, but they are also used in popular and scientific publications, tourist promotion, exhibitions, presentations etc.

RESULTS AND IMPACT

The main result is better interpretation and presentation of the site, greater accessibility and visibility of the archaeological monument.
Long-term results will be seen in the recognition of the destination, emphasizing authentic values, which will result in an increased number of visits by local and foreign visitors as well popularity of the site.

LEARNING POINTS AND CONCLUSIONS

Based on 20 years of experience in using 3D models in the interpretation of archaeological sites, it can be concluded that this is a necessary element on the site for understanding the research results. At the same time, 3D models represent an authentic way of presentation for each individual archaeological site because they represent real findings from that locality. They are important mean of interpretation because they are equally useful and understandable to children as it is to experts, allowing the former to understand basic information (e.g. that the Romans did not live in gardens), and in the same time, providing experts with relevant information about archaeological research.

Finally, some observations on the understanding of the information provided through 3D reconstructions should be mentioned. Most visitors, including children, understand that it is a virtual reconstruction of the excavated buildings, but still a small number of visitors conclude that it is a project that will be built on the site after the archaeologists complete the research (they make such a conclusion regardless of the text associated with the 3D reconstruction).

CONTACT AND LINKS

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

Archaeostereoscopy and 3-D reconstructions, Slovenia

IDENTIFICATION OF GOOD PRACTICE

Slovenia, Narodni muzej Slovenije (Nationalmuseum of Slovenia) and Zavod za varstvo kulturne dediščine Slovenije (Institute for protection of cultural heritage of Slovenia).

Archaeostereoscopes and 3D reconstructions of the late Roman barrier system Claustra Alpium Iuliarum.

Project CLAUSTRAP+ - Cross-border destination of cultural and green tourism Claustra Alpium Iuliarum.

Program: Interreg V-A Slovenia-Croatia (01. 08. 2017 - 31. 01. 2020).

Leading partner: Zavod za varstvo kulturne dediščine Slovenije (Institute for protection of cultural heritage of Slovenia).

BACKGROUND

Claustra Alpium Iuliarum is a Late Roman barrier system, which guarded the crossings from Pannonia to Italy between the 3rd and 5th centuries. It consisted of stone walls, which were in some places positioned in several lines. Towers, fortlets and forts were added to the walls. The system stretched from today's Rijeka in Croatia to Baška grapa in Slovenia. *It* is the largest architectural monument from the Roman era in the territory of present-day Slovenia and is comparable with the largest archaeological monuments in Europe.

The most sections of the defensive system are located in remote and unpopulated areas, without any infrastructure. Some of them are also situated in a very sensitive ecosystem, which does not allow the arrival of many visitors.

Until recently, most parts of the monument were not visited by the interested general public, due to the lack of information, absence of the systematic maintenance and promotion.

The Claustra+ project was intended to show that the Roman barrier walls are interesting, attractive and worth visiting. The aim was to give the basic information on the historical significance as well as on the interesting environment. It was important to direct the visitors to the monument and in the same time not to do damage to the environment.

OBJECTIVES

The use of modern technologies was one of the activities to enhance the visit of the *Claustra Alpium Iuliarum* system.

The 3D reconstructions were prepared to visualize the construction of the barrier walls and forts, their position in the landscape and in the correspondence with the ancient roads and paths. As they are intended to reach large audience, they are visible on web.

Archaeostereoscopes with inbuilt 3D reconstructions that were installed on four locations enable the visualisation of the ancient monuments in the landscape. They give the possibility to the visitors of looking at the panoramic image and of perceiving the site dimensions. They provide an unusually heightened sensation of physically "being there."

RESOURCES

3D reconstructions of *Claustra Alpium Iuliarum* system were the result of cooperation between the archaeologist Peter Kos (National museum of Slovenia) and Igor Dolinar (Zavod Camera Obscura - Film and audiovisual Production Institute).

The reconstructions and animations are visible on web (<https://www.claustra.org>). They can be adapted for use on smartphones, allow any walk in space, they can be used for augmented reality (AR) and virtual reality (VR) content. It is also very important that they are ready for 3D printing.

The archaeostereoscopes installed in the *Claustra Alpium Iuliarum* system are very basic, because they are located far from electricity and other types of infrastructure and there is no physical protection on the site. Equipment maintenance is not demanding.

Generally, archaeostereoscopes offer various possibilities. They can have a single image, a wide horizon image, several images or an animation. It is possible to change images through time, for example according to the new research results or for refreshing the presentation. With some adaptations, it is also possible to change the location of archaeostereoscope.

IMPLEMENTATION

3D reconstructions of the individual barriers in the *Claustra Alpium Iuliarum* system can be seen on the [YouTube Channel](#) of the project *Claustra+* (<https://www.claustra.org>).

Archaeostereoscopes are installed on four locations, two in Slovenia and two in Croatia: Ajdovski zid on Zaplana, Gradišče near Rob, Grobnik, Rijeka. All activities are supported by a good web page (<https://www.claustra.org>).

The practice was achieved through the Project CLAUSTR+, with several Slovenian and Croatian project partners ([Institute for the Protection of Cultural Heritage of Slovenia - Lead Partner](#); [Ivan Cankar Institute of Culture, Sports and Tourism Vrhnika](#); [National Museum of Slovenia](#); [Institute of the Republic of Slovenia for Nature Conservation](#); [Croatian Conservation Institute](#); [Primorje-Gorski Kotar County](#); [Maritime and History Museum of the Croatian Littoral](#); [Natural History Museum Rijeka](#); [Kvarner County Tourist Board](#)).

3D reconstructions are the result of cooperation between National museum of Slovenia and Zavod Camera Obscura - Film and audiovisual Production Institute.

Archaeostereoscopes were produced by the company LINK3D Digitale Archäologie (Im Grossacker 4b, 79249 Merzhausen; www.digitale-archaeologie.de) with the support of dr. Katharina Zanier (then Institute for the Protection of Cultural Heritage of Slovenia).

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The key actors involved in the activity are project partners and stakeholders (local government, tourism organizations etc.) who provided support in the form of financial and human resources.

Visitors of all kinds and the local economy are the main beneficiaries.

Target groups are individuals, tourists, interested general public, organizations in the field of culture and all types of tourism, local communities, educational institutions, the professional public.

Archaeostereoscopes and 3-D reconstructions as well as the web page are interesting for those visitors whose purpose is relaxation, physical activity, cultural curiosity and education.

RESULTS AND IMPACT

The archaeostereoscopes and 3D reconstructions provide an in-depth look into the past and into the development of the landscape.

The main result is greater accessibility and visibility of the archaeological monument and increased number of visitors.

Long-term results will be seen in the increase of tourism and in raising the level of knowledge and national identity.

LEARNING POINTS AND CONCLUSIONS

The combination of both techniques (archaeostereoscopes and 3D reconstructions) is a practical solution for archaeological parks, as it offers visitors a unique experience of the past.

Different levels of complexity and upgrading are possible, depending on the exposure of the devices and the financial resources.

Maintenance is relatively undemanding.

CONTACT AND LINKS

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SOURCES

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www.digitale-archaeologie.de

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

Cooper Hewitt Smithsonian Design Museum new digital installations to enhance the public’s experience, United States - Cooper Hewitt’s interactive pen.

IDENTIFICATION OF GOOD PRACTICE

Several multi-touch high definition tables were used as a medium to communicate, interactively, the Museum themes, in which visitors can explore pieces of the collection.

One of the most anticipated digital additions, after its 2014 re-opening, to the museum is “the pen”. Cooper Hewitt’s Pen is an interactive device for exploring the museum’s collection and exhibitions. The Pen is a high-tech device that resembles the most basic tool of design. It could be considering as a key part of the new Cooper Hewitt experience.

Given at admission, it enables every visitor to collect objects from around the galleries and create their own designs on interactive tables. At the end of a visit the Pen is returned and all the objects collected or designed by the visitor are accessible online through a unique web address printed on every ticket. These can be shared online and stored for later use in subsequent visits.

“Play designer” on 4K resolution touchscreen tables, developed by Ideum, that feature specialized interactive software designed by Local Projects. The 84-, 55-, and 32-inch tables use projected capacitive touch technology - the same technology found in popular tablets and smart phones. The ultra-high-definition resolution allows you to zoom in on objects to see minute details like never before

The Collection Browser is available on seven tables installed throughout all floors of the museum, giving you access to thousands of objects in the museum’s collection, including those currently on view in the galleries. The largest tables allow up to six visitors to simultaneously explore high resolution images of collection objects, select items from the “object river” that flows down the centre of each table, zoom in on object details, learn about its history, and related objects organized by design theme and motif. You can also draw a shape that will bring up a related collection object, or try their hand at drawing simple three-dimensional forms.

Another screen on the second floor reveals the history of the Carnegie Mansion before it became the Cooper Hewitt.

BACKGROUND

Housed in the Andrew Carnegie Mansion on Fifth Avenue in New York City, Cooper Hewitt Smithsonian Design Museum is the only museum in the United

States dedicated exclusively to design. The collections include more than 217,000 design objects spanning the “thirty centuries of human creativity”.

Asked by Cooper Hewitt to come up with a visitor technology that emphasized play and spoke to the specificities of a design museum, the concept for the Pen originated from Local Projects (<http://www.localprojects.net/>) working with Diller Scofidio + Renfro (<http://www.dsny.com>).

The Pen was pitched as a way to invite visitors to learn about design by designing themselves. Beyond working as a tool for drawing, it would encourage visitors to engage with the works on view in the museum, rather than looking at them through the small screen of the more traditional approach of a ‘museum App’.

OBJECTIVES

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RESOURCES

The Pen combines two main technologies. Its interface with the interactive tables employs the sort of conductive materials common to touchscreen styli. Its interface with the object labels employs near-field communication technology. A sensor in the end of the Pen reads the information on small NFC tags embedded in the object labels. This information is stored in the Pen’s onboard memory and can be read at the interactive tables.

Using the large, ultra-high-definition screens on tables designed by Ideum (<http://ideum.com/>), visitors may explore and manipulate the objects they have collected, discover related objects in Cooper Hewitt’s collection, retrieve contextual information, learn more about designers, design processes and materials, watch and share videos and even sketch their own designs.

IMPLEMENTATION

To convert the concept for the Pen into a robust piece of consumer hardware, Cooper Hewitt set to work with an international team, comprising GE (<http://www.ge.com>); Sistelnetworks, a Spanish company that provides products and solutions for the wireless industry; and Undercurrent (<http://www.undercurrent.com>), a New York-based strategy and management consulting firm.

With the help of Undercurrent, Cooper Hewitt and subcontractors identified Sistelnetworks’ vWand, an inventory control device used in health care, as an existing product that met most of the technical requirements. To re-engineer the vWand. GE’s industrial and interaction designers developed a sleek new form, while Sistelnetworks extensively modified the internal circuits and electronics to support new functionality. Undercurrent and MakeSimply, a New York-based sourcing and manufacturing management company, converted GE’s designs into prototypes, then took the final designs to their global partners for manufacturing.

Meanwhile, Cooper Hewitt's own digital team was working on integrating the Pen into the museum environment. Tellart (<http://tellart.com>), an experience design firm in Rhode Island, was engaged to create custom electronics to pair visitors' tickets with their Pens, and the museum went through multiple rounds of testing with different approaches to the operational logistics.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

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RESULTS AND IMPACT

The result is a device that embodies the very ideas that Cooper Hewitt conveys to visitors. Like so many of the objects in the museum's galleries, it is the product of a collaborative, international industrial design process, exemplifying how designers solve real-world problems.

The Pen is powered by Duracell.

LEARNING POINTS AND CONCLUSIONS

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CONTACT AND LINKS

Cooper Hewitt, Smithsonian Design Museum
2 East 91st St New York, NY, 10128, USA
<https://chsdmdev.wpengine.com/contact/>

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

Social Meaning Mapping SMM as a new tool that was integrated into the Visitracker app., a digital tool for recording visitors' interactions while in the museum.

IDENTIFICATION OF GOOD PRACTICE

<https://www.uv.uio.no/iped/english/research/projects/christidou-mapping/>
Department of Education, University of Oslo and the National Museum also in Oslo, Norway

Visitor studies have heavily been framed with a concern about what visitors learn rather than the meanings they make moment-by-moment, in an embodied process unfolding during their encounters with the exhibits (Smith 2015).

Museums “hold the promise of multiple connections waiting to be made, the majority of which cannot be predetermined as they rely on specific conjunctures brought by those who, in viewing them, bring them to life” (Message & Witcomb 2015, i). By exploring audiences’ interactions with the museum exhibits, the project seeks to explore how museums bring cultural heritage to life and how visitors’ interactions with the museum bring a range of cultural practices to the fore.

During the first year of the project (June 2016 - June 2017), a new qualitative tool was designed called **Social Meaning Mapping**, a theoretically informed expansion of what is known as ‘Personal Meaning Map’ which collects individual responses and focuses on the cognitive benefits gained after visiting a museum. Social Meaning Mapping, with a focus on groups, invites visitors to reflect upon their experience, asking them to re-trace their way in and through the galleries by drawing either on the gallery room’s floor plan or on an empty canvas as seen in the images here. At the same time, visitors’ discussions are audio-recorded. The new tool was integrated into the Visitracker app. A pilot study was conducted in late July 2017 and another one will take place during this autumn. The first results from the pilot study showed that visitors felt very comfortable when using the new tool, which allowed them to reflect upon their visit itinerary, revealing information about the social dynamics of their group, their interests and subjects of discussion while in the gallery room.

BACKGROUND

Institutional change takes time. During the early stages of the collaboration between the Department of Education, University of Oslo and the National Museum also in Oslo, Norway, views on the value of audience development among the museum staff members were conflicted and underdeveloped. Throughout ongoing collaboration and exchange of knowledge and practices, these views have significantly changed.

Among the most significant developments during our partnership has been the design of “Visittracker”, a tablet-based research tool which bridges research with practice.

Mapping Meaning Making in Museums is a three-year project developed in line with the demands for audience development that offers greater insight into visitors’ learning and engagement in museums.

OBJECTIVES

Visittracker is used to conduct surveys in the form of questionnaires, and track and analyse real time observations of individuals and groups in a museum gallery.

Visittracker is the result of discussions between the museum and the researchers. The research team holds intensive discussions with the museum partners and the programmers at the University of Oslo which inform the development of new features for Visittracker, complementing the existing methods for data collection.

Apart from assisting in the design of Visittracker and conducting regular and robust visitor studies, the National Museum leads the sharing of practices and knowledge with a large network of museums in Norway. This has a tremendous potential impact on the development of audience development in the cultural sector in Norway.

RESOURCES

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IMPLEMENTATION

Museums are visual storytellers. Through the curation of the collections and the interpretive resources, as well as through the space, design and architecture of the building (i.e. MacLeod et al. 2012), curators are crafting stories that are both conceptual and visual. Moreover, museums are visually dense settings, with McClellan arguing that (2003: 36) ‘encouraging visitors to look and see has long been recognized as the principal task of the mainstream art museum’.

Following the ocular-centric nature of a museum visit, visitor studies have been exploring the ways in which visitors use the exhibitions and understand these narratives by identifying which artefacts they stopped in front of and measuring the duration of their pauses. Social Meaning Mapping (SMM) is presented as a novel qualitative tool that offers researchers a new way of mapping the visual experience of visitors.

SMM, a digital tablet-based tool embedded in the Visittracker app, was designed as a post-visit research tool used during a researcher-led session in which visitors are prompted to recreate their visual trails through a museum room by drawing on the tablet’s digital surface using resources from a toolbox available in the app. By doing so, visual maps are created based on which we can identify the visual footprint of these visitors. Apart from recording the visual markings on the screen, visitors’ conversations are also recoded through the app.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP
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RESULTS AND IMPACT
-
LEARNING POINTS AND CONCLUSIONS
-
CONTACT AND LINKS
<p>Dimitra Christidou, PhD, Senior Researcher Department of Computer Science, Faculty of Information Technology and Electrical Engineering. Norwegian University of Science and Technology, Trondheim, Norway.</p> <p>https://www.researchgate.net/profile/Dimitra_Christidou</p>
SOURCES
<p>Social Meaning Mapping as a means of exploring the visual in the museum, October 2019, Conference: 51st Annual Conference of the International Visual Literacy Association, 16.10.2019 - 19.10.2019 Leuven, Belgium</p> <p>Dimitra Christidou</p>

GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

WG 3 - Innovative ICT tools

TITLE OF GOOD PRACTICE

WUNDER is an all-in-one blockchain-based solution to unlock digitally native artforms like Moving Image, Still Image and VR, AR & XR.

IDENTIFICATION OF GOOD PRACTICE

WUNDER is a platform to help create and organize premium digital art and make it globally accessible in a sustainable way. Its inclusive community fostering diversity enables new value creation and sharing of digital art in new spaces by new stakeholders.

- Global mission-driven community fostering diversity and access with open collaborations to enable value creation and sharing of digital art.
- Empowered collaborations enable easier access to the market, provide trust in transactions, reduce transaction costs and provide increased liquidity.
- Open Sharing - Free web channels based sharing of the art in reduced format. Peer-to-peer sharing enables greater discovery via the different stakeholders' channels.
- Patron Protocol - Blockchain-based smart contract providing trust and real-time transactions for owning digital art assets and sharing access rights.

BACKGROUND

Some systems within the museum industry are long overdue for a revamp, whether that's in regard to ease of use, accuracy, or accessibility. Blockchain could be the key to bringing both historic and contemporary institutions more fully into the modern age.

One of the best use-cases of blockchain and digital scarcity thus far came in the form of a cat—more than 1 million cats, actually.

Cryptokitties (<https://www.cryptokitties.co>) a game-like service from Axiom Zen in which users buy, breed, and sell digital cartoon cats, is built on blockchain. A designer coded a template for the digital cats, and the code for each individual kitty determines the cartoons' physical attributes — just like human DNA. And in the same way that human DNA functions, these traits can only be replicated in offspring.

So, whether you're buying a Cryptokitty, or breeding one with another, you'll always come away with a one-of-a-kind cat. This type of scarcity in the digital world is new, but it's long existed in the physical world for collector's items like baseball cards, beanie babies, or works of art.

<https://www.museumnext.com/article/how-blockchain-could-change-the-museum-industry/>

OBJECTIVES

For Artists

Our main mission is to provide artists who create digital work with faster funding and access to an empowered ecosystem to support their work and careers.

For Patrons & Promoters

Patrons can now support a wide range of artists through WUNDER or invest directly in individual works as Lead Angel Patrons. WUNDER is built for direct involvement as a micro-patron for collectors and investors alike.

RESOURCES

WUNDER is built on blockchain and its specific patron protocol operating system monetizes the digitally native art forms by offering asset-backed tokens. These tokens represent the fractional ownership of the master copy and hold value creation from a global network of temporary access holders. During a patron's 30-day subscription, he or she can simply view the works, or purchase fractional ownership for specific works they'd like to have permanent access to. This purchase makes them a lead angel patron for that work, which means not only do they benefit aesthetically from the work, but also from dividend rewards through revenue from Art-as-a-Service channels.

Through the patron protocol, the master copy of a digital work is tokenized into eight shares, two of which are reserved for the artist themselves and WUNDER, respectively. This leaves six shares available for the market, i.e. museum patrons who can then access the work whenever – and wherever – the want.

IMPLEMENTATION

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STAKEHOLDERS INVOLVEMENT/TARGET GROUP

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RESULTS AND IMPACT

The founders of Wunder.Art David Dehaeck and Nathalie Haveman, urge us to think outside the box – literally and figuratively.

“Blockchain will allow for decentralized distribution of new media art forms, be it moving image, still image, VR/AR/MR or sound art,” Dehaeck says. “It will revive the 16th century concept of the ‘wunderkammer’, who were the predecessors of our current museums.

Blockchain allows a museum experience wherever and whenever – what will make the difference is the expertise and quality of the art. The moment museums start thinking outside the museum, anything is possible.”

As museums will shift part of their attention and efforts to providing decentralized access for digitally native artworks, then the difference will be solely on the quality of the works in the collections and ecosystems

LEARNING POINTS AND CONCLUSIONS

WUNDER works like this: Museum patrons pay a monthly fee to access curated exhibitions of digital native works for 30 days through the WUNDER website.

The museum also offers an opportunity for partner distribution channels that could be anything from a lobby to a flat screen to a conference room. Any space in which people gather can serve as a museum space. Imagine how many more people and investors your museum could reach if it were accessible outside just four walls and transported to screens, tablets or VR headsets anywhere in the world.

CONTACT AND LINKS

<http://wunder.art> - Beukenlaan 2, Antwerp, Flemish Region 2020, BE

Lauren Styx, magazine editor and freelance journalist in Chicago.
<https://www.museumnext.com/article/how-blockchain-could-change-the-museum-industry/>

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