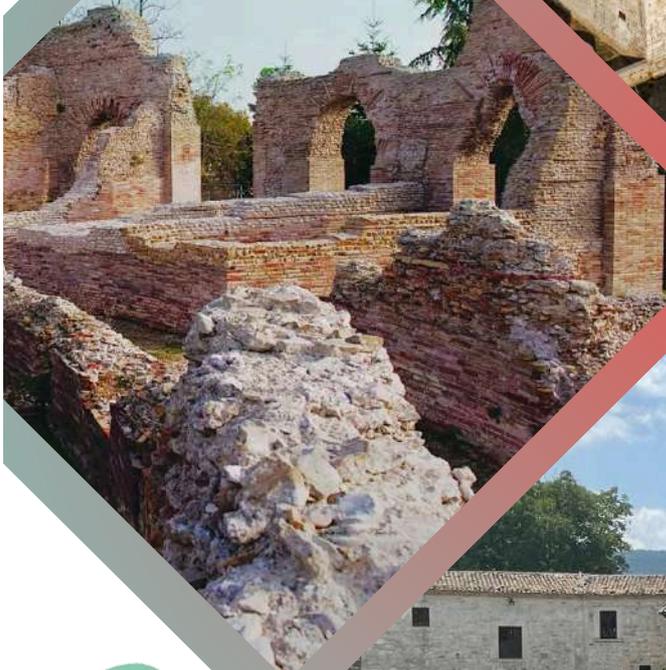




GOOD PRACTICES REPORT

D.1.1.2 GOOD PRACTICES IN THE MANAGEMENT OF ARCHAEOLOGICAL
AREAS IN TOURISTIC ECOSYSTEMS



Interreg



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 **ARCHAEODIGIT**

**ARCHAEOlogical DIGITal paths for an inclusive and
sustainable tourism**

INTERREG VI-A Italy–Croatia 2021-2027, Priority Axis 4,
Project No ITHR0200056

**Good practices in the management of archaeological areas
in touristic ecosystems**

(Activity 1.1 - Deliverable D.1.1.2)

Comune di Macerata / Municipality of Macerata

Parco archeologico di Sepino / Archaeological Park of Sepino

Općina Omišalj / Municipality of Omišalj

Grad Kaštela / City of Kaštela

ETT S.p.a.

Università di Macerata / University of Macerata

Sveučilište Jurja Dobrile u Puli / Juraj Dobrila University of Pula

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Chambers of Commerce



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PROJECT IDENTIFICATION	
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Activity number - name	1.1 – Exchange of information, experiences and good practices on archaeological heritage management and its integration in touristic ecosystems
Activity responsible	OMI
Deliverable number - name	D.1.1.2 – Good Practices in the management of archaeological areas in touristic ecosystems
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CONTENTS

	Page
I. Introduction	5
II. Archaeological heritage management models and its integrated approach with touristic ecosystems	7
National park of Brijuni management plan, Croatia	8
Salona-Archaeological Museum in Split, Croatia	14
Management plan for the Rikard Benčić complex, Croatia	17
Management Plan for the Archaeological Park of <i>Urbs Salvia</i> , Macerata, Italy	22
Maintenance plan of AP Sepino, Italy	27
III. Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage	32
The house of frescoes in Draguč, Croatia	33
Morosini – Grimani castle, Svetvičenat, Croatia	40
Letavica archaeological site, Croatia	46
Ecomuseum Batana Rovinj, Croatia	50
Playmarche: un distretto regionale dei beni culturali 2.0, Italy	59
Next-Museum: stimulating digitization at small and medium-sized museums through the enhancement of the Digital Curator, Italy	65
AP Sepino cultural identity, Italy	70
Management of the State-Owned Rocca by Gradara Innova, Italy	74
IV. The use of advanced digital tools, interactive and immersive technologies	82
Archaeological site Sikuli/Resnik, Croatia	83
The museum of Vučedol culture, Croatia	87
IN.NOVA MACERATA – and (arti native digitali – digital native arts), Italy	95
Digital pilot project “La stipe di coltona”, Italy	101
Forma Saepini project, Italy	106
ADRIJO – ADRIATIC PORTS CULTURAL NETWORK, Italy	110
“Mi Rasna: Io sono Etrusco”, Ega, Entertainment game apps, Italy	116
“L’ara com’era”, a story in augmented and virtual reality, ETT S.p.A. - Museo dell’Ara Pacis, Italy	121
“Pompeii Sites”, Italy	126



INTRODUCTION

This deliverable is based on the collection of various good practices - both present in the territories of the Partnership and the whole EU area – to add value and bring innovation from local, national and European territories from relevant initiatives, practices, projects or results already achieved, related to the following themes:

1. Management of archaeological areas, through an integrated approach within a tourism ecosystem.
2. Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.).
3. The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible to a wider audience.

This deliverable also provides a brief overview of the state of the art in the Programme area, regarding the level of innovation in the above 3 thematic project areas.

A Good Practice is an exemplary initiative, practice, action, method, or implemented project, etc., having positively influenced systems and practices throughout their activities and results, and which are worth transferring and exploiting in different contexts and environments by new users or entities.

The selection of good practices is done after the identification of a set of criteria, which permits to collection and classification the good practice examples.

These criteria include:

- **Innovation** (of process, result, context): innovative results are those which represent some new and distinctive features, distinguishing them from others with similar characteristics and adding value to conventional solutions.
- **Replicability and Transferability:** to what degree the practice can be replicated elsewhere and transferred to another context? The extent of the initiative's adaptability to different contexts is essential.
- **Significant contribution to mainstreaming/system development:** a good practice should contribute in a significant way to mainstreaming and system development.
- **Sustainability:** is the capacity of the practice/project to continue its existence and functioning beyond its trial period.



- **Impact:** is the effect that the project and its results have on various systems. A good practice has recognised a positive impact on return on investment, cost savings, environment, productivity or quality.
- **Consistency:** level of consistency between results and objectives of the practice/project.



**MANAGEMENT OF ARCHAEOLOGICAL AREAS, THROUGH AN INTEGRATED
APPROACH WITHIN A TOURISM ECOSYSTEM**



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

X	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Brijuni national park, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Brijuni National Park is located in Croatia, in Istrian County. Brijuni is an Istrian archipelago and a national park. The Brijuni National Park encompasses a collection of 14 islands, islets, and rocky formations situated along the western coastline of Istria, in close proximity to the city of Pula.

Brijuni National Park is an area of outstanding natural, cultural and landscape value.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The practice was initiated with the goal of safeguarding natural values like diverse ecosystems and wildlife while preserving cultural heritage such as historical sites and traditional practices. Main motivation is to ensure sustainable enjoyment with minimal environmental impact. Moreover, preserving inherited cultivated values and traditional cultures fosters harmony between human activities and nature. Education, interpretation, and promotion efforts raise awareness and appreciation among visitors. Efficient administration practices are vital for long-term sustainability and integrity.



OBJECTIVES

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

The initiative aimed to develop a comprehensive plan for managing the Brijuni National Park, targeting both short-term and long-term objectives.

In the immediate future, the focus centred on actions to improve conservation efforts, enhance visitor experiences, and ensure sustainable management practices. This could involve initiatives such as restoring habitats, upgrading infrastructure, and educating visitors.

Looking further ahead, the initiative sought to ensure the ongoing preservation of the park's natural and cultural heritage while balancing tourism and stakeholder needs. This may involve strategies for long-term ecosystem monitoring, adaptive management, and community involvement.

The overall goals included conserving biodiversity, safeguarding cultural heritage, promoting sustainable tourism, engaging stakeholders, providing educational programs, and conducting research. Specific objectives would be tailored to address the park's unique challenges and priorities, encompassing habitat restoration, species protection, visitor management, infrastructure development, and regulatory compliance, among others.

RESOURCES

Describe the resources 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.

Resources utilised for implementing the good practice include various aspects such as financial, human, natural, skills, knowledge, ICT, space, equipment, and other elements.

Financial resources: Funding for the operation of the Brijuni National Park is sourced from its own revenues generated through ticket sales, fees for permitted activities in the Park, guided tours, souvenir sales, and other income streams. Additionally, funding is obtained through donations, sponsorships, and project applications to national and international co-financing programs.

Human resources: Planned human resources encompass different positions ranging from various specialists, department heads, advisors, curators, assistants, housekeepers, chefs, waiters, sailors, and other staff members. Employees are hired to perform various tasks within the Park, including species protection, HR management, sales, curatorial tasks, operational tasks in hospitality, sports and recreation, and serving.

Natural resources: Given the exceptional natural value of the Brijuni National Park, the utilisation of natural resources is limited to methods that do not jeopardise the ecosystem. Preserving natural resources is one of the key management objectives of the Park.



Skills and knowledge: Employees must possess various skills and knowledge to effectively perform their duties. This includes expertise in nature conservation, HR management, sales, curatorial work, culinary skills, seamanship, and other areas.

Information and Communication Technology (ICT): ICT is used for record-keeping, communication with visitors, reservation management, financial record-keeping, and other administrative tasks.

Other aspects: Besides the mentioned resources, it's important to note the need for revising the job position classification and ensuring adequate project documentation and funding for the realisation of activities not included in the current financial plan. It is expected that most of these activities will be implemented once funding is secured from various EU funds, national funds, donations, and sponsorships.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

Based on the information about the use of information and communication technology (ICT) in the Brijuni National Park, we can draw the following conclusions:

Designed for remote use or specific to the website: Since ICT is used for record-keeping, communication with visitors, and managing reservations, it is likely designed for access via the web. However, there may also be additional systems or applications tailored to the park's specific needs.

Presence on different devices: Given the need for communication with visitors, it is likely possible to access the system through various devices such as PCs, mobile phones, and touchscreens. VR equipment may not be necessary for basic functionalities but could be used to enhance the experience.

Implementation of new content: There is a likelihood that the Brijuni National Park uses a Content Management System (CMS) or other systems that allow curators or specific officials to easily add and update content on the website or other digital platforms.

Server location and management: Information about the server's location (cloud or physical) and who manages the location is not available. The server may be located in



the cloud or at a physical location, with management possibly overseen by a public body responsible for the park or by a service-providing company.

Public availability and staffing needs: Considering the importance of communication with visitors, we can assume that the ICT system of the Brijuni National Park is available to the public during most of the park's operating hours. Dedicated staff may not be required to use the system, but they may be needed for support or maintenance.

Maintenance: There is a possibility that the Brijuni National Park has an active maintenance contract for its ICT system. Details such as the duration of the contract and the frequency of maintenance are not available, but maintenance could be regular to ensure the functionality and security of the system.

IMPLEMENTATION

The implementation of good practices at Brijuni National Park relied on a diverse range of resources. Financially, the park sustains its operations through revenue generated from ticket sales, fees for permitted activities, guided tours, and souvenir sales, supplemented by donations, sponsorships, and project funding. Human resources play a crucial role, with positions including specialists, department heads, advisors, curators, assistants, and various staff members tasked with conservation, management, hospitality, and recreation duties. The park's exceptional natural value necessitates careful utilisation of natural resources, prioritising methods that preserve the ecosystem. Skills and knowledge are essential, spanning nature conservation, HR management, sales, culinary arts, seamanship, and other areas. Information and Communication Technology (ICT) facilitates administrative tasks such as record-keeping, visitor communication, and financial management. Additionally, attention is given to revising job classifications, ensuring adequate project documentation, and securing funding from various sources including EU funds, national funds, donations, and sponsorships to realise planned activities beyond the current financial plan.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

The success of the practice initiative was achieved through collaboration with diverse partners, including representatives from various sectors closely connected to the Brijuni National Park. These partners encompass governmental bodies such as the Office of the President of the Republic of Croatia, ministries, state administrations, and mayors/chief executives of cities and municipalities with administrative ties to NP Brijuni. Educational institutions from the municipality of Fažana, non-governmental associations, diving centres (concessionaires), and tourist boards of cities also played instrumental roles. Collaboration extended to the Istrian County and its administrative bodies, facilitating resource mobilisation and knowledge exchange. This broad network of partners ensured the initiative's success by providing funding, expertise, and support for the renovation and preservation of the old school building, aligning with cultural heritage preservation standards. The involvement of these partners expanded the initiative's reach, ensuring direct engagement with Istria's cultural



heritage through immersive experiences and educational materials, ultimately benefiting tourists, cultural enthusiasts, researchers, and future generations alike.

The main target groups include the tourism sector, scientific community, and local residents, all actively involved in maintaining the park's sustainability. Local residents will profit from job opportunities and engage in environmental conservation, while visitors will delight in the park's natural and cultural wonders. Both groups contribute to and benefit from tourism growth. In essence, the enduring advantages for locals, the tourism sector, and visitors stem from the preservation of Brijuni National Park's natural and cultural legacy. Collaboration among stakeholders and target groups drives sustainable development, fostering economic progress and environmental protection within the park.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The management of Brijuni National Park exemplifies a holistic approach that balances conservation, preservation, and visitor engagement. Through the utilisation of diverse resources such as financial, human, natural, and technological, the park has been able to sustain its operations while safeguarding its exceptional natural and cultural values. Collaboration with various stakeholders, including governmental bodies, educational institutions, local communities, and non-governmental organisations, has been instrumental in realising the park's objectives. By prioritising the protection of natural resources, preservation of cultural heritage, and offering immersive visitor experiences, Brijuni National Park continues to serve as a beacon of sustainable conservation and cultural stewardship in the Mediterranean region.

The practice implemented at Brijuni National Park has resulted in both direct and indirect results, leading to a multitude of positive and tangible impacts. Direct results include the preservation of the park's natural and cultural heritage through rigorous conservation efforts and the implementation of sustainable management practices. These efforts have led to tangible improvements in biodiversity, ecosystem health, and the protection of archaeological sites and historical landmarks within the park.

Indirectly, the practice has contributed to the socio-economic development of the surrounding communities through tourism and employment opportunities. By attracting visitors interested in experiencing the park's rich natural beauty and cultural heritage, Brijuni National Park has stimulated the local economy and supported livelihoods in hospitality, tourism services, and conservation-related sectors. Additionally, the park's educational programs and outreach initiatives have raised awareness about environmental conservation and cultural heritage among visitors and local residents alike, fostering a sense of stewardship and pride in the region's natural and cultural assets.

Overall, the practice at Brijuni National Park has had a profoundly positive impact on both the environment and the local community, demonstrating the benefits of



sustainable management practices in preserving natural and cultural heritage for present and future generations.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

Considering the comprehensive approach and detailed strategies outlined in the management plan for the Brijuni National Park, there is considerable potential for adopting or adapting this practice in other contexts. The initiatives focusing on preservation of natural, cultural and landscape values of Brijuni National provide valuable insights that could be transferable to other protected areas facing similar challenges and objectives.

CONTACT AND LINKS

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

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Phone number: +385 (0)52 525 915; +385 99 589 8728

E-mail: projekti@np-brijuni.hr

Website: <https://www.np-brijuni.hr/hr>

SOURCES

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

Strategic document:

Javna ustanova Nacionalni park Brijuni (2016): Plan upravljanja (2016-2025)

Internet sources:

<https://www.np-brijuni.hr/hr>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

X	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

WG 1 – Salona, Split, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Archaeological Museum in Split, Zrinsko Frankopanska 25, 21000, Split, Croatia, founded on August 22, 1820 is one of the oldest cultural institutions in Croatia. Its foundation was prompted by the visit of Emperor Francis I and his wife Caroline Augusta to Split in 1818, during which they were impressed by the abundance of archaeological sites, including Diocletian's Palace and the remains of the ancient Salona. In the middle of the 19th century, under the leadership of the first directors such as Carl Lanza and Francesco Carrara, the museum has gradually profiled into a respectable institution and the first archaeological research were conducted. A particularly significant figure in the history of the museum, Don Frane Bulić, with his reputation has contributed the most to the fact that the first world congress of Christian archaeology was held in Split and Solin in 1894. Under his leadership the museum gained a new reputation and became the centre of the archaeological thought and practice in Dalmatia, resulting with the construction of the new museum building at the beginning of the 20th century.

An important segment of the Archaeological Museum in Split activity is the management of the Salona Archaeological Park, former capital of the Roman province of Dalmatia. Today, Salona represents one of the key archaeological sites in Croatia, where the remains of the forum, amphitheatre and basilicas have been explored and are visible.

On the site itself, a building called Tusculum is situated. Tusculum is an imitation of a Roman villa, built by Don Frane Bulić, and serves as an exhibition space and a place for the organization of various educational activities and workshops. The Salona Tusculum was designed to provide to visitors the authentic feel of a Roman architecture and life.



Through the project "Integrated program of Salona", project-technical documentation for the arrangement of Salona archaeological park was made.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The Project - The integrated Salona program - was initiated in 2014, deriving from the need of an adequate presentation of this valuable archaeological site and its placement in the function of sustainable development of the local community, implying a social, economic and ecological component.

OBJECTIVES

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

The goal of the project is the usage of the comprehensive potential of antiquities, excavations and the area under the green surface of Salona archaeological site and primarily the creation of the necessary project-technical documentation to establish and arrange the Salona archaeological park, as well as the other valuable sites of the city and to strengthen the tourist offer emphasising the archaeological and cultural tourism.

RESOURCES

Describe the resources 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.

The Salona Archaeological Park project is integrated with sustainable projects including multiple spheres and dimensions: cultural, touristic, scientific and commercial. The project would be financed mostly by the European union funds and local administration.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*



Various ICT content is planned in the area of the Salona archaeological park. Computer reconstructions of the most important sites such as the amphitheatre, the theatre and the Episcopal complex are available.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

Revision and systematic archaeological research is carried out on the site, whilst the conservation and restoration work take place on the remains of the architectural structures. Exhibitions, theme events and expert tours are being organised.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Numerous institutions, professional associates and companies using different techniques and innovative technologies during documentation and restoration have participated in the research and conservatory works.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The city of Solin records the increase of visitors and the Salona archaeological park is the most visited archaeological park in Dalmatia, with 39,000 visitors in 2023.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

It's necessary to promote the project through various educational programs and public campaigns aiming to increase the awareness and integration of the local community in the strengthening of the tourist offer and highlighting the archaeological and cultural tourism.

CONTACT AND LINKS

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

Archaeological Museum in Split, Zrinsko-Frankopanska 25, 21000 Split, Croatia, Phone: +385(0)21329340, e-mail: info@armus.hr, www.armus.hr/en/

SOURCES

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

<https://vizkultura.hr/imaginacijom-do-interpretacije/>

<https://www.solin.hr/upravni-odjeli/upravni-odjel-za-gospodarstvo-zastitu-okolisa-i-europske-fondove/zavrzeni-projekti/integrirani-program-salona/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

X	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Management plan for a Rikard Benčić complex, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Within the EU project “ForHeritage”, which aims to create and implement tools for integrated management of cultural heritage, a Management Plan was prepared for the Rikard Benčić complex in Rijeka, Croatia. Plan resulted from the partnership of the City of Rijeka in the project “ForHeritage”, co-financed from Program Interreg Central Europe. Period of implementation was 03/2020-02/2022.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The ForHeritage project is committed to increase the impact of results from previously funded projects in the field of cultural heritage management. With this aim, knowledge and experience collected in selected EU-funded projects are analysed, further developed, tested and validated. The research results gathered in past projects, as well as other experience point to the fact that insufficient funding for renovation and revitalization is the main obstacle to efficient cultural heritage management (e.g., ForHeritage, Restaura). The financial involvement of the private sector is very low, and innovative financial instruments in cultural heritage are practically non-existent. Another major obstacle was a lack of skills and capacities, especially concerning finance, management, and business planning. There was also an evident lack of cooperation of public entities with the private sector and involvement of all relevant actors (the general



public, associations, foundations, institutions, private operators, etc.) in cultural heritage revitalization projects.

The most important aspect of heritage revitalization addressed by the project concerned the socio-economic management of cultural assets in order to increase the management capacities of responsible local stakeholders.

OBJECTIVES

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

The proposed management models of the Benčić complex were obtained through the methodology of World cafe workshops with various external stakeholders. The World Cafe workshop is a structured process of conversation, whose goal is to facilitate an open and personal discussion. The format is primarily conceived as a place for creative and open thinking and is not suitable for scenarios in which there is a predetermined answer or solution and was therefore very suitable for the development of the Benčić Complex management plan.

The main conclusion of the workshops was that the complex needs to be viewed as a whole in order to use the maximum capacities of the complex and that it is necessary to act as a common "brand". Also, at the workshops, it was concluded that the management of the Benčić Complex can be viewed with 3 types of management depending on the types of activities and actions, their characteristics and proposals: 1. "Rotating Director" 2. Director's advice, 3. Program Council.

RESOURCES

Describe the resources 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.

Various resources were used to create the plan: architectural and historical documentation, international standards and guidelines for the management of cultural assets, examples of good practice (analysis of similar projects in Europe and the world), expert teams and consultations, multidisciplinary teams of experts in the fields of architecture, art history, conservation, urbanism, and management of cultural institutions. A detailed analysis of the current state of the building was carried out, including a construction inspection, structural stability assessment and the need for intervention for the renovation and adaptation of the space. The project included the development of detailed financial analyzes and plans, as well as sources of funding (national, EU, private investors, etc.), use of modern technologies including digital models, 3d scanning and BIM (Building Information Modeling) for precise planning and documentation of all phases of the project.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*



- Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.
- Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?
- Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?
- Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?
- Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?

Within the ForHeritage project, several digital solutions were used to ensure efficient planning, implementation and monitoring of the project, such as Building Information Modeling (BIM) used to create digital models of the complex, enabling detailed analysis and planning of the renovation, as well as the simulation of different scenarios for use of space. Then, digital platforms for collaboration such as Trello, Asana or Microsoft teams for coordination between teams, information exchange and management of project tasks. Online databases and archives were used to access and store research materials and other relevant data needed for project planning and implementation. Digital solutions enabled more precise planning, better coordination between teams and stakeholders, and a more transparent and efficient process of renovation and management of the complex.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The project focuses on activities that will directly increase the impact of existing tools on the territory of Central Europe in order to accelerate their application at the local level. Results from previous projects, which are being built on:

- analyze, further develop and/or adapt, process and cluster (WP T1 – adaptation)
- test and confirm (WP T2 – Testing)
- export (WP T3 – Territorial entry)

Within the framework of the project, six tools related to heritage management were developed:

- Good/participatory management of cultural heritage: How to involve the public,
- Financial instruments and innovative financial schemes for cultural heritage,
- The use of public-private partnership in the revitalization of cultural heritage,
- Assessment of the impact of cultural heritage projects,
- Transferable elements of pilot projects of cultural heritage revitalization,



- How to organize successful training to improve management in the field of culture heritage.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The target groups of the project were national and local authorities and experts, as well as the civil and private sectors, citizens, visitors, experts, students. In the management plan are not narrowly defined direct and indirect beneficiaries of the initiative, but it can be concluded that direct beneficiary is industrial complex "Rikard Benčić", City of Rijeka, Tourist board, visitors of cultural heritage and indirect is private sector.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

Results are:

- complete and integrated set of tools for cultural heritage management - the ForHeritage toolkit.
- local and regional implementation of the tool – local implementation through pilots at selected cultural heritage sites.

Through the ForHeritage project, Rijeka has been given an opportunity to incorporate examples of good cultural heritage management practice into its management plan for the Benčić complex, which will be applicable, participatory and for the time being, unique in Croatia. Namely, the Benčić complex, in which several Rijeka cultural institutions will operate in the same place, is one of its kind in Croatia, which development and future management is seen as a unique entirety.

Management of the Bencic complex is carried out on three levels of different influences, powers and responsibilities, which determined the strength, importance and mutual connection of the participants in the management process. Also, procedures and rules that determine priorities and make decisions. The vision was a link between all interest groups and stakeholders who worked together to ensure a better future for the complex, the local community and stakeholders.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

Considering that the Mirine-Fulfinum site already has a Management Plan, it should be revised and new components introduced by the Archaeodigit project should be added, and the tools obtained through the project ForHeritage and the practical experience of the Management plan of the Rikard Benčić complex can be used to revise it, especially



in part of the workshops, training of staff, education of project stakeholders, as well as useful management tools.

CONTACT AND LINKS

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

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SOURCES

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

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GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
Select one of the themes below (put an X)	
X	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
Management Plan for the Archaeological Park of <i>Urbs Salvia</i> (Urbisaglia, Macerata)	
IDENTIFICATION OF GOOD PRACTICE	
<i>Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.</i>	
<p>Italy – Archaeological Park of <i>Urbs Salvia</i></p> <p>University of Macerata, Marche Regional Museum Directorate (Direzione Regionale Musei Marche), Superintendency (Soprintendenza Archeologica, Belle Arti e Paesaggio per le province di Ascoli Piceno, Fermo e Macerata), PlayMarche, Municipality of Urbisaglia.</p> <p>In the broader context of the archaeological excavation and research activities carried out by the University of Macerata in the Roman city of <i>Pollentia-Urbs Salvia</i> since 1994, two main projects were concerned with the definition of a management plan for the park: Archeosites and the Project Adrion TRANSFER (Interreg).</p> <p>The project Archeosites, promoted by Regione Marche with the technical and scientific support of the University of Macerata and the involvement of other institutional bodies and local stakeholders, was developed within the Interreg IIIB program in CADSES area (Central Adriatic Danubian South- Eastern European Space) and lasted from 2005 to 2006</p> <p>The Adrion TRANSFER project, whose lead partner was the University of Macerata, also involved many local institutions and stakeholder in the definition of a Common Sustainable Governance model in the Adrion area and lasted from 2020 to 2023.</p>	
BACKGROUND/PURPOSE	
<i>Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the project</i>	
The context of the Archaeological Park of <i>Urbs Salvia</i> is characterised by a plurality of actors involved in the research (excavation and study), management, conservation, promotion, formation and dissemination related to the site.	



The Park is involved in the yearly excavation program of the University of Macerata, being the main educational excavation stage for the students of the Courses (from the Academic Year 2024/2025 the University of Macerata will also have a specific Master Degree in Archaeology- LM2 "Archeologia e Sviluppo dei Territori").

In order to promote a sustainable and valuable management from the socio-economic and cultural points of view while enhancing the research aspects and implementation of technological innovation, it was necessary to work on the development of a Management Plan that could involve all these actors in an integrated approach with the territory.

OBJECTIVES

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

The main objective of both Archeosites and TRANSFER project has been the coordination of the numerous actors and stakeholders involved in the management, research, conservation and enhancement of the Park.

The works carried out during both projects and enriched by the numerous other activities ongoing since 1994 involving the Archaeological Park, ultimately converged in the definition of a Common Sustainable Governance Model, conceived as a general model adaptable to any specific context.

Some transversal elements have been identified in order to connect all the main strategic lines of the Management Plan:

- a. Research and innovation;
- b. Use of ICTs;
- c. Economic sustainability.

The strategic lines identified concern (1) conservation of cultural and natural heritage, (2) the implementation of equipment and services, (3) the enhancement of the educational-recreational activities, (4) the development of a shared management plan that could favour economic growth as well as social and cultural development, and (5) the creation of a Cultural Park oriented towards the integration of the Archaeological Park of *Urbs Salvia* with the nearby Abbadia di Fiastra State Nature Reserve.

RESOURCES

Describe the resources 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.

Other than the yearly funds connected to the excavation activities carried out by the University of Macerata and the involvement of the personnel both from the DRM and the University in the activities connected with the excavation, research, management and enhancement of the Archaeological Park, many projects have been carried out since the beginning of the excavations in 1994. These projects, in collaboration with other institutions and foundations have made it possible to carry out new surveys, restoration projects and ICTs implementations as well as activities of dissemination such as congresses and collaborations with schools.



The two projects specifically dedicated to the development of a Management Plan for the Park (Archeosites and TRANSFER) were European projects included in the Interreg program, therefore they were funded by EU (European Regional Development Fund and IPA II fund).

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also indicate the area/location in which the practice was implemented.

The development of a Common Sustainable Governance Model for Archaeological Parks (which has been the main objective of the TRANSFER project) has been carried out through the joint work of all the partners involved in the European project. Starting from the analysis of the existing situations of the archaeological sites and parks included in the project (Urbs Salvia, Italy; Dodona, Greece; Antigonea, Albania; Sibenik, Croatia; Mirine - Fulfinum, Croatia; Poetovio in Ptuj, Slovenia) and some selected Good Practices, the partners have worked on three main thematic areas concerning Management, Economic development and the implementation of ICTs. These works had the Common Model as a result, which was used by each Park to develop his own Management Plan.

The Management Plan developed for the Archaeological Park of Urbisaglia took into account the work done for the project Archeosites, which had already resulted in a *Schema Direttore* that traced some common lines of work among the institutions and stakeholders involved in the management of the Park.

The Management Plan, following the strategic lines listed above, have led to the elaboration of documents and the definition of a knowledge framework useful for the understanding of the specific characteristics of the Park and its territory. The Management Plan and its documents are available to every actor involved in the management. It sets a road map of actions and goals that make the activities concerning conservation, research, promotion and enhancement of the Park easier to deal with and promotes the cooperation among the actors involved.

The Pilot Action identified and carried out during the TRANSFER project for the Archaeological Park of *Urbs Salvia*, has seen, for instance, the cooperation of many institutions and local enterprises (scientific coordination of the University of Macerata with the cooperation of the DRM and Superintendency, technical and scientific support for the development of the app by Marche Polytechnic University, involvement of specialists in experimental archaeology and local enterprises with expertise in communication of cultural heritage, video making, 3d printing, post-production). The development of a Virtual Reality experience based on the study of the Republican ceramic kilns of *Pollentia-Urbs Salvia*, has met the goal of highlighting the earlier phases of the site and enhancing the visit by strengthening the engagement through interactive activities.



STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target-group(s) and the direct and indirect beneficiaries of the initiative.

The actors involved in the definition of the Management Plan for the Archaeological Park of Urbs Salvia and the stakeholders to consider as part of the target group of its activities include:

- actors involved in research activities and scientific coordination of activities and projects: University of Macerata, DRM, Archaeological Superintendency
- actors involved in the management and promotion of the park: DRM, societies dealing with the guided tours
- actors involved in the preservation and promotion of the park and its heritage: Marche Region, Municipality of Urbisaglia
- stakeholders related to the cultural activities promoted by the park such as local enterprises that work in the cultural sector
- stakeholders concerned with the educational aspects of the activities promoted by the park such as the Universities and the schools of the territory
- stakeholders concerned with the dissemination of the historical and cultural heritage of the site such as the local community
- stakeholders affected by the impact that the park's activities may have on the economic growth of the territory such as local enterprises and activity working in the touristic sector.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The implementation of a shared and flexible Management Plan has already improved the cooperation between the institutions and different actors involved. That was already true after the completion of the project Archaeodigit and even more after TRANSFER. The possibility to refer to a Plan conceived specifically for the park that takes into account its main features and peculiarities as well of its issues and strengths and was developed giving priority to the interaction between the actors involved has been favouring the participation of the Park to specific projects that enabled to carry out many different activities, such as restoration programs (i.e. project ARCUS) or the implementation of ICTs instruments and activities (i.e. DCE PlayMarche and the 3D printing of the main monuments of the site) that have been integrated in the regular initiatives undertaken each year on the park (the excavation of the University of Macerata, the guided tours, dissemination activities...).

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. How easily could this practice be adopted or adapted for other contexts?

The practice has been specifically conceived as flexible, with the possibility to adapt the Common Model and its declinations to the development of any kind of Management Plan. The workflow implemented especially during the TRASFER project can be a good starting point for every program or project that aims at the definition of a Management Plan based on the cooperation between different actors and at the achievement of a sustainable



economic, social and cultural development of the territory that involves the use of New Technologies as well as the definition of a chain operative between the different professionals and skills available.

CONTACT AND LINKS

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

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SOURCES

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

Fabrini, G.M., Paci, G., Perna, R., Sargolini, M., Teoldi, S. (eds) 2006, Verso un piano per il Parco Archeologico di Urbs Salvia, ARCHEO SITES, Macerata.

Perna (ed.) 2023, Common Sustainable Governance Model for Archaeological Parks, Macerata.

<https://transfer.adrioninterreg.eu/>

<https://adriontransferplatform.cti.gr/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

X	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Maintenance plan of AP Sepino, Italy

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

The good practice of the planned maintenance of the Sepino Archaeological Park will be carried out in accordance with the programme lines of the General Directorate of Museums of Italian Ministry of Culture.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

It stems from the need to address the problem of conservation and enjoyment of the archaeological park with a medium-long-term vision. The decades long lack of maintenance activities has produced a very advanced level of degradation, which requires extraordinary corrective measures, accompanied by direct and indirect conservation operations, capable of maintaining the state of conservation achieved as unaltered as possible over time.

OBJECTIVES

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

The objective is to protect the site from the degenerative action imposed by the environment through continuous and widespread prevention and maintenance of the archaeological area. This is a different approach than the current practice of restoring individual monuments. The study and cognitive analysis of the entire archaeological and naturalistic context, combined with the planning of small conservative



interventions, carried out continuously and systematically, makes it possible to keep the progress of degradation under control over the entire context, identifying intervention priorities and planning cyclic inspections and conservative operations.

RESOURCES

Describe the resources 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.

State resources will be used, financed directly by the Italian Government (funds in the BudgetLaw for the three-year period 2024-2026). An interdisciplinary team of 10 resources will be employed, consisting of 1 archaeologist, 2 restorers with expertise in stone materials, and 7 specialised workers. This team will be coordinated and supervised by in-house staff of archaeologists, architects and engineers. The possibility of using professionals continuously dedicated to prevention and maintenance activities is the only way to protect ancient artefacts, rural buildings and modern protective structures from degradation processes, given the high vulnerability of archaeological outdoor areas. The use of simple, aluminium equipment, easily transportable within the Park, is envisaged. The maintenance activities are carried out through the organisation of small worksites within the archaeological area, often located at distant points, but all generally characterised by operational interventions that are completed within a few days.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

Parallel to the start-up of the project, expected by the end of this year, a databases system will be designed, by means of a searchable database, in which all the documentation produced by the cognitive reports and the activities carried out will be stored. One of the greatest strengths of the good practice is in fact the possibility of rapidly analysing all the documentation produced, in order to verify the path followed (methodological choices, materials used, executive techniques, cyclical nature of the interventions) and the results obtained, providing, if necessary, for improvements or



modifications to the conservation strategies.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The Planned Maintenance Project launched in the Sepino Archaeological Park stems from experiments conducted at some of Italy's most important archaeological sites, such as Ostia Antica and Pompeii. The Directorate General for Museums wants to extend these good practices to as many Italian archaeological sites as possible, which are often in a state of serious disrepair. Sepino will be one of the new archaeological parks where this good practice will be carried out. Maintenance today is seen as an activity with a high cultural content based on forecasts, control procedures, documentation and data analysis. The main features of a maintenance service consist of inspection and monitoring activities performed by multidisciplinary teams and operational activities performed by specialised personnel.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The company Ales SpA, an in-house company of the Ministry of Culture, will take care of the selection and administrative management of the staff employed in the service. Technical management will be handled by the Sepino Archaeological Park. Universities (in particular the University of Molise) will be involved for training courses for archaeologists, for whom there are currently no training courses dedicated to planned maintenance activities in Italy. Study and research activities are continuous, as they precede, control and document the operational phases. These continuous cognitive and operational actions make it possible to maintain a high level of service quality, produce knowledge and develop human capital through continuous training.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

Maintenance is the best possible conservation activity because it allows the condition of assets to be controlled through minimal and minimally invasive interventions, carried out systematically over the widest possible context. With a long-term view, planned maintenance is also economically advantageous. From concrete experience, it can be said that annually the costs of planned maintenance are very low compared to the costs of restoring the same buildings or contexts years later. On the other hand, the costs of lack of maintenance are very high, because even restored buildings, if not followed by systematic monitoring and maintenance interventions, will present conservation criticalities not many years later that will require new and costly



restoration interventions. Translating planned maintenance into patrimonial value, it can be argued that it is an activity that allows the value of the asset to remain constant. Maintenance is an organic moment in the life of an archaeological site. Showing the daily activities of life in an archaeological site can have an extraordinarily strong emotional impact. Only by turning an archaeological site into a theatre of itself can one engage the public not only with the emotions of art but also with the emotions of art care, which are equally strong emotions not only for the conservator or the archaeologist, but also for the public.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The project approach of planned maintenance can be adopted in all archaeological areas, obviously taking into account the specificities and characteristics of each site. Unlike restoration, which is carried out episodically on single monuments, planned maintenance carried out continuously over a wide context allows for the acquisition of ongoing specialisation and knowledge, increasing human capital. If the practical activity is flanked by university training, through internships for students, PhD or Master's students, a virtuous process of interest and training in a cultural sector that is still substantially unexplored can be initiated.

CONTACT AND LINKS

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

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SOURCES

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

Strategic document: Report_Sepino Archaeological Park (2023)

OSANNA, M., RINALDI, E., La manutenzione programmata, in Osanna M., Picone R. (a cura di), Restaurando Pompei. Riflessioni a margine del Grande Progetto, L'Erma di Bretschneider, Roma 2018.

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**CAPTURING THE UNIQUENESS OF A CULTURAL SITE: METHODS
THAT DEFINE THE CULTURAL IDENTITY OF A PLACE BY
COMBINING TANGIBLE/INTANGIBLE HERITAGE**



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

The House of Frescoes in Draguć, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

The House of Frescoes is situated in Croatia, in the Istrian village of Draguć, within the Municipality of Cerovlje.

The House of Frescoes in Draguć was restored through a collaborative effort between the Istrian Region and the Cerovlje Municipality, later joined by the Veneto Region of Italy and the Croatian Ministry of Culture. The restoration process was part of the cross-border cooperation program IPA Slovenia – Croatia 2007-2013, under the REVITAS II project.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The practice was initiated with the goal of establishing and maintaining sustainable tourism practices within the House of Frescoes in Draguć to achieve a balance between tourism development and environmental preservation. With the growth of tourism in the Istrian Region and the Cerovlje Municipality, the potential impact on sensitive natural sites like House of Frescoes also increased. That is why there was a need to protect this geomorphological monument of nature while also meeting the interests of visitors.

The primary objective of REVITAS II project was revitalization of the Istrian interior, focusing on sustainable cultural tourism, innovative approaches to cultural heritage, and establishing Istria as a recognizable cross-border destination.



OBJECTIVES

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

Visitors of the House of Frescoes in Draguč can explore its rich history and cultural significance through the dedicated website, but prioritizes preserving its cultural heritage by conserving existing frescoes and enhancing the visitor experience through guided tours, educational materials, and interactive exhibits. Engaging the local community is a key focus, fostering relationships to involve residents in preservation efforts and cultural events. Marketing initiatives target tourists and cultural enthusiasts, leveraging collaborations with tourism agencies and organizations. In the long term, the house aims to develop sustainable practices for fresco maintenance and expand educational outreach through partnerships with schools and universities. Establishing itself as a cultural center involves collaboration with other institutions to further preservation and research efforts, contributing to sustainable cultural tourism and economic opportunities. Ultimately, the goal is international recognition as a premier cultural attraction, enriching the cultural identity of Istria County.

RESOURCES

Describe the resources 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.

The restoration of the House of Frescoes in Draguč was achieved through a collaborative initiative involving the Istrian Region and the Cerovlje Municipality, which later received support from the Veneto Region of Italy and the Croatian Ministry of Culture. This collaborative effort was carried out within the framework of the cross-border cooperation program IPA Slovenia – Croatia 2007-2013, specifically under the REVITAS II project.

The House of Frescoes in Draguč is a tribute to both nature's beauty and human creativity, nestled within the stunning landscapes of Istria County. Its location in the village of Draguč highlights the connection between cultural treasures and their natural environment, providing visitors with a peaceful setting to explore the region's rich history. Human resources, including local historians, artisans, and guides, show their expertise and storytelling skills to preserve and interpret the frescoes, enhancing the visitor experience. Financial resources have been very important in funding restoration projects, infrastructure improvements, and educational initiatives, ensuring that this cultural gem remains accessible for future generations. Through the synergy of natural, human, and financial resources, the House of Frescoes not only stands as a cultural landmark but also as a symbol of heritage preservation and community pride in Draguč and beyond.



ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The House of Frescoes in Draguč stands as a symbol of potential for future advancements in ICT, seamlessly blending tradition with technological innovation. Through the integration of cutting-edge technology, this cultural marvel is poised to transcend its current limitations, offering an even more immersive and enriching experience for visitors. The potential for gesture interaction to enhance accessibility is immense, ensuring that visitors of all abilities can seamlessly engage with the digital aspects of the experience. Interactive guides, easily accessible via mobile apps or interactive kiosks, will continue to accompany visitors, providing an ever-expanding array of multimedia content to deepen their understanding and appreciation of the frescoes. Moreover, the ongoing integration of Artificial Intelligence (AI) into preservation efforts will further safeguard the frescoes, facilitating early detection of deterioration and offering invaluable insights for conservation decisions. Looking forward, the establishment of digital archives and enhanced remote access will democratize the experience even further, granting researchers and enthusiasts worldwide unprecedented access to this cultural treasure trove, ensuring its preservation and appreciation for generations to come. The House of Frescoes in Draguč has embarked on a digitalization journey, evident through the establishment of their website. However, while this marks a significant step forward, there is still considerable untapped potential for further enhancement and the implementation of additional digitalization initiatives.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The House of Frescoes in Draguč, as part of the REVITAS II project, undertook a series of strategic activities to fulfil its objectives and enhance cultural tourism in Istria. These actions were crucial in utilising human and other resources effectively to achieve the initiative's goals.

Key activities within the Revitas II project embraced several initiatives aimed at enriching tourists' experiences and promoting Istria's cultural heritage. These activities included the development of the Istria Culture mobile application, a multilingual platform designed to offer tourists comprehensive information about Istria's rich cultural heritage, covering details about mural paintings, historical sites, and cultural events. Additionally, the House of Frescoes in Draguč was established as an experiential center dedicated to exploring Istria's mural painting heritage, providing visitors with immersive experiences. Educational workshops and events were organized, featuring three-day workshops on fresco painting for students, international art colonies, and scientific conferences on mural painting, all aimed at fostering cultural awareness and artistic skills. Moreover, efforts were made to design promotional materials and digitize them, including brochures, photographic monographs, and souvenirs adorned with Istrian frescoes motifs. These materials were developed and distributed to raise awareness and attract visitors, further contributing to the promotion of Istria's cultural treasures.

The implementation of these activities spanned the duration of the REVITAS II project, which operated within the framework of the IPA Slovenia-Croatia 2007-2013 cross-border cooperation program. Methods applied included collaborative partnerships with local, regional, and international stakeholders, innovative use of multimedia technologies for cultural promotion, and targeted educational and promotional campaigns.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The success of the House of Frescoes initiative was made possible through collaboration with various partners, including local and regional authorities, national institutions, international organizations, educational institutions, and cultural associations. These partnerships enabled resource mobilization, knowledge exchange, and the integration of varied expertise. Key actors such as the Istrian Region and Cerovlje Municipality facilitated the renovation of the old school building, ensuring compliance with cultural heritage preservation standards. The Croatian Ministry of



Culture provided funding, guidance, and expertise, while collaboration with the Veneto Region of Italy expanded the project's impact. Local community organizations, cultural associations, and historical societies supported the initiative through volunteerism and outreach. As a project partner, the Region of Istria equipped the House of Frescoes with essential facilities, enabling direct visitor engagement with Istria's cultural heritage through diverse multimedia experiences and educational materials.

The specific target groups primarily include tourists and visitors interested in exploring Istria's rich cultural heritage, particularly mural painting. By offering educational programs, guided tours, and immersive experiences, the initiative aims to attract individuals seeking unique cultural experiences. Educational institutions such as schools, universities, and educational institutions are also targeted to deepen their understanding and appreciation of Istrian mural painting among future generations. Furthermore, the initiative aims to attract other cultural enthusiasts and researchers interested in Istrian mural painting by providing access to archival materials, research resources, and networking opportunities, catering to individuals passionate about exploring and documenting Istria's cultural heritage.

The local community of Draguč and surrounding areas directly benefit from the establishment of the House of Frescoes through increased tourism and economic opportunities, contributing to the revitalization of the local economy and preservation of cultural identity. The initiative also positively impacts the regional economy by attracting tourists, stimulating business activity, and generating revenue for local businesses such as restaurants, accommodations, and artisanal shops. Additionally, the preservation and promotion of Istrian mural painting, central to the House of Frescoes initiative, benefit future generations by safeguarding and celebrating an integral aspect of Istria's cultural heritage

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The direct results of the collaborative restoration effort for the House of Frescoes in Draguč include the physical restoration and preservation of the frescoes themselves, ensuring their longevity and continued accessibility to visitors. Additionally, the establishment of improved infrastructure and facilities within the house enhances the overall visitor experience, making it more comfortable and informative.

Indirectly, the project nurtures cultural appreciation and heritage awareness both locally and internationally. Through educational outreach programs and increased tourism, more people are exposed to the historical significance of the frescoes and the broader cultural heritage of Draguč and Istria County. This heightened awareness contributes to the broader goals of cultural preservation and sustainable tourism development in the region. Positive impacts of the practice include the revitalization of Draguč as a cultural destination, attracting tourists and cultural enthusiasts from around the world. This arrival of visitors not only boosts the local economy through



increased spending on accommodations, dining, and souvenirs but also nurtures a sense of pride and identity among residents.

Tangible impacts of the restoration project are evident in the physical improvements made to the House of Frescoes and its surrounding infrastructure. The restored frescoes serve as tangible evidence of the success of the preservation efforts, while the enhanced visitor facilities provide a tangible benefit to those who come to experience the cultural heritage of Draguč firsthand.

Overall, the collaborative restoration project for the House of Frescoes in Draguč has resulted in both direct and indirect positive impacts, contributing to the cultural vitality, economic growth, and sustainable development of the region.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The initiative to restore and preserve the House of Frescoes in Draguč has resulted in several specific conclusions and observations regarding potential capitalization for the site. Firstly, the collaborative effort involving multiple stakeholders, including regional governments and cultural authorities, has proven to be effective in achieving restoration goals. This indicates the importance of partnerships and cooperation in similar cultural preservation projects.

Furthermore, the successful restoration of the frescoes and the enhancement of visitor facilities have resulted in increased tourism to Draguč. This suggests that investing in cultural heritage can have positive economic impacts, including job creation and revenue generation from tourism-related activities.

Observations regarding possible capitalization for the House of Frescoes include the potential for further development of tourism infrastructure and services in Draguč. This could include the establishment of guided tours, cultural events, and accommodations to cater to the growing number of visitors interested in experiencing the frescoes and other cultural attractions in the area.

Additionally, there is an opportunity to leverage the House of Frescoes as a cultural hub for educational programs, research initiatives, and artistic collaborations. By promoting the site as a center for cultural exchange and learning, it could attract scholars, artists, and students from around the world, further enhancing its reputation and visibility.

In terms of adoption or adaptation for other contexts, the practice of collaborative restoration and cultural preservation demonstrated in Draguč could be replicated in other communities facing similar challenges. By forming partnerships with local and regional authorities, as well as leveraging external funding sources such as cross-border cooperation programs, communities can work together to protect and promote their cultural heritage.



Moreover, the model of sustainable tourism development and cultural capitalization employed in Draguč can serve as a blueprint for other destinations seeking to harness their cultural assets for economic and social benefit. By prioritising preservation, education, and community engagement, communities can ensure the long-term viability and vitality of their cultural heritage while reaping the rewards of increased tourism and cultural exchange.

CONTACT AND LINKS

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

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- E-mail: sandra.ilic@istra-istria.hr

Website: <https://www.ppmi.hr/en/locations/kuca-fresaka-u-dragucu/>

SOURCES

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

<https://www.ppmi.hr/en/locations/kuca-fresaka-u-dragucu/>

<https://min-kulture.gov.hr/print.aspx?id=12242&url=print>

<https://revitas.org/hr/revitas-2/aktivnosti/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

MOROSINI – GRIMANI CASTLE, SVETVIČENAT, CROATIA

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Morosini – Grimani Castle, Svetvinčenat is located in Croatia on the Istrian peninsula, Municipality Svetvinčenat.

Restoration of Morosini – Grimani Castle was led with the support of the Ministry of Culture of the Republic of Croatia, the County of Istria and the Veneto Region (IT). The restoration has been carried out through project “Revitas” (cross-border project, co-financed by the European Union through the Slovenia-Croatia Cross-Border Cooperation Program 2007-2013 (IPA - pre-accession aid instrument)). Restoration started in 2008.

Further restoration was carried out by the integrated development program "KulTERRA - Revitalization of the Istrian castles Morosini - Grimani and Petrapilosa". Project started in December 2016 and officially ended in July 2020 (European Fund for Regional Development).

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The initiative to revitalize Morosini-Grimani Castle stems from various challenges and opportunities, including its cultural significance, tourism potential, economic benefits, and role in preserving local heritage. The project aims to restore the castle, promote it as a tourist destination, stimulate economic growth, and foster community engagement. Ultimately, by revitalizing the castle, the project seeks to create a vibrant



cultural hub that contributes to the sustainable development of the region while enriching the experiences of visitors and locals alike.

OBJECTIVES

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

The project's primary objective is to enhance the appeal and visibility of both the Municipality of Svetvinčenat and the City of Buzet by preserving the cultural legacy of Morosini – Grimani Castle, thereby fostering socio-economic growth. Ultimately, the project aims to establish Svetvinčenat and Buzet as unique cultural and historical tourist destinations. This will be achieved through the comprehensive restoration and outfitting of both castles, laying the groundwork for the implementation of an Integrated Destination Development Program.

Activities will be interconnected to improve the management of cultural assets and promote sustainable cultural tourism. Long-term sustainability will be ensured by forging connections between the local community and the private sector, with a focus on enhancing the attractiveness and recognition of the Municipality of Svetvinčenat through the preservation and promotion of its heritage for socio-economic advancement.

RESOURCES

Describe the resources 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.

The „Revitas“ project is co-financed by the European Union through the Cross-Border Cooperation Programme Slovenia - Croatia 2007-2013 (IPA - Instrument for Pre-Accession Assistance). The "KULTERRA" project is co-financed by non-repayable funds from the European Union's European Regional Development Fund (85%).

Financial resources played a crucial role in funding the project's activities, including infrastructure development, promotional campaigns, and training programs, restoration and equipping of the castles, as well as for the implementation of various activities such as exhibitions, educational programs, and events. Human resources encompassed heritage experts, architects, conservators, archaeologists, educators, and tourism professionals, project managers, urban planners, environmentalists etc. who contributed to the planning, implementation, and promotion of the project. Natural resources, such as materials for restoration, were used to ensure the authenticity and sustainability of the castle renovations. The knowledge and skills of experts from cultural heritage, tourism, architecture, and marketing, were crucial for the successful implementation of the project. ICT resources were utilized for digital marketing, project management, promotion, online booking systems, and data analysis to optimize tourism experiences and improve visitor satisfaction. Spatial resources included the landscapes, historical sites, and cultural landmarks of the Istrian hinterland, which were leveraged to create unique tourism experiences and



attractions. Equipment such as signage, interpretive displays, and visitor amenities were deployed to enhance the visitor experience and ensure safety and accessibility.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- Is it designed for remote use, or is it site specific? Or both?*
- Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

Recently, there has been a concerted effort to revitalize the cultural significance of Morosini-Grimani Castle and establish it as a center for cultural events, exhibitions, and heritage tourism. The castle has become a venue for a variety of cultural events, showcasing local arts, music, theater, and cuisine, attracting both locals and tourists and enriching the region both economically and culturally. As it is mentioned in the previous section, ICT resources are utilized for digital marketing, project management, promotion, online booking systems, and data analysis to optimize tourism experiences and improve visitor satisfaction. However, there is still room for improvement in its cultural and tourist offerings through digital advancements. For example, implementing VR tours could offer visitors an immersive experience, allowing them to explore the castle's history and architecture virtually across different historical periods. Embracing VR technology could provide a fresh and engaging way for visitors to connect with the castle's cultural heritage, attracting new audiences and fostering a deeper appreciation for its historical significance. Additionally, establishing digital archives and enhancing remote access would increase accessibility to the castle's treasures, ensuring their preservation and enjoyment for future generations. Although Morosini-Grimani Castle in Svetvinčenat has taken steps towards digitalization with its website, there is still untapped potential for further enhancement and the introduction of additional digital initiatives.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The project "KulTERRA" is set to span over 30 months, during which time all planned construction, procurement of necessary equipment, and associated activities will be completed to enhance the management of cultural heritage. Project activities commenced on December 1, 2016, and the grand opening of all planned facilities is scheduled for June 1, 2019.

Under the Integrated Development Program "KulTERRA" – aimed at revitalizing the Istrian Morosini – Grimani Castle – efforts will focus on reconstructing the two cultural landmarks, developing cultural, educational, and presentation materials within the castles, establishing and arranging the Ferlin weapons collection at Morosini – Grimani Castle, and creating a presentation center for local food products – the tasting room of Central Istria at Morosini – Grimani Castle.

Morosini – Grimani Castle in Svetvinčenat will house an exhibition space known as the "Captain's Room," designed to resemble the former quarters of the castle captain. Additionally, there will be exhibition space dedicated to showcasing wedding traditions and customs, aimed at preserving intangible cultural heritage, along with a venue for hosting various events (festivals, congresses, fairs), equipped with all necessary amenities.

Furthermore, a souvenir shop and a Presentation Centre – featuring a tasting room of Central Istria – will be established within the castle, offering the finest products from Central and Southern Istria.

The project will also introduce new souvenirs and merchandise inspired by cultural heritage, such as picture books, board games, and children's items based on traditional supernatural beliefs, as well as various souvenirs inspired by historical figures. Alongside souvenirs, plans include conceptualizing a range of events, re-enactments, and living history displays, as well as developing new tourism offerings such as wine experiences, tasting rooms, tourist interpretation services, Room Escape Games, congresses, screenings, and fairs.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Projects "Revitas" and "KulTERRA" both involve various stakeholders from both the private and public sectors, such as local authorities, tourist agencies, environmental protection organizations, educational institutions, cultural institutions, entrepreneurs from the tourism sector, and non-governmental organizations.



RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

Some of the outcomes include the successful implementation of the project and strengthened collaboration, establishment of joint information-tourism promotion and infrastructure, integrated cross-border tourism products, promotion of the tourist destinations of Svetvinčenat, increased cultural tourism, and cultural integration.

At Morosini-Grimani Castle in Svetvinčenat, a section named the "Captain's Room" has been set up as an exhibition area, designed to replicate the former captain's quarters. Additionally, there's a display dedicated to showcasing wedding traditions and customs, with the goal of safeguarding intangible cultural heritage. Furthermore, there's a space designated for hosting diverse events such as festivals, conferences, and trade fairs, fully equipped with all necessary facilities. Additionally, within the castle premises, a souvenir shop and a Presentation Center – featuring a tasting room highlighting the flavors of Central Istria, have been established, showcasing the finest products from both Central and Southern Istria. These initiatives have generated positive economic outcomes for the local economy, including increased self-employment opportunities, bolstering cultural and tourism-related endeavors, a surge in demand for goods and services from external vendors due to heightened visitor numbers, attraction of foreign investments, and fostering synergistic effects on neighboring tourist attractions and destinations.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The "Revitas" project has demonstrated that a combination of financial resources, expertise, and local engagement can successfully revitalize cultural monuments such as castles. Integration of various activities, such as infrastructure restoration, promotion of cultural heritage, and development of tourist attractions, is crucial for achieving sustainable development in rural areas. Projects like Revitas can serve as models for revitalizing similar cultural monuments in other regions, with adaptations to the context and specific needs of the local community.

The "KulTERRA" project has highlighted the importance of an integrated approach to the development of cultural heritage and tourism in rural areas. The project emphasized the importance of sustainable use of natural resources and environmental protection in the tourism industry, which can serve as a model for other destinations aspiring for sustainable tourism. "KulTERRA" has shown that collaboration between the public, private, and non-profit sectors is crucial for the successful implementation of cultural heritage revitalization and tourism development projects.



Models like “Revitas” and “KulTERRA” can be adapted and applied in other rural areas with rich cultural heritage and tourism potential, considering local specificities and needs. It is important to promote the exchange of experiences and best practices between different regions to facilitate the capitalization of similar initiatives and promote sustainable tourism and economic development. Collaboration among various stakeholders, including the local community, public institutions, private companies, and non-governmental organizations, is essential for the successful implementation of cultural heritage revitalization and tourism development projects in different contexts.

CONTACT AND LINKS

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SOURCES

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

Scientific articles:

Ciuffardi, A. (2001). Svetvinčenat: kratka povijest. Vjesnik istarskog arhiva, 6 (1996.-1997.) 67-80.

Vučić, B. (2001). Kaštel u Svetvinčentu. Vjesnik istarskog arhiva, 6 (1996.-1997.) 107-150.

Internet sources:

<https://grimanicastle.com/hr>

<https://www.istriancastles.com/kulterra>

<https://revitas.org/hr/>

<https://svetvincenat.hr/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an **X**)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

WG 2 – Letavica, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Letavica - Vedran Dorušić, a professional diver and the owner of **The Foka Diving Center, 23 251 Šimuni, Pag island, Croatia**, in the underwater of Pag island, near Letavica cape, accidentally discovered an interesting archaeological site in 2018.

The site lies at a distance of 130 meters from the sea shore, on a rocky slope at a depth of 37 to 39 meters. It consists of over four hundred Lamboglia 2 type amphorae, laid out outlining the shape of the ship's hull. Based on the amphorae characteristics, it can be dated to 1st century BC. Two lead barriers of an ancient anchor were also found, with the inscription "A·OFIDI" on one, and on the other barrier, "OFIDI·T·S" was inscribed on one side and "STRATON" on the opposite side, denominating the project. In May 2019, by the decision of the Ministry of Culture, the Letavica site entered the system of permits for diving in the Cultural Property, creating a new tourist attraction of the Pag island.

The underwater cultural heritage protection and management system of the Letavica site was accepted in July 2023 as an example of UNESCO's best practice in underwater cultural heritage.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The STRATON project started in 2018 to primarily protect the site and to conduct systematic underwater archaeological research.



The site is not protected by the usual "cage", turning out to be an excellent decision, because the systematic research determined the larger size of the ship therefore the part of the finds would have been destroyed by the cage. The lack of the cage protection is the vegetation overgrown, resulting with the site being completely unappealing for tourism.

OBJECTIVES

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

One of the key aspects of the project is the establishment of the protected marine areas, resulting with the restricted access and diving regulation in order to prevent the site's damage and to ensure its long-term preservation and systematic research implementation.

RESOURCES

Describe the resources 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.

For the project implementation, diving skills, diving equipment, tools and high-pressure pumps were necessary, therefore the local diving centre and relevant underwater archaeological institutions participated in the research. Various techniques and innovative documentation technologies were used in the project and the new system of the site preservation - the exclusion of the cage usage, was implemented.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

For the purpose of the documentation and presentation, a photo mosaic of the site was created.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

Systematic archaeological research is carried out on the site, including various relevant national and international underwater archaeological institutions. The promotion of the underwater site is being carried out by various educational programs and public campaigns aiming to increase the awareness of its value. Diving centre gained a concession for the site and with donations collected, part of the funds for the systematic research of Letavica site has been provided.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

In the project and research, local diving center Foka, University of Zadar, The International Centre for Underwater Archaeology in Zadar, Croatian Conservation Institute, The Arts Academy in Split...have participated. The protection and commercial tours of the site are ensured by the Ministry of Culture of Croatia concession solution.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The Letavica site is recognized as an example of UNESCO's best practice in underwater heritage.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

It's necessary to promote the project through various educational programs and public campaigns aiming to increase the awareness and integration of the local community in the strengthening of the tourist offer and highlighting the archaeological and cultural tourism.

CONTACT AND LINKS

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

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<https://discover-pag.com/en/>
www.foka.hr/



SOURCES

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

<https://discover-pag.com/hr/opis-lokacije.html>

<https://www.morski.hr/letavica-jedno-od-rijetkih-nalazista-s-mnoštvom-amfora-na-jadranu/> -Underwatermuseum project – final event, Lecce, 3-5 June, 2022 Straton project. The Ancient Shipwreck at Cape Letavica, island of Pag, Croatia, Vedran Dorušić (FOKA diving center), Nikolina Ćuk (NAVALIS Centre for Underwater Research, Pag)

https://www.youtube.com/watch?v=BnVW445_g_0

Underwatermuseum project – final event, Lecce, 3-5 June, 2022, Involvement of the local stakeholders in the protection, research and valorisation of underwater heritage of Kaštela Bay, Ivanka Kamenjarin, Ivan Šuta, Vedran Katavić, Miroslav Katić.



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Ecomuseum Batana, Rovinj, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Ecomuseum Batana is an ecomuseum in Rovinj, Croatia. It was opened in 2004 as the first ecomuseum in Croatia. It represents a special way of managing heritage in the hands of the local community. It is dedicated to the Batana fishing boat and the local community, which recognized it as its heritage symbol. Batana is the most widespread traditional vessel in Rovinj and it reflects the continuity of the local tangible and intangible maritime and fishing heritage, but also the continuity of the everyday life of the local population.

The one of most important projects that contributed to the development and improvement of the Ecomuseum was the project "Arca Adriatica" within the Interreg V-A Italy-Croatia CBC Program 2014-2021. The total value of the project was 3.16 million euros, and it was financed from the EFRD with 2.69 million euros. 10 partners from Croatia and Italy collaborated on it. Project duration: January 1, 2019 - June 30, 2021. As the greatest recognition for the ecomuseum, it stands out for being included in the UNESCO Register of Best Practices for the Preservation of Intangible Heritage.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The project was designed to solve a number of specific problems related to the preservation and promotion of maritime heritage in the Adriatic region, and the main ones are:



1. Preservation of maritime heritage. Traditional vessels and maritime heritage have been gradually disappearing due to lack of adequate protection, resources and conservation knowledge.
2. Lack of awareness and education. The local community and the general public were not sufficiently aware of the importance of preserving maritime heritage and its historical and cultural significance.
3. Insufficient tourism valorization. Maritime heritage was not adequately included in the tourist offer, which resulted in weak visitor interest and lack of tourism income.
4. Fragmented cooperation and networking. Lack of coordination and cooperation among different stakeholders in the region made effective management and promotion difficult.
5. Weak infrastructure. Inadequate existing infrastructure, in poor condition.
6. Loss of traditional knowledge and skills. Traditional knowledge and skills related to the construction and maintenance of traditional ships were in danger of being forgotten.

The main purpose of the project is the preservation, valorization and promotion of the maritime heritage of the Adriatic region. Furthermore, restoration and protection of traditional vessels, conservation of cultural assets, creation of new tourist products, education and transfer of knowledge, improvement of infrastructure, cooperation and networking. The specific purposes for the Batana ecomuseum were the preservation of Batana as a symbolic ship of Rovinj, the integration of the local community into the preservation process, and the increase in the tourist attractiveness of the city of Rovinj. Thematic tourism is a trend in the world, and unlike mass tourism, which is currently dominant in the coastal areas of both countries, it is not related to the summer period, that is, tourists like it and want to consume it in periods when there are no crowds. So, ideal for solving the general problem of tourist seasonality.

OBJECTIVES

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

The goals of the project were the preservation, valorization and promotion of the maritime heritage of the Adriatic region, the development of common tourist products and the promotion of maritime heritage, increasing the awareness of the local community and visitors about the importance of preserving maritime heritage. Specific goals for the Batana ecomuseum were: preservation and restoration of existing batanas to ensure their long-term preservation and use, then construction of new batanas according to traditional methods to maintain tradition. Furthermore, education and transfer of knowledge, development and implementation of tourism products and routes that include batana sailing, museum visits and interactive presentations. Promotion through marketing campaigns, publications and multimedia content. Raising the awareness of the local community and visitors about



the cultural significance of Batana and the maritime heritage of Rovinj, organizing events that promote cultural intangible and tangible heritage, connecting for the exchange of knowledge and experiences, improving the infrastructure of museum and accompanying contents, developing sustainable tourism models that will enable the valorization of maritime heritage without negative impact on the local community and the environment and the stimulation of the local economy through the promotion of local products and services. These specific goals enabled the Ecomuseum Batana to assert itself as a key institution in the preservation and promotion of the maritime heritage of Rovinj and the wider Adriatic region, contributing to the cultural, educational and touristic development of the community.

RESOURCES

Describe the resources 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.

Various resources were used in the implementation of the project in order to achieve the goals and ensure successful implementation. Key resources are:

Human resources

- experts and conservators;
- educators and workshop leaders;
- tourist guides and promoters, i.e. staff who guide visitors through museum exhibitions and tourist tours and promote heritage;
- project managers in charge of project management, coordination of activities and administrative tasks;
- volunteers.

Financial resources

Financial resources provided through Interreg V-A Italy Croatia CBC Program 2014-2020 and the local budget of the City of Rovinj.

Environmental resources:

Application of sustainable practices in the preservation and restoration of traditional vessels to minimize environmental impact.

Using natural habitats and resources for education about maritime heritage and ecosystems.

Technological resources:

restoration equipment, multimedia content (interactive exhibitions, virtual tours), software for collecting, processing and archiving data on maritime heritage.

Other resources:

The infrastructure of the museum, the existing museum premises and objects that were used for exhibitions, workshops and other activities.

Traditional materials - the use of authentic materials and methods for the restoration of vessels in order to preserve their authenticity.



Local community - active participation of the local community through volunteerism and participation in events.

Through numerous activities, projects and new ideas, the holders of Rovinj's heritage preserve, transmit and present it, and by cooperating with experts in various disciplines (ethnology, history, etc.) they ensure the quality and long-term sustainability of their project. Dragana Lucija Ratković, an expert in the field of cultural management and museology, participated from the beginning in shaping the original idea initiated by Marino Budicin, Valerio Drandić and Riccardo Bosazzi. Thus, the concept of the "Ecomuseum" as a living museum that includes the whole of Rovinj and in which the whole community participates with various activities has become a modus in which the local cultural heritage is successfully managed.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The Batana Ecomuseum in Rovinj uses various digital solutions to improve visitor experiences and preserve cultural heritage.

Virtual tour - provides access to the museum for people who are unable to physically visit the place, so they can virtually explore the museum's exhibits and spaces via the Internet.

Interactive application - the museum offers an application that provides additional information about the exhibits, the history of batanas and the traditional way of life.

Digital archives - the ecomuseum has digitized archives that include documents, photographs and other materials related to the history of Batana and Rovinj. They are available to researchers and the public via an online platform.

Multimedia guide - available in the museum, providing additional information about the exhibited objects through audio and video content.

Social networks and website - the ecomuseum actively uses social networks and its website to promote events, educational programs and activities related to batan conservation. Through these platforms, visitors can stay informed about news and participate in the online community.



Digitization and 3d modeling projects - the museum is involved in digitization and 3d modeling projects of traditional vessels in order to preserve them for future generations and enable detailed viewing of these artifacts online.

One of the key interactive installations is "Journey with a batan", which uses audio-visual projections to take visitors on a journey through time, depicting the life of Rovinj fishermen in the first decades of the 20th century. This installation includes synchronized projections on the floor, ceiling and walls, which educate visitors about star navigation, local dialect, fishing techniques and cultural heritage.

In addition, a free mobile application "Batana's walk" was acquired, which serves as a virtual guide through Rovinj's maritime heritage and is available for iOS and Android platforms. Also, equipment for simulations, holograms and other digital tools were acquired that help create interactive and educational experiences that allow visitors to immerse themselves deeper into the history and culture of Rovinj, thereby increasing their engagement and understanding of local heritage.

Successful maintenance of digital tools in the ecomuseum is achieved through a combination of internal staff, external collaborators, partners from educational institutions and volunteers. This collaboration ensures that the digital tools remain functional, updated and relevant for use, and that the museum can provide a quality experience and education about the cultural heritage.

The ecomuseum contents are available to the public during the museum's regular working hours, and during that time, trained museum staff are present to support visitors. This ensures that visitors can receive appropriate information, participate in guided tours and experience museum tours in a rich and educational way. Virtual museum tour can be taken anytime via Internet.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

Overarching goals of the Ecomuseum are: the development and innovation of ecomuseum principles, applied in the local environment for its needs through the encouragement of innovative participatory cultural tourism and diverse programs to strengthen the community's cultural competences for sustainable development, are the key tasks of the Rovinj eco-museum.

No less important goals are to raise awareness of the role of the *batana* as an important link in the intercultural dialogue, which connects the Rovinj community with a large family of traditional vessels and local communities connected to them in the Adriatic and the Mediterranean, and actively contributes to international initiatives to protect the maritime heritage and culture of Europe and the world.



Components of Ecomuseum-Ecomuseo "Batana" and where they are located:

The Ecomuseum-Ecomuseo "Batana" communicates and implements its mission and overarching goals through its main components:

1. The House of Batana, locally called muòstra, is a central interpretation and documentation center with a permanent exhibition;
2. Spàcio Matika, is a place for tasting, smelling, listening and singing of local heritage. In the music program of Spàcio Matika of Ecomuseum Batana, performs the group "Bitinadùri" of KUD Marco Garbin who nurture and preserve the tradition of bitinàd and bitinadùr in Rovinj, and the album "La viecia batana" is a collection of the choir's best performances.
3. Small square, locally called peício squèro, is a place to celebrate the intangible heritage of the construction and renovation of batana;
4. Rovinj regatta of traditional boats with main and Latin sail or simply Regatta, is the main Rovinj festival of boats, the sea and sailors;
5. Batana regatta, a young regatta held in memory of Corrado Pellizzer, one of the first promoters of this type of competition, is entirely dedicated to the batana boat, and the competition takes place in three categories (senior, junior and lady);
6. Batana's routes, from Mali Molo to Spacio Matik and along the Rovinj waterfront, are two thematic routes - the first is by sea accompanied by a barkariol, and the second is a walk along the waterfront, with which visitors get to know and experience Rovinj-Rovigno from the "Batana's perspective";
7. The application "Batana's walk", completes the sightseeing experience with a free virtual guide through Rovinj's maritime heritage and is available for IOS and Android platforms;
8. Souvenir shop "Jutalateîna", located on the waterfront of Alda Rismonda no. 2., it is a place of inspiration and creativity, which are reflected in numerous handmade art objects, but it is also a useful information point for visitors.

On the Rovinj pier is the central interpretation center of the Mostra with various original artefacts and historical records donated by the people of Rovinj themselves, and through the multimedia display you can experience the intangible heritage such as the Rovinj dialect and traditional songs - bitinadas.

The key characteristics of the project are:

- material heritage: the traditional fishing boat batana, which is a key exhibit of the museum. The museum exhibits real fishing rods, tools for their production, and other fishing artifacts.
- intangible heritage: stories and legends related to batana and fishing life in Rovinj. Then traditional songs (bitinades) sung by fishermen from Rovinj and the preservation and promotion of local customs and ways of life.
- local products: cooperation with local food and wine producers. Offer of traditional dishes and products in local restaurants and during events.



- education and promotion:
- educational programs for children and adults, including batana-making workshops, multimedia presentations and interactive contents inside the museum.
- tourist offer: the organization of guided tours that include a visit to the museum, boat sailing and city sightseeing. - promotion of the museum through tourist agencies and cooperation with local tourist offices.
- trained staff: the museum staff includes experts in the fields of culture, history and tourism, as well as guides and educators who are specially trained to interpret local heritage and conduct workshops.

Additional activities and features include the Batana Festival, an annual event that celebrates Batana and Rovinj's heritage through concerts, exhibitions, workshops and gastronomic events.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The target group of the project includes the local community, associations and organizations dealing with the preservation of local culture and tradition, visitors-tourists and school groups and students (come on educational visits), volunteers and employees of museums, cultural and educational institutions. Indirect beneficiaries are the general public, the tourism sector, local companies that benefit from increased tourist traffic (restaurants, hotels, shops, etc.), the digital and IT industry (involved in the development and maintenance of digital solutions used by the museum), the international community.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

As a key result of the implementation of the project, a greater visibility was achieved, an increase in the accessibility of maritime heritage to all groups of society (virtual museum, interpretation center), an increase in the number of visitors, an increase in the number of permanently protected artifacts of maritime intangible and material heritage (through interpretation centers, virtual museum, base of maritime heritage, technical characteristics of vessels), increase of tourism infrastructure based on maritime heritage ,interpretation center in Rovinj and restoration of small boats that will be living examples and exhibits in ports and on regattas, increasing the number of educated children and visitors about maritime crafts and skills (Academy of Maritime Crafts and Skills).

As part of the Arca Adriatica project, the Batana Ecomuseum organized events related to the promotion of traditional shipbuilding and maritime heritage, such as the 14th Regatta of vessels with main and Latin sails and other traditional vessels, and a gastro-maritime event on the occasion of the Christmas holidays. It continued to work on the



database of maritime heritage of Western Istria, further developed the Center of Excellence and the Academy of Maritime Crafts. It also organized a workshop on maritime expressions in the local dialect and a boat building workshop in cooperation with the Pula Technical School majoring in shipbuilding technician.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The example of the Batana ecomuseum project can be applied to the Fulfinum-Mirine site in terms of improving the presentation and preservation of heritage through digital solutions, staff education and community engagement. The combination of tangible and intangible heritage, with a focus on cultural identity and the integration of modern technologies, can make for a richer, educational and interactive experience for the visitor, while at the same time strengthening the connection of the local community with history and tradition.

Education and training of the staff of the tourist board of the municipality and employees in the locality can be done through educational programs such as the organization of workshops and seminars for staff, focusing on historical and cultural significance, techniques of conducting tours, using digital tools and interaction with visitors. Also, partnership with schools, universities and cultural institutions for the development of programs that include theoretical and practical knowledge about heritage conservation and tourism. Site-related staff training can be provided through technical training in the use and maintenance of digital tools in content management, technical support and user interaction, but also are important practical exercises and simulations of leading tours using new digital resources, enabling staff to gain confidence and skill in the use of technology.

The Batana ecomuseum project is also an example of the importance of education and awareness of the local community about the importance of preserving heritage and promoting their role as guardians of cultural identity.

On the example of the Batana ecomuseum project, workshops on traditional skills can be introduced, which demonstrate and teach traditional skills adapted to the locality and historical period, such as handicrafts, traditional cooking and archaeological techniques.

CONTACT AND LINKS

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

Director of the Institution- "House of Batana - Casa della batana" - Nives Giuricin

E-mail: nives@batana.org

Adress: Obala P. Budicina 2, 52210 Rovinj

Tel: +385 (0) 52 812 593



SOURCES

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

<https://croatia.hr/en-gb/unesco/the-batana-ecomuseum>

<https://www.batana.org/en/home/>

<https://explorecroatia.eu/?s=batana>

<https://hr-hr.facebook.com/ekomuzejbatana>

<https://muze.hr/en/projects/batana-eco-museum-rovinj/>

<https://ich.unesco.org/en/BSP/community-project-of-safeguarding-the-living-culture-of-rovinj-rovigno-the-batana-ecomuseum-01098>

<https://www.rovinj-tourism.com/hr/explore-discover/kultura-i-umjetnost/muzeji-i-galerije/500>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
<i>Select one of the themes below (put an X)</i>	
	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
PLAYMARCHE: UN DISTRETTO REGIONALE DEI BENI CULTURALI 2.0	
IDENTIFICATION OF GOOD PRACTICE	
<i>Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.</i>	
Project coordinated by the University of Macerata within the Advanced Cultural District (DCE) of the Marche Region	
BACKGROUND/PURPOSE	
<i>Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the project</i>	
The inspiring logic of the PlayMarche Project fits into the definition of District made explicit by the Regional Law. 4/2010 "Cultural District of the Marche as a territorial system of relations between the public and the private sector aimed at developing the potential of the territory in the cultural field, guaranteeing the integrated governance of the dynamics of the sector and supporting local development programmes" in fact concentrating its attention both on the cultural economy and on knowledge as competitive factors for the growth of the territory, and by focusing on active policies of involvement of local communities (through a structured public partnership) and innovative entrepreneurship (defined by a large private partnership), supporting local development driven by culture, through the encouragement of new professionalism and the integration between cultural and productive assets and activities.	
OBJECTIVES	
<i>What precisely did the initiative set out to do in both the short- and long-term? What were the overall and specific objectives?</i>	
The general aim of the project is to enhance the historical identity and current productions through innovative and integrated forms of communication.	



Support for a prototype experience will allow us to develop new fruition methods and new narrative formats of the territory.

The project focuses in particular on the industry and services chain relating to games (edutainment) and entertainment applied to cultural values and heritage. It makes the link between artistic forms evident, organic and productive (from the arts to the media to design, from music to literature to publishing), culture and creativity, with territorial implications in terms of the creation of jobs in sectors with strong innovation and economic sustainability. The project also offers the concrete possibility of connecting cultural contents (elaborated thanks to humanistic knowledge and dimensions of social innovation) with ICT technologies in a structural and economically effective way.

The Project aims to support an experience that is prototypical, that is, capable of becoming a model and point of reference at least at a regional level. Within the public-private partnership, private entities (spin-offs, ATI, start-ups) may be created or developed capable of developing and applying new technologies and languages, the result of the connection between professionals with transversal specialisations, to communicate, disseminate and enhance cultural contents generally transmitted episodically and to a limited audience.

RESOURCES

Describe the resources 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.

Project financed by the Marche Region - Advanced Cultural District (DCE) of the Marche Region €847,000.00

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also indicate the area/location in which the practice was implemented.

Action 1

1. Establish a spin-off dedicated to the governance of the Playmarche evolved cultural district

Action 2

A district of innovative cultural contents

1. activity 1 – augmented reality: visualizing the stratigraphy of the centuries (virtual visualization of ancient squares; reconstruction of architectural portions; visualization of the modifications resulting from changes in style, reconstruction of ancient cities, settlements and ancient landscapes of the Iron Age and Roman);



2. activity 2 – the virtual relocation in situ of goods held locally in museums or included in national and international collections (Marche Disperse) and reconstruction of figurative apparatus or of the relationship between the various components of a figurative apparatus;
3. activity 3 - surveys and 3D reconstructions: Advanced technologies for filming and three-dimensional modeling of buildings and objects of historical-artistic and archaeological interest, Interactive virtual models that can be navigated in different scenarios for measurements, profiles, shots and videos, Reconstruction of ancient environments and landscapes;

Narration and play: the challenge of Edutainment

1. activity 1 – advanced contents connected through the gaming paradigm: combining learning needs and techniques in a system in which fun, relaxation and entertainment represent the scenario of the training path, gaming therefore becomes a fundamental opportunity to allow the development of cultural contents that can be used directly in the area. It will therefore be necessary, by collaborating with highly specialized companies in the sector, to develop interactive electronic games and video games, also thanks to the use of music as an innovative learning vehicle.
2. activity 2 - Entertainment and Edutainment, imagination comes before knowledge: communicating and disseminating cultural content in a captivating and stimulating manner, restoring severed connections to the public. A specific project will concern the reconstruction of Mattero Ricci's Travels, accessible through augmented reality techniques.
3. activity 3 – The game of cultural heritage: application in the main archaeological parks of modern technologies for the reconstruction of the "virtual model" of the territory of the Roman city, creation of historical-artistic, multimedia archaeological guides of museums and individual art objects searchable on contents, places of origin, etc., offer of interactive three-dimensional models with augmented reality, advanced panels with display of georeferenced, interactive and searchable 3D models.

Action 3

The game boxes: the hubs

1. activity 1 – launch of a spin-off in the management of the economy of culture and territorial promotion, space management
2. activity 2 – preparation of main doors Sferisterio, Fiastra and Casa leopardi: bring out and make evident and coordinated in the reference territory the catalyst places, starting from the making available of the materials produced by the district, living, reference places



3. activity 3 – reception and guidance to the district's resources: At the three hubs both games and entertainment products will be available, as well as those with a higher cultural content, as well as support for the use of the portal, the contents
4. activity 4 – enjoyment of music and real and virtual artistic events
5. activity 5 – from the monument to the co-working space: the Hubs must also be meeting places, workshops for companies and professions specialized in the development of skills, with particular attention to the relationship between culture and entrepreneurship; in perspective the hubs will have to become places open all year round, with the longest possible hours, to work, study, purchase products, taste products and drink a coffee, in line with the best European experiences.

Action 4

The territory as a gaming table

1. activity 1 – the district's web: an ad hoc corporate information system managed by spin off n. 1 to connect and coordinate the subjects, actions and activities of the district, monitoring the results, the necessary corrections and customer satisfaction
2. activity 2 – advanced, interactive web portal, connected to social networks
3. activity 3 – the territory in the palm of your hands: develop and spread the use of interactive multimedia applications usable via mobile devices (tablets, smartphones...), to enjoy the contents, narratives and of guidance/support functions
4. activity 4 – the territory as hypertext: real and virtual signage. The recognizable totem signs of the district must also be physically available in museums, archaeological parks, churches, castles, abbeys, contain evident and clear information, but also allow connection (via QRCode or other advanced systems) with the virtual contents and with other key places in the area.

For 3 archaeological Parks (Potentia, Ricina, Septempeda) the project envisaged the inclusion of activities in the director scheme of the archaeological park, for the purposes of tourism and cultural enhancement

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target-group(s) and the direct and indirect beneficiaries of the initiative.

Direct beneficiaries

University of Macerata (Lead Partner)

Province of Macerata

Municipalities of Macerata, Urbisaglia, San Severino Marche, Serrapetrona, Portorecanati, Visso, Loro Piceno, San Ginesio, Treia, Serravalle del Chienti, Tolentino.



Georgica Academy, ADAM Macerata Academy of Arts, "Marche Cinema Multimedia" Foundation, Casa Leopardi.

Rainbow, GeolnformatiX, Abaco Soc. Cooperativa, DigiTales neo start up, Feronia Soc. Coop a r.l, Studio il Segno, Tecnomarche, Gallo Pomi Servizi

Indirect beneficiaries

MC Chamber of Commerce, Museum Association of the Province of Macerata, Cassa di Risparmio MC Foundation, Symbola Foundation, Chamber of Commerce, Giustiniani Bandini Foundation, Centro Studi Gentiliani, FORM (Sponsor), Associazione Sferisterio, Musicultura, Clementoni Giochi, iGuzzini, Teuco, Della Valle, Manas, CNA provincial association Macerata, Studio Helix Associati, Alive Lab, Il Laboratorio delle idee, Oikos.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The general aim of the project was the valorisation of the historical identity and current productions through innovative and integrated forms of communication.

The support for a prototype experience has allowed us to develop new ways of enjoying and new narrative formats of the territory.

The creation of the Hub was aimed at raising the quality of the cultural services offered, with a view to integrated management of the cultural offer. The following are available in the Hubs:

- The products generated by the DCE PalyMarche
- itinerary and guided tour services; touchscreen for free search of information for visiting places; services for organizing opening hours for free visits; ticketing services; etc.);

The Hubs have committed to maintaining and strengthening over time their connotation as places of welcome and orientation and main doors for physical and intellectual access to the territory

Over time they have developed the role of the first and decisive showcase and qualifying image of the territory, and even:

- places of contamination between businesses and cultural and creative professions (co-working spaces);
- places where commercial services will be available: placespecific objects; acquisition of purchase orders for products from local businesses;
- places where tourist assistance services will be available (hotel, restaurant reservations, ...);



- places where information services will be available (desk with operators and self-service equipment; bookshop dedicated to local culture; printed and electronic guides).

The nodes, whether historical sites (museums, archaeological sites, churches, etc.) or of current interest (business museums, farms, places of artisanal and industrial production) have been equipped and organized for a satisfying visit. Each node will have to offer information and possibly visit services (dedicated corners inside museums and similar other places and/or intangible technological services) about the surrounding attractions: cultural heritage, landscapes, Made in Italy companies.

The aim of the activities is to allow use by an ever-increasing number of users, but maintaining a level of environmental sustainability adequate for safeguarding the spaces and contexts available.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. How easily could this practice be adopted or adapted for other contexts?

The ICT experiences, the management model applied in the archaeological parks and the ways of integrating the different activities, within an economic chain, for the purposes of development, including tourism, of the territory can be highlighted in the Project.

CONTACT AND LINKS

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

Michele Spagnuolo (CEO PlayMarche srl) m.spagnuolo@playmarchesrl.it

Maria Paladino (ILO Office University of Macerata) maria.paladino@unimc.it

SOURCES

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

See Document of the PlayMarche Project



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Next-Museum: stimulating digitization at small and medium-sized museums through the enhancement of the Digital Curator.

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Next-Museum is a KA2 project co-funded by the Erasmus+ Programme of the European Union, involving 4 programme countries (Italy, Greece, Croatia, Spain) with the aim to encourage and support the digitalisation of cultural heritage, in the area of museum management and in application to small and medium-sized museums through tailored training for the upskilling of professionals working in the sector. Lead Partner is FONDAZIONE MARCHE CULTURA - Marche Region
Duration: 24 MONTHS

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

NEXT-MUSEUM arises from the urgent need to assist small and medium-sized museums in transitioning to the digital era, intensified by the challenges posed by the Covid-19 pandemic. These institutions, along with the broader CCS, must rebuild themselves to confront the post-Covid era, yet they often lack the needed resources and opportunities to update their operations and staff skills. The project's objective is to offer small and medium-sized museums a new breed of specialized EU professionals in the Cultural Heritage sector, known as Digital Curators.

Digital Curators play a pivotal role in applying cutting-edge digital tools to various aspects of museum management, including facility management, cataloging, archive



management, online dissemination, promotion, creation of new formats, visitor experiences, and user support in both physical and digital realms. The project aims to pursue digitalization strategically: firstly, to enhance museum management by streamlining internal processes and promoting efficiency, and secondly, to promote culture through digital tools by attracting and engaging the public through tailored initiatives.

OBJECTIVES

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

The project outlines five key objectives:

1) Promoting the digitization of cultural heritage within museum management, particularly for small and medium-sized museums, with a focus on enhancing resource management, cataloging, and overall system efficiency. 2) Enhancing the digital skills of museum professionals, specifically in cataloging and resource management. 3) Improving the digital skills of museum professionals in heritage promotion, storytelling, and enhancing public accessibility. 4) Providing a model for museum organizations to approach digitalization through training and strategies for utilizing digital resources to expand museum offerings and visitor experiences. 5) Encouraging and testing public involvement in digital initiatives by participating museums, while evaluating the theoretical skills of digital curators in the field.

RESOURCES

Describe the resources 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.

The project activities were carried out with Erasmus Plus funds. The activities now continue with own funds of the various museums that have invested in valorisation/digitalisation.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*



Each pilot action saw the creation of a site-specific ICT project: 3d digitization and printing; interactive installation; virtual tour. The staff of the various museums have been trained to use new technologies; each museum has included maintenance costs in its budget.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The general objective of the project is therefore to enhance the professional figure of the Digital Curator as a strategic profession to revive the system of small-medium sized museums. The project activities will encompass the elaboration of guidelines, training activities, pilot actions, and communication & dissemination initiatives aimed at spreading the results of the project. N 4 programme countries (Italy, Greece, Croatia, Spain) are involved. All the proposed activities allowed the sharing of common methodologies and thanks to the pilot actions, ICT tools are tested and used to enhance small museums.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Staff of the involved museum institutions (Marche Region, ALICANTE and ZADAR) are the main target groups who will actively and directly participate in the design, implementation and testing phase of site-specific activities on digitization.

The project included Multiplayer Events which involved the various regional museums and professionals from the cultural heritage sectors.

Partner:

- Marche Cultura Foundation (Italy) – Leader
- Marche Polytechnic University (Italy)
- Provincial Diputacion of Alicante (Spain)
- Narodni Muzej Zadar (Croatia)
- Panepistimio Patron (Greece)
- Inercia Digital (Spain)

Associated partner:

- ICOM Marche (Italy)

Recipient museum of the Italian pilot project:

- Archaeological and Via Flaminia Museum of Cagliari



RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

Results and Output

A. Guidelines for the Adoption and Proper Use of Digital Technologies (R1): This result is a foundational prerequisite for the project's learning activities and training courses, serving as a potent tool to support the museum's digital transition towards more democratic access to cultural content, particularly in light of the physical restrictions imposed by the Covid-19 pandemic. The development of these guidelines represents a critical phase of the project, crucial for the success and scientific credibility of the Digital Curator adult education process. The produced guidelines will be a dynamic document continuously updated throughout the project with new studies, strategies, and lessons learned. Initially directed at museum institutions involved in the project, it aims to guide them in navigating the digital transition effectively.

B. Pilot Actions for the Testing of Innovative Solutions in Target Museums (R2): Stemming from the Transnational training & workshop for Digital Curators and Local Training activities, this outcome aims to implement pilot actions capable of facilitating the proposed education value chain and the museum's digital transition. The primary targets will be the staff of the museum institutions involved (FMC, ALICANTE, and ZADAR), actively participating in the design, implementation, and testing phase of site-specific digitization activities. The participating museums will directly benefit, and local citizens will indirectly enjoy an updated tourist and cultural offer aligned with current Covid-19 restrictions.

C. The DOP: Digital Operation Plan for the Adoption of Digitization in Small and Medium-Sized Museums (R3): This is anticipated to be the most significant result of the project, supporting and making effective the adoption of digitization in small and medium-sized museums. Serving as a blueprint, it will systematize the entire process of strategies, canvas models, and implementation phases for the digital transition of museums. The DOP will also encompass educational strategies and practices for training museum staff as skilled and knowledgeable Digital Curators, drawing from the other results (R1 & R2) of Next-Museum. While the museums directly involved will benefit significantly, the DOP will be openly available in digital form for any museum or cultural institution to access.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

Starting from the central role of the DIGITAL CURATOR, the project offered the opportunity to reflect on the role of new technologies in terms of professional training, cultural and tourist enhancement of a territory. The Digital Curator's task is to tell the story of a place, make it captivating and enhance its uniqueness. Specific modules of



the training session are focused on “Identity of a place”, “how telling a place”; “best ICT solution to tell the place”.

New technologies are valorization tools if used consciously and by professionals capable of grasping the uniqueness of a place and narrating it.

CONTACT AND LINK

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

Daisy De Nardis, Coordinator Museum and Cultural Heritage Sector of Fondazione Marche Cultura (FMC) – Responsible of Next-Museum project.

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SOURCES

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

<https://next-museum.eu/results/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
<i>Select one of the themes below (put an X)</i>	
	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
AP SEPINO CULTURAL IDENTITY	
IDENTIFICATION OF GOOD PRACTICE	
Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.	
The good practice to define the Cultural identity of Sepino Archaeological Park is a project initiated by the Park with internal officials and the help of external professionals.	
BACKGROUND/PURPOSE	
Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.	
The definition of the Cultural Identity of the Sepino Park is essential for the realisation of future protection and enhancement activities. The archaeological park is set in a harmonious landscape of archaeological architecture, rural buildings and unspoilt nature. Its history is closely linked to the phenomenon of transhumance, recently included in the UNESCO Intangible Cultural Heritage List. The millenary practice of seasonally transferring flocks and herds from inland mountainous areas to the coastal plains and vice versa remained in use in Sepino until the first half of the last century. The archaeology of continuity has also preserved a large number of rural buildings built from the 17th-18th centuries with all salvaged pieces, lintels, columns, inscriptions, friezes, funerary slabs. These buildings were inhabited by a peasant civilisation, mainly dedicated to sheep farming and livestock breeding as well as agricultural activities. All these aspects must be preserved and told to visitors in the best possible way. A precious context that requires the greatest possible preservation and the least possible alteration.	



OBJECTIVES

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

The objective of project is not to lose the great cultural and anthropological value of the site, making it a unique place in the Italian cultural landscape. Enhancing the site means returning it, at least in part, to its historic human function, but in a context of rules that can preserve its cultural value for future generations while restoring economic value to be reallocated as a resource for maintaining the asset. Today the place has not yet given itself a precise identity such as to constitute an element of great cultural value and at the same time an attractor of economic processes capable of sustaining the territory.

RESOURCES

Describe the resources 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.

State resources will be used, financed directly by the Italian Government (operating funds). With these funds, feasibility studies were entrusted to external professionals, coordinated by park officials, concerning the definition of the cultural identity and the realisation of a master plan through an accurate analysis of the state of the site, the structuring features that have been temporally stratified, accumulated and superimposed within the site.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other(specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

ICT solutions will be crucial to the success of the project, both in terms of data management and utilisation at the various stages of progress, and above all for the study, promotion and communication activities of the cultural brand.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The project started a few months ago and includes studies on the cultural identity of the site in their interconnection with feasibility studies (concept design) that integrate the system of relationships, both physical and intangible, that exist today; from these studies, an organic vision of this very delicate place will emerge. The studies being carried out take into account the following aspects:

external accessibility (selection and identification of possible access routes; location of car parks; creation of an internal communication network managed with soft mobility systems, to guarantee the connection of the main archaeological area (Saepinum) with the satellite archaeological sites (Samnite Fortification of Terravecchia and Italic Sanctuary of San Pietro in Cantoni) and with the town of Sepino;

widespread musealisation (the archaeological excavations as a visiting opportunity capable of attracting scholars and tourists; the historic town as a large and widespread living laboratory en plein air, with widespread accessibility to the 'works in progress'; routes and spaces aimed at the narration and understanding of Sepino's many lives, from antiquity to the present day, to the city in the making and yet to be discovered);

transhumance and landscape aspects for the enhancement of the park (conservation and enhancement of the material and non-material heritage of the area, through the promotion and hosting of traditional activities: agriculture, pastoralism and forestry);

circular and sustainable economy (increasing sources of income through the introduction of co-financed projects, expansion of paid services, international institutional sponsors, agri-food projects, catering, hospitality, events);

definition of the site's value proposition (identification of the site's characterising and distinctive values; current audience and study of the site's positioning in the territorial and tourist context);

experience design (experiential paths linked to the site's identity).

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The actors involved are professional experts in the field of transport and accessibility, landscape architects and experts in the realisation of master plans, experts in brand promotion and communication strategies. The stakeholders involved are the local community and family units that are the repositories of surviving material and immaterial traditions, which form part of Sepino's cultural identity.



<p>RESULTS AND IMPACT</p> <p><i>Describe the direct and indirect results of the practice as well as positive and tangible impacts.</i></p> <p>The expected results are primarily the respect of the cultural identity of the site in an active form and the conveyance of the value of Saepinum as a unique Italian archaeological heritage. The conservation and enhancement of the site's tangible and intangible heritage, through the promotion and hosting of traditional activities such as agriculture, pastoralism and forestry, will have a significant impact on the socio-cultural and economic context of the area. The hope is that the strategies for promoting and communicating Sepino's cultural brand can produce a quantitative and qualitative increase in visitors, with benefits not only for the Administration in terms of increased financial resources, but also and above all for the communities in terms of economic induced activities.</p>
<p>LEARNING POINTS AND CONCLUSIONS</p> <p><i>Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.</i></p> <p>At present, the park, after decades of neglect of interest and care, is still unable to give itself an identity such as to constitute an element of great cultural value and an attractor of economic processes capable of sustaining the area. The initiative put in place will make it possible to acquire a new awareness of Sepino's uniqueness, expanding its value and significance.</p>
<p>CONTACT AND LINKS</p> <p><i>Contact details (contact person, address, telephone, e-mail, website and other details useful for obtaining further information about the practice).</i></p> <p>Sepino Archaeological Park C.da Altilia 1, SP82 86017 Sepino, CB Molise Phone number: +39 (0)874 790207 E-mail: pa-sepino@cultura.gov.it; pa-sepino@pec.cultura.gov.it Website: https://www.parcosepino.it</p>
<p>SOURCES</p> <p><i>Report on the various sources, relevant studies and other references that have been used for the search and development of good practice</i></p> <p>Strategic document: Sepino Archaeological Park_Statute (2023)</p>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
<i>Select one of the themes below (put an X)</i>	
	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
X	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
Management of the State-Owned Rocca by Gradara Innova, an in-house company of the Municipality of Gradara	
IDENTIFICATION OF GOOD PRACTICE	
<i>Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.</i>	
Gradara Innova srl deals with tourism, educational tourism, and the management of the historical and cultural heritage of Gradara. The Rocca, owned by the Ministry, has been directly managed by the municipality since August 2020 and entrusted to Gradara Innova. Gradara ranks as the top monument in the Marche region with more than 300,000 tourists per year; it is one of the ten most visited castles in Italy and is the 23rd museum nationally in terms of visitor numbers. Gradara is located on a hill near the Adriatic coast, visible from the A14 motorway running at the base of its hill, providing visibility and ease of access that other sites lack, making it a top attraction for the entire province of Pesaro and Urbino.	
BACKGROUND/PURPOSE	
<i>Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.</i>	
The project originates from the enhancement agreement between the Regional Directorate of Museums Marche and the Municipality of Gradara based on the provisions of Legislative Decree No. 42 of January 22, 2004, and subsequent amendments, which sets the objectives of enhancement in promoting the knowledge of cultural heritage and ensuring the best conditions for its use and public enjoyment. The State, Regions, and local public entities pursue the coordination, harmonisation, and integration of the enhancement activities of public assets and enter into agreements to define common enhancement strategies and objectives.	



In the same agreement, succinctly but significantly, the increase in use and the improvement of enhancement are identified as the key elements of the manager's activities.

The increase in use, connected with enhancement, does not merely and simply imply an increase in the number of visitors, which is useful to a certain extent, but aims to establish a qualitative link with the density of the audience. For this reason, our project aims to set strategic elements to achieve the dual objective:

1. Sustainable increase in the number of visitors, reconsidering among other things the opening hours, the ways of use, and the management of visitor flows;
2. Offering quality content, both in terms of production and usability, also through the use of digital tools.

Direct management by the municipality through Gradara Innova therefore allows greater usability of the monument, enabling continuous enhancement that lasts throughout the year and an increase in the usability of the historical and artistic assets of the village, since Gradara Innova has been managing the tourist's sector within the walls for years, which historically are municipal property.

The model we are inspired by is based on two premises: the physical and symbolic unity between the ancient village and the Rocca and the strongly identity-oriented nature of the offer. It aims at a form of slow tourism that can combine social and environmental sustainability with an ever-increasing degree of tourist accessibility. In this context, technological innovation and the use of digital tools are fundamental to fostering development

OBJECTIVES

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

The goals we aim to achieve are as follows:

1. Improve the accessibility, maintenance, and usability of the monument:

- make the opening hours of the monument more flexible, taking into account flows and seasonality;
- enhance the visit route and access to alternative or special routes (subject to authorization and sharing of a project);
- update the explanatory and informational system of the visit route (subject to authorization and sharing of a project);



- adapt the lighting and display system (subject to authorization and sharing of a project);
- diversify the ways of visiting the monument also through dedicated and specialised routes for different target audiences, with particular attention to school tourism;
- make the reservation and pre-sale system more efficient, in collaboration with the current concessionaire of the services at the Rocca;
- review the maintenance and control program of the conservation status of the spaces.

2. Improve the integration of the cultural offer through unified management of resources:

- for a unified cultural and tourist offer;
- for a coordinated and shared calendar of events;
- for the definition of cultural-based territorial marketing projects.

3. Diversify the offer of cultural products and content also through the use of digital technologies:

- the creation of virtual guided tours in live streaming and virtual tours;
- the implementation of projects dedicated to gamification;
- the organization of exhibitions and shows (subject to shared or joint planning).

4. Encourage communication activities:

- building a brand identity for the Gradara destination;
- developing a communication, PR, and media plan;
- creating a dedicated tourist product developed along identified themes and guidelines;
- establishing commercial partnerships to market the product internationally and nationally;
- organising events dedicated to market segments centred on core themes: conventions, weddings, business.



5. Strengthen the network through the integration of territorial, cultural, and tourist offers:

- with nearby art cities, particularly Urbino, Pesaro, and Rimini;
- with gaming and gamification circuits;
- with cities and territories dedicated to school tourism and Dante-related cities.

Additionally, the latest ongoing projects attest to the level of quality achieved in recent years of direct management:

- In the short term, the Rocca will become "Il Faro delle Marche" ("Marche Lighthouse"), the first monument encountered when entering the region from the North, symbolically elected as a reference point for incoming tourism and a showcase for all the excellences of the Marche region

RESOURCES

Describe the resources 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.

The staff of Gradara Innova is carefully selected based on their cultural profile, seeking individuals who can contribute to the positive experience of visitors in the museum environments, providing historical and cultural information, and overseeing the preservation of the furniture and spaces. Internal training is continuous and adheres to national regulations, with certification courses for risk management, fire prevention, and first aid: indeed, with such significant influxes, it is necessary to protect every aspect of prevention, in terms of preserving spaces and the health of the final user.

Moreover, in terms of accessibility, Gradara Innova is committed to training its staff to interact appropriately with people with cognitive, physical, and sensory disabilities, and to providing visit tools and promotional and communicative methods attentive to inclusivity.

The process of enhancing historical and cultural heritage is further enriched by collaboration with the Regional Directorate of Museums Marche, local universities such as Bologna and Urbino, and internationally, such as the recent agreement with the University of Edinburgh, which collaborated with the administration on historical research regarding the configuration of the village in the 15th century, with the aim of creating a scaled and playable model of the entire castle, now housed within the exhibition spaces of the Rocca.



ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

On the digital communication front, Gradara has a unique page managed in collaboration with Proloco, gradara.org, which ranks among the top in the Marche region for the traffic it handles.

Additionally, Gradara Innova's social media presence is ensured through the Facebook and Instagram pages "Gradara capitale del Medioevo" ("Gradara Capital of the Middle Ages"), serving as a showcase and travel diary for the calendar of events and initiatives organised. Meanwhile, the Regional Directorate has a dedicated page, "Rocca di Gradara," both on social media and as a website.

Regarding the implementation of new technologies in the museum route, we are currently working on creating a free digital application for producing podcasts narrating the POIs (Points of Interest) within the village and the Rocca.

There is also a virtual tour of Rocca's rooms, created during the months of COVID-19, to ensure a partial remote visit for all users.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

As previously mentioned, the collaboration with the Regional Directorate of Museums Marche and Proloco ensures a presence of activities and events throughout the entire year, thus overcoming the challenge of seasonality and guaranteeing a continuous flow of visitors. The indicated partnerships increase visibility and attendance, constantly boosting the annual number of visitors.



Additionally, there is a collaboration with nearby municipal administrations, which serve as tourist reception centres and decentralised promotion points. Indeed, within the municipal territory, the availability of beds is a few hundred: we need to network in the area to intercept the surrounding hotel availability.

The strengthening of sectors related to educational services and school tourism, closely connected, in which the Municipal Administration continues to invest in terms of resources, professionalism, and experimentation, represents the premise for a concrete action plan for usage. The state-owned Rocca of Gradara is the protagonist of a comprehensive educational proposal aimed at schools of all levels, honoured by a more than twenty-year relationship with national educational institutions.

Over the years, Gradara has developed a precise identity and credibility in the educational field, making play a distinctive and characterising feature: the proposal, in continuous transformation, is aimed at schools of all levels but also adults and special audiences (e.g., the elderly, people with disabilities) in the belief that play represents an opportunity for enrichment, discovery, and knowledge for everyone.

From the historical field, the methodology has gradually extended to embrace all aspects of local cultural heritage, from literature to nature, from art to poetry, and from oral tradition to material tradition. The entire proposal (itinerant play routes, role-playing games, thematic workshops, and in-depth studies) is based on two fundamental principles: play as the backbone of the activity and the theatrical language that guarantees its transformation into an "immersive" experience.

The gamification applied to the processes of using the asset by individual visitors and the adult public, in particular, represents another essential medium-term objective: the creation of innovative and engaging play tools becomes a prerequisite for creating a more creative and profound relationship with the visitor, called to experience his or her journey (physical or virtual) in the structure as a protagonist. This development is configured as an enhancement of the site's playful vocation and a desire to expand access possibilities to cultural heritage to categories not yet intercepted.

The proposed actions are also supported by investing in Gradara's role in training cultural heritage professionals: the planned interventions—seminars, conferences, courses, and specific focuses that will involve the participation of the most qualified teachers and trainers at the national level—necessarily involve the Rocca as an exclusive location and case study, further increasing its visibility and relevance even among a specialist and sector audience.



STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Collaboration with local IAT (Tourist Information and Reception) offices ensures comprehensive coverage. Additionally, direct contact with educational institutions of all levels ensures the constant presence of student groups who come to Gradara to visit the village and the Rocca through play.

In fact, in Gradara, history is learned through play: through a catalogue of more than 40 activities specifically designed for each user group, the school trip becomes a learning moment through the implementation of educational activities in the historic centre's streets, allowing participants to immerse themselves in the climate and atmosphere of the Renaissance, recreating scenes of life and activities related to that historical period.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The expected results are visible given the constantly increasing number of visitors: these presences ensure that the village remains alive, thus preventing the abandonment of historic centres, and remains an attraction throughout the year. Furthermore, they ensure the existence of more than 20 economic activities (bars, shops, restaurants) within the walls, creating a steadily growing short-stay economy.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

Before the municipal management, the museum experienced significant usability deficits, as it was managed like any other national museum, including opening hours. This practice did not take into account the geographical context, which sees a greater presence of visitors in the evening hours during peak periods, namely between spring and summer: under state management, the museum closed at 7:00 pm, with no possibility of evening or extra hours openings.

Now, the museum is open every day, and for peak periods, special openings are planned and managed directly by Gradara Innova, ensuring constant promotion and enhancement.

However, to achieve this, it was necessary to reach an enhancement agreement with the MiC, which allowed us, after long negotiations, to take over the management.

This process can be taken as an example to increase the usability of other museums in Italy, which, for the cited factors, experience the same situation as Gradara.



CONTACT AND LINKS

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

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Social (FB, Instagram, Youtube): Gradara Capitale del Medioevo

SOURCES

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

Federico Mammarella, amm.re unico Gradara Innova srl
Sito: gradara.org



**THE USE OF ADVANCED DIGITAL TOOLS, INTERACTIVE
AND IMMERSIVE TECHNOLOGIES**



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

Archaeological site Sikuli, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

The area of Resnik near Kaštel Štafilić is located along the northern coast of the western part of the Kaštela Bay. On the eastern side of the Resnik creek, in the 2nd century BC, an ancient settlement was founded. In the mid-sixties of the 20th century, a hotel complex was built there, and twenty years later, due to the pressure from the professional public, the idea of construction of a new bungalow settlement and the embankment of the coast was abandoned.

Underwater archaeological research was conducted in 1988, providing a base for conclusion that here are remains of the pier from the Hellenistic period, according to the finds of ceramic material. In 1993 and 1994, the research of the Hellenistic pier was conducted whilst the Resnik underwater was researched again in 2005. During systematic and protective archaeological research conducted by The Museum of the Town of Kaštela the land part of the site was partially explored. The last underwater research was conducted in 2020 within the EU project - UnderwaterMUSE.

The City of Kaštela participated in the UnderwaterMuse project as a partner, whilst the employees of **The Museum of Town of Kaštela, Lušiško Brce 5, 21214, Kaštel Lukšić**, Croatia, participated in the implementation of the project activities. The project was finalized in 2022, with the „SICULI SUBMERGED “exhibition, highlighting the results of the new research. The VR presentation of the site, within the permanent display of the museum, was enabled with the digital reconstruction.



BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The UnderwaterMuse project, in the Resnik area near Kaštel Štafilić, carried out the underwater archaeological research in 2020.

The goal was to create ways to present the area of Resnik, known as an example of a multi-layered archaeological site, to the wider public.

The project developed the virtual presentation model of the archaeological site Sikuli/Resnik and with the usage of VR glasses (Oculus 2) reconstructions of the site, i.e. the three phases of the site's use, can be viewed in the permanent display of The Museum of the Town of Kaštela in Vitturi Castle.

OBJECTIVES

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

The project strived to the involvement of the local community, with a goal of natural and cultural heritage promotion, for the recognition of the underwater archaeological site as a strategic mean of sustainable development.

RESOURCES

Describe the resources 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.

For the archaeological research implementation, diving skills and diving equipment were necessary, therefore the local diving clubs and archaeology students participated in the project realization. Various techniques and innovative technologies were used in this project, such as documentation, multibeam sonar and geological-structural depth gauge. Based on a different recording scheme: photogrammetry and action camera recording used to obtain complete 2D and 3D documentation, virtual reality of the archaeological site was recreated using Unreal 4 Engine software.

To enable realization from the public, a 3D viewer (such as Oculus Quest 2) was used.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*



- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

Mulibeam and Sidescan documentation of the underwater part of the site was created during the 2020 research. Data collected with these works was used to create a virtual reconstruction made by the company Novena from Zagreb.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

Education of amateur divers was affected by the introductory lecture on the site and during excavations. A basic education about the techniques and methodologies of the underwater excavation and the archaeological finds has been created aiming to understand better and recognize the archaeological finds during excavations and for the future activities.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Besides the expert employees of The Museum of the Town of Kaštela, local diving clubs and archaeology students of the University of Zadar participate in the project.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

Siculi Submerged project provoked the great interest of the wider public and the education itself continued with guest exhibitions and VR presentation of the site within the permanent display of the museum.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

It's necessary to promote the project through various educational programs and public campaigns aiming to increase the awareness and integration of the local community in the strengthening of the tourist offer and highlighting the archaeological and cultural tourism.



CONTACT AND LINKS

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

The Museum of the Town of Kaštela, Lušiško Brce 5, 21214, Kaštel Lukšić, Croatia,
Phone:+385(0)21260245,e-mail:muzej-gradakastela@st.t-com.hr, <http://www.muzej-gradakastela.hr/einfo.html>

SOURCES

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

„Siculi Submerged “exhibition catalogue, Kaštela 2022

-https://www.youtube.com/watch?v=BnVW445_g_0

-Underwatermuse project – final event, Lecce, 3-5 June, 2022, Involvement of the local stakeholders in the protection, research and valorisation of underwater heritage of Kaštela Bay, Ivanka Kamenjarin, Ivan Šuta, Vedran Katavić, Miroslav Katić.



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

The museum of Vučedol culture-Vučedol archaeological site, Croatia

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

The Vučedol archaeological site is located in the Vukovar-Srijem County, 4 kilometers downstream from Vukovar, Croatia. The archaeological park development project resulted from participation in several EU co-financed projects, the most significant of which is the "Archaeological Park: Vučedol culture" which is financed from the ERDF through the Operational Program Competitiveness and Cohesion, and should be fully completed in two years. The total investment in the project "Archaeological Park Vučedol" amounts to EUR 15,495,376, of which the EU's European Fund for Regional Development contributes EUR 13,171,069 within the Operational Program "Competitiveness and Cohesion" for the program period 2014-2020. The Museum of Vučedol Culture is the basis for the beginning of a new multifunctional project - the Vučedol Archaeological Park - which, on the one hand, includes a program of systematic, interdisciplinary research of the Vučedol archaeological site, which presents the wider area of Vučedol as an archaeological-historical, but also as a tourist-hospitality and sports-recreational centre.



BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The project aims to solve several key problems related to the preservation, presentation and popularization of Vučedol culture. The main problems that the project wants to solve are including:

1. Insufficient visibility and presentation of cultural heritage, Many findings and information were insufficiently presented and difficult to access.
2. Preservation and protection of archaeological finds, there was a need for modern preservation and conservation methods.
3. Education and popularization of archaeology, lack of interactive and educational content that would attract a younger audience and the general public.
4. Increase in tourist attractiveness, lack of modern facilities and infrastructure limited the number of visitors.
5. Local economic development, insufficient tourist attendance, limited local economic development and the possibility of employment.

The project was designed to solve problems related to the preservation, presentation, education and popularization of Vučedol's culture, as well as increasing tourist attractiveness and local development. By using modern digital technologies, the project successfully improved the visibility and accessibility of cultural heritage.

OBJECTIVES

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

The goals and activities of the project are:

- digitization and presentation of findings. Introduction of 3d scanning, modeling and reconstruction to enable visitors to better visualize and understand the culture of Vučedol.
- virtual and augmented reality. Development of VR and AR applications to create immersive experiences that allow visitors to "travel through time" and experience ancient Vučedol in an interactive way.
- educational activities. Development of educational content and applications that include games and interactive tasks, with the aim of popularizing archeology among younger generations.
- promotion of tourism. Increasing the attractiveness of the archaeological park as a tourist destination, using digital tools to improve the visitor experience.



RESOURCES

Describe the resources 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.

The implementation of the project required significant human, financial and other resources for effective management.

Human resources:

1. Experts and consultants:

- archaeologists-led research, excavations and documentation of findings.
- conservators and restorers-worked on the preservation and restoration of the found artifacts;
- historians- provided historical context and advice for the interpretation of the findings;
- digital experts-involved in 3d scanning, modeling and development of AR/VR content;
- EduTech experts - worked on the development of educational applications and content.

2. Management and administration

- project managers - managed the planning, implementation and monitoring of the project.
- financial managers- managed the budget, financial reporting and cost control.
- coordinators- ensured coordination of activities and communication between teams.

3. The local community and volunteers participated in promotional activities, education and guiding visitors through the park.

Financial resources:

1. European Regional Development Fund (ERDF) - the main source of project financing through the Operational Program Competitiveness and Cohesion. EU funds covered a significant part of the total project budget, providing the necessary funds for the development and implementation of digital technologies.
2. National and local sources - co-financing from the state budget of the Republic of Croatia and local (city) and county budgets. Support from the Ministry of Culture and Media of the Republic of Croatia.
3. Partnerships and sponsorships - cooperation with the private sector, including technology companies that donated or provided equipment and software solutions on favorable terms.

Management resources:

1. Project team - made up of experts from different fields (archaeology, history, technology, management). The team coordinated all aspects of the project, from research and development to implementation and evaluation.
2. Institutions and organizations
 - Museum of Vučedol culture, the main institution responsible for the implementation of the project.



- The Ministry of Culture and Media of the Republic of Croatia provided strategic support and ensured compliance with national cultural policies.
- Local authorities supported the project through logistical and administrative support.

3. International cooperation, cooperation with European institutions and organizations that provided professional support and best practices in the implementation of digital technologies in cultural heritage.

The implementation of the project requires the coordinated effort of a wide range of experts, significant financial resources from the EU and national sources, and effective management of resources. The project is successfully realizing thanks to the combination of professional knowledge, technological innovations and strong support from all involved stakeholders.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

Vučedol Archaeological Park has implemented several digital solutions to improve the visitor experience and preserve cultural heritage.

1. Interactive multimedia contents. Interactive screens and projections are used that allow visitors to learn more about Vučedol culture through animations, video materials and virtual reconstructions.
2. Mobile applications provide visitors with additional information about exhibits, enable virtual tours and offer additional educational content.
3. Virtual reality - through virtual reconstructions of settlements, everyday life and archaeological sites, allows visitors to have an immersive experience.
4. QR codes - the codes are placed next to the exhibits, and by scanning, visitors can get more detailed information about the exhibits directly on their smart devices.
5. Digital reconstructions, the use of 3d scanning and modeling to create digital reconstructions of artifacts and sites, enabling detailed study and analysis, without the need for physical manipulation.



6. Educational games and simulations enable visitors, especially children, to learn interactively about the archeology and history of the Vučedol culture.

Digital solutions that include a content management system for adding new content are:

- interactive multimedia content for managing and updating multimedia content, such as animations, video materials and informative texts.
- mobile applications are connected to a CMS that enables data updates, adding new exhibits and information, and adjusting content based on new research.
- QR codes, used by CMS to manage content on web pages that are opened by scanning the codes, which allows easy updating and adding new information without the need to physically replace the codes.

All technologies are designed to be as user friendly as possible so that visitors can explore and learn independently. However, the presence of staff provides additional information and in-depth clarification and enhance the overall visitor experience.

A combination of internal staff and external experts ensures that digital tools in the archaeological park are properly maintained, updated and functional, providing visitors with a quality and informative experience.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

Vučedol archaeological site project activities included:

1. archaeological research and excavations, detailed research and excavations of archaeological sites, documentation and analysis of found artifacts.
2. digitization and documentation
digitization of artifacts through 3D scanning and photogrammetry. Creation of detailed digital records and databases.
3. Development of multimedia content - creation of interactive exhibitions and virtual reconstructions. Development of mobile applications and multimedia guides.
4. Educational and promotional activities, organization of educational workshops and lectures. Promotion of the project through the media and social networks.
5. Improvement of infrastructure, construction or renovation of visitor center and museum.
6. cooperation with research and academic institutions - joint projects with faculties, institutes and archeology experts.

The time-scale includes:



1st preparatory phase - planning, securing financing, making partners. Initial data collection and preliminary research.

2. Excavation and research phase, analysis and documentation of findings.

3. Development of digital content and infrastructure; digitization of findings and development of multimedia solutions and improvement of physical infrastructure.

4. Implementation of educational and promotional activities (continuous).

The specific goals of the project are:

- preservation of the archaeological site of Vučedol
- enrichment of the cultural (archaeological) and tourist offer by using creative, innovative and technologically advanced solutions in education, presentation and promotion of the Vučedol Archaeological Park,
- significant contribution to the socio-economic development of the city of Vukovar and the Vukovar-Srijem County by encouraging economic activities and creating new jobs by stimulating the work of civil society organizations and improving the quality of life in the region.

The key factors were securing a stable source of funding from public and private sources, technical expertise (qualified experts in archaeology, digitization); efficient cooperation and partnerships with domestic and international institutions and organizations; community involvement - active participation in activities, maintenance and updating of digital and physical resources to ensure their longevity and relevance.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The target groups of the project are visitors, tourists, cultural and educational institutions, the local community, residents and tourist organizations and business entities, the academic community.

The direct stakeholders of the project is project team, organizations that provide financial resources for the implementation of the project, partners from the academic and research community, and companies and experts responsible for the development and maintenance of digital solutions, multimedia content and infrastructure.

The indirect stakeholders of the project are the general public, the tourism sector (hotels, restaurants, travel agencies), the media, the education sector (schools, kindergartens, etc.), local authorities.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The goal of the project is to "significantly contribute to the economic revitalization and development of the city of Vukovar, the Vukovar-Srijem County and the wider region.



The construction and arrangement of the Vučedol Archaeological Park also achieves other goals such as improvement of cultural (archaeological) and tourist infrastructure and offers, communal infrastructure, promotion of tourism, development of entrepreneurship and rural space, use of new technologies and creative ideas in education, presentation and the promotion of unique culture and historical heritage in the area of the park.

The results of the project are a modernized archaeological park with rich digital content, increased attendance and public interest in Vučedol culture, improved museum facilities and educational opportunities for visitors of all age groups.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The application of digital solutions that have proven successful in the Vučedol Culture Museum could significantly improve the presentation and attractiveness of the other archaeological sites.

3d modeling and reconstruction - using 3d scans to create detailed digital models of the ancient city of Fulfinum and the basilica of Mirine. These models can be made available to visitors through interactive screens or mobile apps, which would enhance the understanding and experience of history.

Augmented reality - the implementation of AR applications that allow visitors to use their mobile devices to view digital reconstructions while walking through the site. By pointing cameras at specific points, the app could show what certain structures looked like in the past. AR applications can enrich the visitor experience, making it more interactive and educational.

Placement of interactive information board at key point of the locality that uses touch-screen technology to display historical data, 3d models, animations and similar digital content. In terms of tourism, the plaques would provide additional information and context, which would enable tourists and visitors to gain a deeper understanding of the locality's history.

Also, upgrading of the existing mobile application with content that includes educational games, quizzes or interactive tasks related to the history, which can use geolocation to allow visitors to follow routes and discover interesting things on the ground can attract families and younger visitors, making a site visit an fun and educational experience.

One possibility is also development of an online platform that offers virtual tours and 3D reconstructions of the site for those who cannot physically visit the site, and can include video guides, interactive maps and educational content, and in the tourist aspect can attract a global audience, increasing awareness and interest in the site, which would result in greater visibility, popularization and a greater number of visitors in the future. By implementing new digital solutions, the visitor experience at the



archeological sites can be improved, increasing its attractiveness and educational value.

CONTACT AND LINKS

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

VUČEDOL CULTURE MUSEUM

Mirela Hutinec, director

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SOURCES

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

<https://vucedol.hr/>

<https://culture.ec.europa.eu/hr/cultural-heritage/mapping-eu-support-for-cultural-heritage-in-europe/european-heritage-label/european-heritage-label-sites/vucedol-culture-museum-and-archaeological-site>

<https://m.facebook.com/MuzejVucedolskeKulture>

https://en.wikipedia.org/wiki/Vu%C4%8Dedol_Culture_Museum



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
x	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

IN.NOVA MACERATA – AND (ARTI NATIVE DIGITALI – DIGITAL NATIVE ARTS)

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Country: Italy, Macerata (MC) – Municipality of Macerata

Partners:

Rainbow CGI S.R.L. (LP)

Academic partners: University of Macerata (coordinator), Marche Polytechnic University, University of Camerino, University of Urbino

Enterprises partners: Stark, GrottiniLab, PlayMarche, Marchingegno

Name of the project: In.Nova Macerata

Period of implementation: 4/05/2021 – 17/05/2023

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

During Covid-19 pandemic, the role of ICTs has been essential in ensuring the fruition of cultural heritage. This enabled the experimentation of new approaches to CH and its enhancement and enjoyment. The remote fruition of cultural sites and the implementation of ICTs related to CH has opened new scenarios of accessibility and engagement. New technologies are therefore essential in the development of new resilient management strategies for CH.

The implementation of ICTs in Museums, Archaeological Parks and, more in general, in cultural sites (city centres, historic villages...) can support an experiential learning,



edutainment and gaming projects which enhance the engagement of the public, it can also favour a better understanding of CH and its management and protection, since ICTs can be used as research and communication tools.

In this context, the project In.Nova Macerata has aimed at offering a new approach to the enhancement and dissemination of CH that could merge scientific and research purposes with formation and dissemination combined with the promotion of the rich and scattered CH of Marche Region and, specifically of the Province of Macerata. To do so, the project has been conceived as a collaboration between the local hosting institution (Municipality of Macerata), the four Universities of Marche Region and enterprises focused on tourism and cultural events and managements, mostly related to the territory.

OBJECTIVES

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

The main action of the project has been the creation of an innovative and collaborative hub where research, formation, experimentation and musealisation could be part of the same environment.

This hub has been conceived as a flexible and creative space useful for the promotion of CH but also serving as pole of attraction for innovation and experimentation in a way that could contribute to the socio-cultural and economic development of the city. Other than temporary exhibitions and immersive experiences concerning various themes, such as the dissemination of CH, the hub has been made to host congresses, events and to welcome education sessions related to ICTs and their potential uses as well as gaming and, ultimately, to facilitate the encounter between students, young startappers, creative enterprises and institutions.

Exactly to encourage this last aspect, the project has aimed at the creation of an Academy of Advanced Technological and Specialised Training.

The first setting or prototype of the hub will be an experiential kind of Museum, where users can try out new ways of enjoying timeless content in which the Region is rich. The objective is the experimentation of alternative narrative methods through the use of the most advanced technologies that are able to translate the contents related to the cultural heritage of the territory. The traditional museum environment is revisited in a technological key, becoming an Immersive Room that is therefore equipped with Virtual Reality (VR), Augmented Reality (AR), videomapping (VM) and holographic technologies (OL) to narrate and make known the cultural heritage and, more generally, to disseminate contents of a scientific nature by conveying them in an innovative and attractive way.



The long-term aim of the Project is thus to spread the culture of collective action by improving the capacity of the territory to guide the economic and social development process.

The first set-up of the hub was therefore intended to represent a pilot experience through which existing but dispersed or poorly utilised cultural and creative resources are put into circulation.

RESOURCES

Describe the resources 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.

The Project is financed by the European Regional Development Fund (ERDF) 2014/2020, Axis 8 – OS 2 – Action 20.1 “Support for the implementation of complex research and development projects on a few important thematic areas and the application of functional technological solutions to the creation of S3” – intervention 20.1.1 “Support for the development of technological platforms for collaborative research for the regeneration of urban spaces and the valorisation of cultural attractors”.

The fund was used mainly to design the hub, to pay experts in each knowledge area necessary for the development of the project (personnel costs) and to purchase and set the technological tools and softwares.

Each partner has contributed to the project with its knowledge and skills developed in the specific areas of expertise.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The exhibition space has been organised for the experience of cultural content through different types of technologies. The topography of the hub is designed to accommodate both a route with a single storytelling and multiple, distinct narratives not necessarily in dialogue with each other.

Specifically, the design of the aforementioned 'first prototype' included, as already mentioned, the identification of contents that could best exemplify the exhibition and narrative potential of the project.

A first part of the work was therefore dedicated to the design of the hub and the identification of both the technologies and the types of content to which each space should be dedicated.

Spaces have therefore been identified within the hub dedicated to the technological enjoyment of possible content: an infopoint room with video tutorials for an



autonomous experience of the route; a Cinema VR room, with armchairs and VR headsets, to be dedicated to content for which, in addition to the Virtual Reality experience, complex environmental immersive effects based on the Cinema 4D concept are needed; VR areas with VR headsets dedicated to original content created from documents and sources; a VR Room Scale zone; a zone with Augmented Reality content; a VR zone with gigapixel technology; a room with virtual showcases; a Virtual Reality room with and monitors, dedicated to video and interactive experiences; a videomapping zone; a gaming or training room with desktop PC stations.

This setting and the implementation of the first prototype have been possible through the cooperation of all the partners involved. The teams and experts belonging to the Universities and the enterprises involved have worked together in order to identify the contents to build the visit, and the development of the chosen contents in relation to the technologies available as well as the adaptation and setting of hardwares and softwares to each specific content and storytelling.

With specific reference to archaeological heritage the hub and its technologies were used to display a VR experience concerning the Republican artisanal area of Pollentia-Urbs Salvia and some vases belonging to the Archaeological Museum Gentiloni Silverj of Tolentino. The VR experience can be enjoyed in a specific space with a VR headset while the vases from Tolentino, belonging to a Picene Necropolis, are displayed on an interactive monitor with a touchless technology: specific movement enable some interactions with the finds.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

As previously mentioned the hosting institution is the Municipality of Macerata while the lead partner of the project is Rainbow CGI, an enterprise that deals with technological innovation mainly related to movies, 3D animation for cinema, web, gaming and is also concerned with edutainment.

Academic Partners (responsible for research, planning and development of contents and experiences):

University of Macerata (coordinator)

Marche Polytechnic University

University of Camerino

University of Urbino

Enterprises partners:

Grottini Lab is an enterprise focused on retail intelligence and monitoring systems;



Stark is focused on developing projectors and tools for the implementation of new technologies in digital exhibitions concerning art and CH;

PlayMarche is an enterprise which deals with the cultural sector, specifically focus in cultural oriented services;

Marchingegno is specifically focused on CH storytelling and digital storytelling for museums and cultural sites.

The Regional Directorate of Museums of Marche Region, the Superintendency, all the civic museums of the territory and the cultural enterprises have been considered as stakeholders of this project.

The target groups of the contents developed and now accessible are the communities of the territory, tourists as well as students and researchers.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The project has already strengthened the interaction between the different partners, promoting a fruitful collaboration oriented to the development of new contents related to well-known or less-known archaeological and cultural goods and their study and dissemination.

This collaboration and the development of the first prototype of exhibition have shown to the territory the potentiality of the implementation of new technologies in the promotion of the territory itself and its Cultural Heritage. The project has also shaped some closer interactions between the hosting institution (the Municipality of Macerata) and national and local enterprises, also strengthening the relationships between Academia and the private sector.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The project clearly shows how the implementation of new technologies in the study, preservation, enhancement and communication of Cultural Heritage can benefit cultural sites and, specifically, Archaeological Parks and Museum on multiple levels.

The first exhibition prototype function as a showroom where institutions like Museum and Archaeological Parks can experiment the different ways in which new technologies can be used to display and disseminate the CH. For instance, virtual showcases can host thematic exhibitions parallel to the permanent ones or show objects from other Museums or Parks to build contextualising narratives around important objects or monuments displayed. VR, AR and all the different immersive technologies can help deepening some themes offering specific contents and visit paths.



Moreover, the hub shows how digital contents created for a virtual/augmented experience not only enrich the experience of the Park or Museum they are related to but they can also be used in different contexts and locations. This “portability” can be used for the promotion of the CH, through the implementation of remote usage (also related to gaming and edutainment), the building of network exhibitions between different Museums and Parks or the organisation of specific events, exhibitions and formation hosted away from the Museum or Park the experience belongs to.

CONTACT AND LINKS

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

<https://artinativedigitali.com/>

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Ludovica Xavier de Silva: post-doc researcher in Classical Archaeology at the University of Macerata, +39 3316376022, ludovica.xavierdesilva@gmail.com

SOURCES

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

<https://artinativedigitali.com/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

DIGITAL PILOT PROJECT “LA STIPE DI COLTONA”

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

"La Stipe di Coltona" – a group of bronze statuettes - is one of the most important finds that took place in Cagli (precisely in Coltona area), and was the object of a digital project, aiming at valorising and promoting the Stipe di Coltona and the related events. The practice proposed is the pilot action of the Erasmus + project "NEXT-MUSEUM". Location of the digital project is the Archaeological and the Via Flaminia Museum, located in Cagli (Marche Region - Ancona Province). The city of Cagli is situated along the Via Flaminia, an ancient consular road that connected the Tyrrhenian coast to the Adriatic coast, Rome to Rimini. Always an important communication and trade route, it has profoundly marked the organization of the territory, decreeing the fortune of the main centres, such as Cales, which insisted on it. It is precisely as a reminder of the importance played by this road axis that today some of the museums that have sprung up in the main city centers of the Metauro valley, have in their name the reference to the the Via Flaminia to underline its profound link: an example is the Museum of Cagli, that of Cantiano and the more recent Museum of Fano.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The rediscovery of the Via Flaminia is able to stimulate an emotional impact with a profound identity value of the territory. The director - the Via Flaminia - is the place of sedimentation of an "intangible cultural capital" which has developed and continues



to develop with the exchange of knowledge and the convergence of customs in the local communities. It is therefore possible to imagine a process of integration and synergistic growth between the valorisation of the cultural heritage and a more general development strategy of the territory. The "La Stipe di Coltona" project intends to tell the story and events related to one of the most important finds that took place in the Cagli area, the Stipe di Coltona, which is now exhibited at the National Archaeological Museum of the Marche. There are numerous sector articles which between the end of the 19th and the beginning of the 20th century narrated the discovery of these small bronzes, thanks to which we are now able to reconstruct all the vicissitudes that brought these finds from the predio of Coltona, in the Municipality of Cagli, to the Ancona Museum. From the narration of this story and from the stylistic analysis of the finds, the digital project comes to life, aimed at making known a cross-section of the history of the area, told in the museum's exhibition itinerary through objects from funerary objects referable to the tombs of Maiano and the Necropolis of S. Vitale (some of these are currently being studied for a scientific publication by Dr. Luisa Brecciaroli). Before the pilot action, in the museum, there was only one panel that talks about Stipe with a partial photo of these finds, not sufficient to understand the extent of this find.

OBJECTIVES

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

1. to tell the history and cultural heritage of Cagli and its area, starting a dialogue with visitors and creating a link between museum and territory;
2. to attract younger people and create awareness about the cultural heritage;
3. accessibility (no physical barriers, aiming at removing also sensorial and cognitive ones).

RESOURCES

Describe the resources 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.

The project was funded by Erasmus plus.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*



- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The choice of the best ICT solutions are based on:

- SWOT analysis of the Museum
- Clear identification of the topic and story to be told
- ICT solution must be easy to use and maintain also for the cultural operators

3D digitization of the VOTIVE STIPE of Coltona - 3D printing: The 3D digitization phase of the find was performed using a photogrammetric technique. The most suitable instruments were used for the reproduction of all the metric and colorimetric characteristics of the object; The digital models thus obtained formed the basis for the creation of physical copies using resin 3D printing systems, now displayed at the Cagli Archaeological and the Via Flaminia Museum. The setting of the print settings guaranteed the highest geometric restitution and will be optimized to make the tactile perception of the models pleasant and clear. In fact, the main objective of these 3D prints will be the enjoyment by blind visitors.

Interactive installation “On the trail of the Votive Stipe of Coltona” (video-story of the journey): One statuette among the digitized ones was chosen to become the protagonist of an interactive digital installation intended for children and teenagers. In addition to allowing the knowledge of these precious finds to a public with visual impairments thanks to their tactile perception, one of the characters of the 3D printed Stipe di Coltona statue complex can be grabbed and moved on a raised platform with sensors to activate some in-depth digital contents which tell the story of the long and curious journey faced by the stipe, from the discovery to today. Above the platform, which reproduces route and stages of the journey, a system consisting of a video projector and a movement tracking sensor were installed. The positioning of the statuette-pawn in correspondence with these stages activate a video-story on a screen positioned frontally. The sensors allow ease of use both for end users and for museum operators who will have to manage and maintain them on a daily basis. From an Edutainment point of view, the installation provides for a simple but playful interaction that will guarantee excellent usability and a high degree of involvement of the users for whom it is intended. On this journey, you will discover news and curiosities about the places and events that accompany Stipe's journey, from her discovery in Cagli to her current home in the National Archaeological Museum of the Marches in Ancona. Accessibility note: to ensure that the blind visitor autonomously activates the audiovisual contents using the statuette, the sensors will be inserted inside the holes (to fit the statuette) and in sequence with the numbering in Braille alongside, as well as the directions for use always in Braille.



The virtual tour of the Roman archaeological areas in the Cagliese area "Discovering the Flaminia of Cagli". In addition to the digital installation on the Votive Stipe, a Virtual tour of the Roman archaeological areas of the Municipality of Cagli was created to be enjoyed on a touch screen already present in the Archaeological and the Via Flaminia Museum of Cagli. The target is made up of an audience sensitive to slow-tourism, which appreciates less crowded places and less famous heritages. The aim of this digital installation is to bring the area (especially the Via Flaminia) into the Museum, inviting tourists to extend their visit outside and, at the same time, making local citizens aware of some little-known and sometimes even difficult to locate places in their area.

The museum set-up to support digital installations. The museum installations include the creation of: one or more pedestals on which to place the 3D prints of the Stipe statuettes to touch; a raised horizontal platform for the projection of graphics of the journey and the placement of the figurine-pawn in holes, by a boy child; a screen and related support for playing the video-story of Stipe's journey and a workstation with a touch screen for navigating the Virtual Tour.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The practice was implemented in Marche Region – Cagli Municipality. Several stakeholders and partners have collaborated for the implementation of the action; internal staff was trained in ICT technologies.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Target: Families with children and local citizens. Ages from 40 to 65 + from 5 to 15 years. Slow tourism: tourists attentive to the area and its landscape and cultural value, who seek authentic experiences in the places they visit, away from the circuits of mass tourism. Age from 40 to 65 years.

Stakeholders/roles: - **Marche Cultura Foundation** : coordinator and manager of the digital pilot project; scientific project supervision, motion graphic video creation; conception, organization, realization and promotion of multiplier events; - **Marche Polytechnic University** : acquisition of high resolution images, reproduction of statuettes, creation of the digital material of the pilot project, updating of already digitized material; -- **Archaeological and Via Flaminia Museum / Municipality of Cagli** : study and research of archival material, scientific project planning, supervision of the digital project, creation of an event in the municipality of Cagli; - **ICOM Marche**: storytelling, scientific support to the digital project (accessibility area), support for updating the museum's promotional channels, promotion on their channels; - **MAN**



Marche: conception of a short video story of the context in the pre-Roman age; social content of the bronze statuettes for their promotion.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

GOALS: - Initiate activities to break down cognitive and sensory barriers. - Make this find more understandable even for the little ones who could thus "touch" it. - "Compensate" the museum for this lack of content (eg. despite the fact that the Coltona Stipe was found in Cagli, it is now hosted in the National Archaeological Museum of the Marche) - To make the museum and the surrounding area known, with reference to its historical and cultural value. - Bringing the Coltona stipe closer to the Cagli population: the memory remains in the older people, but the young and younger people had no experience of this discovery before the pilot action.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The pilot project represents an excellent case study on the digitalisation of museums for the Marche region and was also awarded the Inclusion 3.0 Award from the University of Macerata, an important recognition given to organizations that put inclusion paths and projects into practice, thanks to the use of braille description both in Italian and English.

CONTACT AND LINKS

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

Daisy De Nardis, Coordinator Museum and Cultural Heritage Sector of Fondazione Marche Cultura (FMC) – Responsible of Next-Museum project.

Email: daisy.denardis@fondazionemarchecultura.it

Federica Galazzi, Director of Archaeological and the Via Flaminia Museum

Email: federica.galazzi@gmail.com;

SOURCES

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

<https://drive.google.com/file/d/1jwNGg5vWdVOhFuxjFjaFyLnZO7iFgQu/view>
<https://www.fondazionemarchecultura.it/i-12-guerrieri-tornano-a-cagli-con-il-progetto-digitale-next-museum/>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an X)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

FORMA SAEPINI project

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

Name of the organization: Sepino Archaeological Park
 Title of the programme: FORMA SAEPINI project
 Period of implementation: January, 2023 / December, 2024

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

As part of the project called FORMA SAEPINI, the park is developing an integrated set of actions aimed at protecting and enhancing cultural heritage. The development of an integrated project allows for a multi-year and multidisciplinary programme, avoiding the replication of similar initiatives and developing interaction between different scientific realities.

OBJECTIVES

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

In the short term, the initiative aims to provide useful elements for the operational management of the park. In the medium to long term, the project contributes to defining the park's master plan. The general objective is the protection and enhancement of the cultural



heritage of the park.

The specific objectives are to increase knowledge of the archaeological artefacts, rural structures and infrastructures present in the park as well as create innovative models of use to make archaeological sites more appealing.

RESOURCES

Describe the resources 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.

Financial and human resources: The project was financed by the Molise Region with the Cohesion Development Fund program (FSC) with a sum of € 750,000. The human resources involved are: staff of the archaeological park and staff of ALES spa,

MiC's in-house company.

Furthermore, the creation of specialist services has been entrusted to spin-off companies of the University of Pisa and Siena and to the Tuo Museo company.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The designed tool can be used remotely or on site and will be accessible both from PC / mobile. The tool will be hosted on a cloud and an IT technician oversaw the implementation of the tool

based on the contents provided by the park staff.

The archaeological park registered its domain and purchased the hosting space from providers on the market (MEPA). In addition, the game name is going to be registered and, likely, will be hosted on the abovementioned archaeological park website.

For fruition, presence of dedicated personnel is not needed since the tool will be user friendly and ready to use.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

As part of the project called FORMA SAEPINI, the park is developing an integrated survey campaign was carried out (Topographic, Terrestrial Photogrammetric, Aerial Photogrammetric and Laser Scanner Surveys) which allowed the three-dimensional modelling of the archaeological park.

The integrated high-resolution survey of the archaeological objects and the following software processing phases (structure-from-motion, dense point cloud generation, mesh reconstruction, texture mapping, optimization, and reduction of the number of polygons) led to a metrically correct and chromatically precise 3D digital modelling of archaeological finds. From the terrestrial laser scanner survey, it is possible to extract, in the form of point clouds, the individual architectural elements present on the site, such as drums or column bases. The individual extracted 18 elements were modelled (mesh) and integrated with the terrestrial photogrammetric survey, to also have very high-definition detailed colorimetric information. The DSM (Digital Surface Model) and the DTM (Digital Terrain Model) of the park territory were released as secondary products.

The park, through the FORMA SAEPINI project carried out also a geophysical survey, using two different technologies:

- a) differential magnetometric survey: measuring the gradient values of the Earth's magnetic field;
- b) continuous profile georadar survey: using multi-channel instrumentation based on the reflection of electromagnetic waves at different frequencies (typically in the 200-600 MHz range).

The park, through the FORMA SAEPINI project, has finally undertaken the development of a specific digital project based on gamification, i.e. the application of game design elements for the enhancement of cultural heritage. The aim is to tell and promote local cultural heritage through the appeal of video games, developing a graphic adventure set in the territory of the Archaeological Park capable of emotionally involving the player in a virtual universe full of specific references to places and stories of the site. The game will feature multiple preference emotional dialogues that will give the player the ability to make their own choices.

As abovementioned, the location is the whole archaeological park area.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The key actors involved are:

- the Public: Engaging the public fosters appreciation for archaeological heritage.



<ul style="list-style-type: none"> • researchers and students: ICT facilitates remote access to archaeological data, fostering collaboration and knowledge exchange within the academic community. • Government agencies: Cultural authorities at national, regional (Molise), and local levels play a crucial role in managing and protecting archaeological sites. ICT can enhance data sharing, site monitoring, and regulatory processes.
<p>RESULTS AND IMPACT</p> <p><i>Describe the direct and indirect results of the practice as well as positive and tangible impacts</i></p> <p>As direct result, a project outcome is the enhancement of the overall knowledge of the site, underlining the interlinkages of the park cultural heritage within the territory.</p> <p>The overall aim of the FORMA SAEPINI project is the creation of a narrative and the promotion of local cultural heritage.</p>
<p>LEARNING POINTS AND CONCLUSIONS</p> <p><i>Report on the specific conclusions for the initiative and your observations regarding possible capitalization. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalize the initiative in other contexts.</i></p> <p>Specific conclusions of the initiatives will be available only at the project conclusion. The near future activities of archaeological excavation will benefit by the project outcomes, as well as the validation of the hypotheses and interpretations derived from previous research campaigns.</p> <p>The acquired procedures will be capitalized in the other archaeological sites under management by the Sepino archaeological park.</p>
<p>CONTACT AND LINKS</p> <p><i>Contact details (contact person, address, telephone, e-mail, website and other details useful for obtaining further information about the practice).</i></p> <p>Sepino Archaeological Park C.da Altilia 1, 86017 Sepino, CB Molise Phone number: +39 (0)874 790207 E-mail: pa-sepino@cultura.gov.it; pa-sepino@pec.cultura.gov.it Website: https://www.parcosepino.it Michele Laurenzana (gamification) Damiano Santillo (surveys)</p>
<p>SOURCES</p> <p><i>Report on the various sources, relevant studies and other references that have been used for the search and development of good practice</i></p> <p>https://www.parcosepino.it/</p>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an **X**)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

ADRIJO – ADRIATIC PORTS CULTURAL NETWORK (INTERREG Italy-Croatia project “REMEMBER - REstoring the MEmory of Adriatic ports sites. Maritime culture to foster Balanced tErritorial growth”)

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

ADRIJO – ADRIATIC PORTS CULTURAL NETWORK and its main tool, the international and multimedia platform www.adrijo.eu are the main results developed by the partnership of the REMEMBER project, cod.10042741, funded by the Italy-Croatia programme.

The partnership of REMEMBER project is composed by the following organizations that are also members of the ADRIJO network:

- Central Adriatic Ports Authority, Lead Partner (IT);
- North Adriatic Port Authority – Ports of Venice and Chioggia (IT);
- Port of Ravenna (IT);
- Port Network Authority of Eastern Adriatic Sea (IT);
- Università Politecnica delle Marche (IT);
- KIP – Intermodal transport cluster (HR);
- Port Authority of Dubrovnik (HR);
- Port Authority of Zadar (HR);
- RERA, Development Agency of the Split and Dalmatia County (HR);
- National Museum of Zadar (HR);
- Also the port of Split in Croatia joined the ADRIJO network.

The project duration was from 1st January 2019 until 30 June 2022



BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

REMEMBER project started on the awareness that the 8 Adriatic Italian and Croatian ports sites involved (Ancona, Venice, Trieste, Ravenna, Rijeka, Zadar, Dubrovnik, Split) share a rich cultural tangible and intangible maritime heritage belonging to a common historical past that helped to define over the centuries the cities' identity. However, this maritime cultural heritage is facing several challenges such as the mass touristic flows in peak seasons, the environmental pollution due to ordinary port activities and to the human pressure that causes the physical deterioration of historical tangible heritage. Moreover, mass tourist flows also cause deterioration of the relationships between the ports, main terminals of the tourist flows, and the cities that are not always able to fully exploit the potential of economic benefits. Also, the intangible cultural heritage, made of common traditions, arts crafts, and manufacturing, is getting lost as a consequence of the focus of local development strategies on summer and coastal tourism, usually representing a very strong sector of the local economy.

OBJECTIVES

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

The aims of the ADRIJO network, in line with REMEMBER project objectives, was to jointly promote the maritime cultural heritage of the Adriatic ports, to increase their attractiveness and of the surrounding territories, and to include the knowledge and stories of the ports in the touristic offer for passengers in port, to support the creation of a new awareness about the role that ports play in the social, cultural and economic development of their respective communities, thus strengthening the link with the maritime cultural tradition as an identity factor in the port-city relationship. The main actions planned were to set up "virtual museums" where to present the multiple dimensions of the port heritage: from traditions and monuments to professional skills and contemporary daily work.

Being a cross-border cooperation initiative, the partners decided to present their own stories in a single platform, ADRIJO, named after the network established by the same partners in 2019 at the beginning of the project.

RESOURCES

Describe the resources 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.

ADRIJO network objectives were pursued primarily through the ADRIJO platform available at www.adrijo.eu.

The platform architecture and all the digital cultural contents therein contained were realised with the financial resources of the REMEMBER project, programme Italy-



Croatia 2014-2020. Also, the technical skills and knowledge to realise the platform and its contents were available inside the partnership or procured through external experts.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- Is it designed for remote use, or is it site specific? Or both?*
- Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The ADRIJO platform is developed as a multi-scalar, multilayer virtual museum in which a systematised heritage, specifically that of the involved Adriatic ports, is seamlessly presented alongside individual artefacts and folk traditions. ADRIJO is realised as a single-cloud based platform which is accessible from smartphones or tablets with or without downloading the specific application. Moreover, two augmented reality technologies have been applied in the specific installation in Ancona port.

The Adrijo platform was set up in three languages: English, Italian, and Croatian. This increased the accessibility to the cultural content for the locals, thus promoting the stories and cultural richness of the port environment.

The narrative is told through three categories (stories, traditions and cultures, and heritage) with further subcategories.

Università Politecnica delle Marche developed the platform as a technical partner of the REMEMBER project, and it is hosted in a cloud system. Central Adriatic Ports Authority is responsible for its management since the start of the ADRIJOROUTES project, financed in the Italy-Croatia 2021-2027 programme.

ADRIJO platform is implemented through a CMS system and can be updated with new content by each partner; it can be accessed at any time from any location through a web connection.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The implementation of the ADRIJO platform entailed cooperation between the partners on two different sides: the content side and the technological side.

On the content side, the partners collected cultural material and documentation of the respective ports on the basis of technical guidelines provided by the project management unit composed of the Central Adriatic Ports Authority, the North Adriatic Port Authority and the Università Politecnica delle Marche.

The cultural material was classified based on a taxonomy, emerged from the inspirations of the partners and strengthened the cooperation value.

On the technological side, Università Politecnica delle Marche realized the digital and technological infrastructure of the ADRIJO platform and provided the partners the technical guidance to allow the digital transformation of the cultural content. Therefore, each of the 8 ports created videos, audio clips, 3D models, drone panoramas, photos, and texts, to tell the maritime and local culture.

The ADRIJO platform is organized on three levels:

1. a common part for the eight ports, which introduces the visitor to the concept of the Adriatic as a place of common historical and cultural roots of the ports and cities that overlook it, thanks to the contribution of Professor and Geographer Franco Farinelli, identified by the partners as the testimonial of the ADRIJO network;
2. an intermediate level where the 150 cultural contents are organized according to the taxonomy, composed of a matrix with 3 categories: tradition & cultures, stories and heritage, and further subcategories, aimed at exploring the cultural, social and maritime connections between the 8 Adriatic ports;
3. a local level hosting the virtual museum of the 8 ports.

Different perspectives are available for visiting the Adrijo platform: through a geographical point of view, deepening what each port uploaded, or navigating through the three common categories, traditions and culture, stories and heritage.

Moreover, the platform allows 3 different levels of engagement for the visitor.

- The first level is by browsing the ADRIJO platform to access the 150 cultural contents realized by the 8 ports, that populate the platform.



- The second level is through itineraries and installations set up at the ports to raise awareness about the characteristics of each territory. In the case of the port of Ancona, an itinerary with 10 Points of Interest (PoI) was set up and identified both in the platform and specific locations in the port areas, marked with informative panels. In this case, the online visit and the on-site experience enrich each other allowing different levels of engagement.
- In the third level, available in the port of Ancona, the visitor is brought to a further level of musealisation, represented by the implementation of an augmented reality application, tailor-made by UNIVPM, to narrate some features of the monument more engagingly. From a dedicated AR application, it is possible to access the Trajan Arch, look at the image gallery, read about the history of the arch, and finally, access the augmented reality section where a 3D reconstruction and the original decoration elements are made available framing the monument with the camera of the mobile.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

The development of the virtual museums was supported by an open approach: the Zadar National Museum and the Università Politecnica delle Marche were involved as partners of the ADRIJO network to ensure a scientific and consistent approach to the overall project and the common part. Local cultural experts, artists, university experts, anthropologists, local museums, and IT and multimedia experts became part of the ADRIJO community to develop more than 150 original contents. The partnership also presented ADRIJO in several international tourist fairs and cruise ports meetings (MedCruise) and in European competitions such as ESPO Award 2022, where it was listed among the first 4 candidates, to promote a joint perception of this network of ports as a destination.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The ADRIJO network is an international institutional initiative that allows the partners to preserve and promote their own tangible and intangible maritime cultural heritage to citizens, visitors and other port authorities.

For the development of their virtual museum, each partner involved local stakeholders such as port operators, museums, municipality representatives, and cultural communities that reinforced the connection between the port and the city; moreover, the international platform allows the visitors of each port to have first impressions on the cultural heritage of other ports, thus promoting cultural forms of tourism between different regions and countries.



LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

ADRIJO was clustered in the AdriPromTour project (id. 10419486) to communicate and disseminate in the first phase the results of REMEMBER and cross-fertilize the touristic practices to involve professionals and stakeholders in innovative practices. ADRIJO initiative is continued with the ADRIJOROUTES project, financed under the ITALY-CROATIA 2021-2027 programme, with the Leadership of the Central Adriatic Ports Authority and the participation as partner of all the port authorities involved in REMEMBER project:

- North Adriatic Port Authority – Ports of Venice and Chioggia (IT);
- Port of Ravenna (IT);
- Port Network Authority of Eastern Adriatic Sea (IT);
- KIP – Intermodal transport cluster (HR);
- Port Authority of Dubrovnik (HR);
- Port Authority of Zadar (HR);
- RERA, Development Agency of the Split and Dalmatia County (HR)

CONTACT AND LINKS

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

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Elena Montironi, Promotion, development, statistics, Communication and EU Projects Unit, Central Adriatic Ports Authority

montironi@porto.ancona.it

www.adrijo.eu

SOURCES

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

<https://programming14-20.italy-croatia.eu/web/remember>

Clini, P.; Quattrini, R.; Nespeca, R.; De Luca, D.A.; La Porta, S. Adrijo: A Digital Platform for Adriatic Port Heritage—Good Practices for Virtual Museums and Touristic Experiences. *Heritage* 2024, 7, 1140-1161. <https://doi.org/10.3390/heritage7030054>



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
<i>Select one of the themes below (put an X)</i>	
	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
“Mi Rasna: lo sono Etrusco” Ega, Entertainment game apps -	
IDENTIFICATION OF GOOD PRACTICE	
<i>Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.</i>	
This project has the title “Mi Rasna: lo sono Etrusco” and is a game made by the Italian company EGA ENTERTAINMENT GAME APPS. “Mi Rasna: lo sono Etrusco” is a strategy video game that aims to raise awareness of the rich historical and archaeological heritage of the Italian territory.	
BACKGROUND/PURPOSE	
<i>Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.</i>	
This peculiar strategy game has been realized in collaboration with the National Archaeological Museum of Umbria and the National Archaeological Museum of Orvieto. The company that created the game is Ega, Entertainment game apps of which is Maurizio Amoroso. The realization has also collaborated with the directions of museums, parks, archaeological areas with photographic material and historical notes. In particular, 55 local archaeological museums, 6 national archaeological museums were involved, including the National Archaeological Museum of Umbria and that of Orvieto, 3 archaeological parks, 3 museums (Umbria, Tuscany, Lazio).	
OBJECTIVES	
<i>What precisely did the initiative set out to do in both the short- and long-term? What were the overall and specific objectives?</i>	
The game “Mi Rasna: lo sono Etrusco” It is a strategy game in which the player is called to administer and thrive the cities of the Dodecapolis. Each city on the map is characterized by its own specific production and specific needs. Two determining factors	



influence the game: time and opponents such as bandits, Italics and Romans who will loot the cities.

RESOURCES

Describe the resources 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.

The resources that were used for the success of the project 'Mi Rasna: I am Etruscan' have been invaluable for the management of the scientific project curated by the archaeologist Francesca Pontani while the permanent team is made up of, among others, Margo Lengua (editor), Samanta Mariotti (editor), Francesco Sapio (senior programmer), Caterina Malisano (senior graphic designer), Giulia Chellini (3d graphic designer), Isabella Amoroso (junior graphic designer), Clizia Brozzesi (illustrator), Maurizio Amoroso (EGA CEO).

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The game "Mi Rasna: Io sono Etrusco " is a game designed to be spoiled both within the different museum partners and also at a distance. The game is available for use on one's mobile device. The game application is accessible directly from all major online stores such as Google play and Ios. Since its release on all major stores, the game has always been updated with minor or medium changes and updates that have been necessary over the years. The game has also had numerous implementations such as additions of new strategic cities within and dangers to the city government. The game's developer, EGA, was tasked before the start of the project with the management and maintenance of the game app.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The user company of the app game had the opportunity to transform the scientific project realized by the members of the curatorial team from the partner museums into what is still today the “Mi Rasna: Io sono Etrusco”. The main task in realizing “Mi Rasna: Io sono Etrusco” was to give new visibility to the history of the Etruscans. The idea is to interest users and get them interested in history. Continuous updates have made the app game easily downloadable to all smartphone devices. The September 2019 update added border cities to the map, for the region of Campania was added the city of Capua, Pontecagnano, Fratte, for Emilia-Romagna was added Felsina (today's Bologna), Marzabotto, Spina. For Lombardy: Castellazzo della Garolda, Forcello di Bagnolo, Mantova and for Veneto: Adria.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

As far as the involvement of the actors within the project is concerned, one cannot overlook the numerous museums that have made themselves available to provide their archives to further define the scientific project of the game. These include 55 local archaeological museums, 6 national archaeological museums, including the National Archaeological Museum of Umbria and that of Orvieto, 3 archaeological parks, 3 museum poles (Umbria, Tuscany, Latium).

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The game has succeeded in perfectly combining the meaning of the term edutainment or educational entertainment. The mobile game succeeds in providing a form of entertainment aimed at both educating and entertaining.

As a result of the analysis and feedback received from users, it was realized that the game is 'educational and entertaining'. The game manages to effectively combine learning and entertainment. The game has attractive graphics and faithful reconstructions of the Etruscan environment. The game is also suitable for a wide range of ages and levels of historical knowledge. Each mission or activity carried out within the game is designed to teach something about the history, culture or traditions of the Etruscans.



LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The game “Mi Rasna: Io sono Etrusco” is a well-designed app game that offers an immersive educational experience about the Etruscan civilization. It is ideal for students, history enthusiasts and anyone wishing to learn more about this ancient civilisation through an interactive and entertaining approach. The game effectively balances the playful element with the educational one, making learning about history an enjoyable and engaging experience. The game is full of accurate historical information about the Etruscans, based on archaeological and historical research, which fosters the development of a new kind of engagement with an important subject and historical period.

The interactive approach allows for more effective learning than traditional methods, making history alive and engaging. The game format keeps the player's attention, stimulating interest in history through fun.

CONTACT AND LINKS

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

The specific contact details for more information about the game “Mi Rasna: Io sono Etrusco” can be found at the company where the game is made. EGA ENTERTAINMENT GAME APPS85, Great Portland Street, First Floor, London W1W 7LT UK (+44 2032872682) info@egameapps.com

If you would like further information about the “Mi Rasna: Io sono Etrusco” game, you can contact the National Museum of Umbria directly: (+39 075 572 7141)
drm-umb.muperugia@cultura.gov.it
drm-umb@pec.cultura.gov.it
<https://www.musei.umbria.beniculturali.it/musei/museo-archeologico-nazionale-dellumbria/>



SOURCES

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

The game “Mi Rasana”, due to its extremely particular storyline has received many downloads and has been cited in numerous academic research texts, among them:

Gamification and cultural institutions in cultural heritage promotion: a successful example from, Italy Elisa Bonacini

<https://www.tandfonline.com/doi/abs/10.1080/09548963.2021.1910490>

“Mi Rasna: lo sono Etrusco”, Francesca Pontani

https://www.academia.edu/36648845/MI_RASNA_lo_sono_etrusco

Looking at the past, at its margins: micro-community gazes in the Italian videogame, Nicoletta Raffa https://www.analisiqualitativa.com/magma/1902/articolo_09.htm



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS	
<i>Select one of the themes below (put an X)</i>	
	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.
TITLE OF GOOD PRACTICE	
"L'ara com'era", a story in augmented and virtual reality ETT S.p.A. - Museo dell'Ara Pacis	
IDENTIFICATION OF GOOD PRACTICE	
<i>Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.</i>	
<p>The "L'Ara Com'era" project is an innovative multimedia storytelling project that combines history and technology in an immersive, multisensory visit inside the Ara Pacis site.</p> <p>The project, promoted by Roma Capitale, Assessorato alla Crescita culturale - Sovrintendenza Capitolina ai Beni Culturali and organized by Zètema Progetto Cultura, has been entrusted to ETT SpA. Coordination and scientific direction, texts and scripts have been realized by the Sovrintendenza Capitolina ai Beni Culturali. The interpretation of the characters is entrusted to the voices of Luca Ward and Manuela Mandracchia. the project started in October 2016 and ended on December 30, 2019.</p>	
BACKGROUND/PURPOSE	
<i>Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.</i>	
<p>The project "L'Ara com'era" was the first systematic augmented reality and virtual enhancement of the cultural heritage of Rome Capital, specifically of one of the most important masterpieces of Roman art, built between 13 and 9 B.C. to celebrate the Peace established by Augustus on the territories of the empire.</p>	



OBJECTIVES

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

The project aims to immerse museum visitors within an innovative AR (Augmented Reality) experience. The experience that was realized through special viewers allowed the fusion of virtual and real elements directly in the visitors' field of vision.

The viewers allowed the application to recognize the three-dimensionality of the bas-reliefs and sculptures, performing real-time tracking. The virtual contents appear to the visitor as "anchored" to the real objects, contributing to the effectiveness, immersiveness and sense of magic of the whole experience. The visitor is then invited to perform a series of gestures and actions that will involve multiple perceptual channels: by observing the models and models from various angles, the scene will be populated with characters, sounds and voices as if in a cross-section of the era, while the casts depicting the imperial family will come to life and tell their own stories in the first person.

RESOURCES

Describe the resources 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.

The project was carried out by Zètema Progetto Cultura and ETT.Spa, following the winning of a tender in which 23 proposals participated. The project required an important 3D scanning part for the acquisition of the Ara Pacis surfaces and a subsequent 3D development part useful for the animation and coloring of the reliefs.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- *Is it designed for remote use, or is it site specific? Or both?*
- *Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- *Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- *Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- *Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- *Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The project was designed and implemented for on-site use of the device in order to expand and enhance the visitor experience.



The "L'Ara com'era" project was accessed directly from a particular AR Visor (Samsung GearVR) made and designed to allow the fusion of virtual and real elements directly in the visitors' field of vision. The particular application recognizes the three-dimensionality of the bas-reliefs and sculptures, performing real-time tracking. The virtual content appears to the visitor as "anchored" to the real objects, contributing to the effectiveness, immersiveness and sense of magic of the entire experience.

The implementation of the project did not involve the use of a CMS, but it would be possible to include it within a new design and make it usable to use augmented reality anchored within smartphones or tablets as well.

The project is hosted inside the Ara Pacis Museum in Rome. The viewers and all materials needed to implement the project were purchased by the host institution.

IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

For the realization of the project as a whole, long filming sessions of the museum site were necessary but also, above all, a long part of development linked to the modeling of augmented reality and the preparation of the viewers then used during the experience.

The magic of seeing the Ara Pacis return to its original color was made possible by an experimental study carried out by the Capitoline Superintendence of Cultural Heritage which over the course of over a decade hypothesized a reconstruction with the maximum approximation allowed.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

Within the project for the realization of "L'ara com'era" have collaborated many stakeholders including the municipality of Rome Capital, Department of Cultural Growth and the Superintendence of the Capitoline Cultural Heritage, The companies involved were instead involved both Zètema Progetto Cultura, and ETT SpA that was responsible for the actual implementation of the project.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The results of the project were amazing. The experience was open only with special evening openings and for a limited number of tickets, this allowed us to accurately



report the number of visitors. In the first three months, the record number of 11 thousand visitors was reached.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

The project ended in 2019, 3 years after its publication. The project also managed to win the Heritage in Motion Award 2017. The project "L'Ara com'era" was a success also based on the important results that have been achieved both in terms of criticism and audience. The project realized at the ara pacis is an interesting starting point for the development of the use of VR (augmented reality) within sites or parks of archaeological interest. This new use of digital media can be an interesting novelty that can attract new viewers even outside the usual visiting hours.

CONTACT AND LINKS

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

In this part of the document we provide some useful links to deepen the project "L'Ara com'era". These links can be useful to better understand the development and use of VR technology within archaeological sites:

"L'ara com'era" Ara Pacis - Zètema Progetto Cultura s.r.l.- ETT Solution

<https://ettsolutions.com/progetti/ara-pacis/>

"L'Ara com'era", L'Ara Pacis raccontata con la realtà aumentata – Rai Cultura

<https://www.raicultura.it/arte/articoli/2018/12/LAra-Pacis-raccontata-con-la-realt224-aumentata-4a3c3d57-0196-43ed-b6c8-2d01fee02f49.html>

"L'Ara com'era", Un racconto in realtà aumentata e virtuale – Museo dell'Ara Pacis

<https://www.arapacis.it/it/mostra-evento/lara-comera>



SOURCES

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

The project "L'ara com'era" has been mentioned in numerous scientific documents useful to understand the importance of new technologies in the field of historical and artistic heritage.

Il turista virtuale Applicazioni della Realtà Aumentata e della Mixed Reality nel settore dei beni culturali e del turismo, Chiara Canali. <https://studiumeditore.it/wp-content/uploads/2022/01/Turista-Chiara-Canali.pdf>

AUGMENTED AND VIRTUAL REALITY IN CULTURAL HERITAGE: ENHANCING THE VISITOR EXPERIENCE AND SATISFACTION AT THE AREA PACIS MUSEUM IN ROME, ITALY
Mariapina Trunfio.
https://www.researchgate.net/profile/Hamed_Rezapouraghdam/publication/329844965_Complementing_Sustainability_through_Green_Marketing_From_Tourism_Operator's_Perspective/links/5c1d5e4992851c22a33d349f/Complementing-Sustainability-through-Green-Marketing-From-Tourism-Operators-Perspective.pdf#page=669



GOOD PRACTICE RELATED TO THE FOLLOWING PROJECT THEMES AND WORKING GROUPS

Select one of the themes below (put an **X**)

	WG 1 – Management of archaeological areas, through an integrated approach within a tourism ecosystem.
	WG 2 – Capturing the uniqueness of a cultural site: methods that define the cultural identity of a place by combining tangible/intangible heritage (such as traditions, local products, legends, etc.). Under this topic, please consider also good practices in training and upskilling of staff working in the cultural- and tourism sector (public/private) for developing archaeological-tourism ecosystems.
X	WG 3 – The use of advanced digital tools, such as interactive and immersive technologies to make Archaeological sites more appealing and accessible for a wider audience.

TITLE OF GOOD PRACTICE

“Pompeii Sites”

IDENTIFICATION OF GOOD PRACTICE

Specify the country, name of the organisation/department from which Good Practice derives, title of the programme (if the initiative derives from a project), period of implementation, etc.

The project resulted in the renewal of the web portal dedicated to the archaeological park of Pompeii and was released in direct collaboration with the archaeological park and the MIBACT - Soprintendenza Speciale Per I Beni Archeologici Di Napoli E Pompei. The project was based on the realization of Interaction Design, Web Development and Digital Strategy services.

BACKGROUND/PURPOSE

Why was the practice started? What problems, needs or issues prompted the action? State the purpose of the practice.

The practice for the realization of the new site of the archaeological park of Pompeii was initiated following the decision by the park and the stakeholders to expand and enhance the new Web Identity of the archaeological area. It was therefore decided to improve the site's graphic identity by making it more accessible and inclusive, capable of conveying messages and information in a simpler and more effective manner. The content included is formatted to ensure maximum readability and has an informal style, often incorporating multimedia elements.

OBJECTIVES

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

The objective for which the project was realized was to make the archaeological park of Pompeii more accessible, but above all to transform and improve the web image of the archaeological park's portal through the use of more appealing graphics and user-friendly content that would make it easier to access and navigate the site.



RESOURCES

Describe the resources 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.

The resources that were necessary for the success of the project concerned the "development" and "smart gov" team of the ETT manufacturing company. The contents of the site were developed in direct agreement with the archaeological park of Pompeii. The park web portal has also been developed in eight different languages.

ICT SOLUTIONS

Describe the resources that were used for the implementation of good practice, regarding implemented ICT solutions, as follows:

- Is it designed for remote use, or is it site specific? Or both?*
- Which devices can it be accessed from? PC / mobile / touchscreen / VR gear / other (specify) / more than one.*
- Can it be implemented? How? i.e. does it have a CMS or other systems allowing curators or designated officials to implement new content?*
- Where is it hosted (cloud / Physical server)? And by whom (the public body managing the site or the company providing the service)?*
- Fruition effort (mostly relevant for site specific exhibits): how often is it available to the public? Does it require the presence of dedicated personnel to be used?*
- Maintenance: is there an active maintenance contract? For how long? How often does it need maintenance work?*

The site is designed to be the first point of interchange between the visitor and the archaeological park. In fact, within the platform the visitor will be able to find out all the logistical information relevant to the view from the cost of the ticket to historical information for a better understanding of the view and the park. The park's web portal is accessible from all devices with an internet connection. The site is calibrated to be responsive and adapt easily to all the different media on which it is hosted, be they tablets or smartphones. The site is hosted within the CMS service that the company ETT SPA uses to manage the web portals it creates. The CMS allows constant maintenance of the site by the company that creates it, but also allows the archaeological park to change the content displayed with extreme ease. The management server used for the operation of the portal is hosted within a cloud that was provided by the company that released the web portal. The site is updated for hourly maintenance by the implementation company.



IMPLEMENTATION

What did the practice do to achieve its objectives when using human and other resources? Please give an overview of the main features of the practice/initiative: main actions/activities undertaken, time scale, methods applied, including relevant information concerning any key factors, such as cooperation/partnerships, etc. Also, indicate the area/location in which the practice was implemented.

The resources required for the development and implementation of the project involved numerous members of the ETT spa team, especially for the development and programming part of the web portal. The Basic information on the archaeological park was instead provided by the park's scientific committee.

STAKEHOLDERS INVOLVEMENT/TARGET GROUP

Describe the actors involved, specific target group (s) and the direct and indirect beneficiaries of the initiative.

For the project to be successful, several rounds of meetings had to be held to enhance and understand the needs of the client. In this first phase of the project, it was necessary to comply with the guidelines indicated by the park and design a graphic layout capable of fulfilling the different functions required. Throughout the duration of the project, numerous voices were involved to validate the work proposed by the company and to test the results obtained. These included the park's contact persons and members of the special superintendency of the archaeological park of Pompeii.

RESULTS AND IMPACT

Describe the direct and indirect results of the practice as well as positive and tangible impacts.

The impact achieved at the end of the project was a new, functioning and clear portal. The new portal succeeds in providing all the basic information required by the park's patrons and provides visitors with clear tools to help them plan their trip. The site is accessible to all through the use of the eight different languages and with a clear readability and responsible effect in the use of interactions.

LEARNING POINTS AND CONCLUSIONS

Report on the specific conclusions for the initiative and your observations regarding possible capitalisation. In particular, explain the pre-conditions, steps and procedures to be undertaken to capitalise the initiative in other contexts.

Following the online publication of the platform, it was noted following specific analyses as the site ensures greater engagement with visitors, making it easier to plan the visit.

CONTACT AND LINKS

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

Below are the contact details of the contractor ETT spa:
+39 010 651 9116, newmediasales@ettsolutions.com
Pompeii Archaeological Park:
+39 081 857 5347



<https://pompeisites.org/>

SOURCES

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

Sources related to the realization of the web portal can be accessed from two different links provided by the realization company

<https://ettsolutions.com/progetti/portale-web-parco-archeologico-pompei/>

<https://ettsolutions.com/newmedia/online-il-nuovo-sito-del-parco-archeologico-di-pompei/>

