



“EMOUNDERGROUNDS” - “Project N° 905”
“EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS”

Adriatic-Ionian Programme INTERREG V-B 2014-2020 - 2nd call

OT.3.1.1: EMOUNDERGROUNDS common Strategy for the smart, sustainable and inclusive management of ADRION cultural heritage and tourism

**MUNICIPALITY OF CARPI (PP2) and
ALL PROJECT PARTNERS**





Project Details:

Programme: **Adriatic-Ionian INTERREG V-B 2014-2020**

Programme Priority: **2) Sustainable Region.**

Programme priority specific objective: **Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the Adriatic-Ionian area**

Project Title: **EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS**

Project Acronym: **EMOUNDERGROUNDS**

Reference No: **905**

Lead Beneficiary: **Municipality of Nardò**

Total Budget: **2.599.994,86 €**

Time Frame: **01/01/2020 - 30/06/2022**

Output Details

WP: **T3 - Capacity building, education and cross-cultural contamination events**

Output Title: ***EMOUNDERGROUNDS common Strategy for the smart, sustainable and inclusive management of ADRION cultural heritage and tourism***

Programme indicator to which the project main outputs contribute: **OI_6c.1_2 Number of strategies and action plans developed in the field of natural and cultural heritage and tourism**

Involved Beneficiaries: **All Partners**

Output Description: *This Output will be provided through a Capacity-Building Program, a transnational Pilot training programme and a Manual with Guidelines on recommendations for decision-makers to drive their strategies and policies on culture and tourism management.*

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ABSTRACT

In the framework of the project “*EMO*tional technologies for the cultural heritage valorization within transnational UNDERGROUNDS” – “EMOUNDERGROUNDS”, funded by INTERREG V-B Adriatic-Ionian (ADRION) Programme 2014-2020 – 2nd Call for ordinary Proposal - PA 2, a COMMON STRATEGY for the smart, sustainable and inclusive management of ADRION cultural and touristic heritage was defined, approved and promoted by the project Partners.

EMOUNDERGROUNDS’ STRATEGY was conceived as an integrated framework endorsed by all the project Partners to address the common challenges faced by the project geographical area which thereby could benefit also for the future from strengthened cooperation contributing to the identified achievements. More in details, the common challenges faced by EMOUNDERGROUNDS’ STRATEGY, are based on the following consideration: in a dynamic social context in continuous transformation, even in project geographical area, there are still weak level of capacity/skills/competences of policy-makers and tourism/cultural operators, and consequently there is not a proper availability of public policy tools for cultural-tourism management, services offer/professionals and jobs capable to respond suitably to the continuous mutated needs of cultural heritage management and valorization.

This document illustrates such STRATEGY that the EMOUNDERGROUNDS project Partnerships elaborated.

EMOUNDERGROUNDS STRATEGY includes:

- a TRANSNATIONAL CAPACITY BUILDING PROGRAMME, with 20 Focus Groups implemented in project areas with the actors of the quadruple helix (citizens, institutions, research bodies, enterprises);



- a TRANSNATIONAL TRAINING PILOT PROGRAMME, with 3 training paths implemented in each project area;
- a MANUAL WITH GUIDELINES, with recommendations for decision-makers to drive their strategies and policies on culture and tourism management.

All these components of the STRATEGY, contributed to produce an enrichment of knowledge and skills (on art, history, culture, technology, cultural heritage management) by know-how and best practices transferring/exchange, strengthening the capabilities of public and private operators in creative-culture-tourism sectors, with prospects of improved public policies on cultural heritage management and new professionalism/job.

The smart, sustainable and inclusive management of cultural heritage is understood as the result of joint actions that include the participation of stakeholders, a constructive and continuous dialogue with policy makers, an intense development of the network of collaborations at the levels of local networks and international markets, together with an equally constant attention to innovation in management techniques and in the digital technologies use.

INTRODUCTION

The STRATEGY is the result of the reflections produced during the implementation of the EMOUNDERGROUNDS project activities. The Partners have provided their contributions for the definition and endorsement of this common STRATEGY for the smart, sustainable and inclusive management of ADRION cultural heritage and tourism through a fully implemented transnational Capacity-Building Program, a transnational Pilot Training Programme and a Manual with Guidelines on recommendations for decision-makers to drive their strategies and policies on culture and tourism management.

All started with the definition, sharing and implementation of the Capacity Building Program by the implementation of two Focus Groups per each Partner and then with the definition, sharing and implementation of the transnational Pilot Training Programme by the implementation of three training paths in each Partner territory. In particular, the Municipality of Carpi (Partner n.2) as Leader of the Work Package (WP) 3, and WPT3's Output, in close cooperation with the Lead Partner and other Partners, defined and shared the guidelines and a detailed workplan of such Programmes and then coordinated the work for the arrangement of the Manual with Guidelines on recommendations for decision-makers.

The STRATEGY was built on what emerged from the implemented Focus Groups carried out locally by each Partner. The Focus Groups made it possible to collect the points of view and the needs of the territories. Some proposals for solutions to the local problems, were also expressed. These contents were collected and reworked during the training activities and for the definition of the recommendations for policy-makers.



The process of STRATEGY definition receipted also further contributions during the project lifetime from territorial animation activities which highlighted the needs and perspectives of the different local actors of each EMOUNDERGROUNDS site and brought to the establishment of the EMOUNDERGROUNDS Network, conceived as a flexible cooperation system, open to inclusion of new Partners and oriented towards the achievement of objectives capable of generating benefits for the territories involved.

Further stimuli and contributions came from the activities of the ADRION 3.1 thematic Sub-Cluster and the consequent expansion of the project Network, which made it possible to pay greater attention to the broader environment of the creative and cultural industries. All this, allowed to better identify the tools, actions and objectives of the Network and its STRATEGY.

The technological and digital innovation implemented by WPT2 provided further stimuli for the definition of EMOUNDERGROUNDS STRATEGY.

The implementation of the shared STRATEGY will accompany the further development of the project Network in the coming years, at least for five years, with the aim of improving the attractiveness of the EMOUNDERGROUNDS sites in the long-term period, the quality of the tourist and cultural offer of the territories involved and, through it, improving the local culture, social and economic development of the Adriatic-Ionian area.



1. STRATEGY VISION FOR THE AFFECTED GEOGRAPHICAL AREA THANKS TO PARTNERS INVOLVEMENT

The Partnerships members have provided the general direction they intend to follow within the transnational Network with the collaboration of local stakeholders, in the medium-long term and the activities they intend to implement, thus creating the COMMON STRATEGY for the sustainable, inclusive and smart management of tourist destinations belonging to the Network.

The STRATEGY places the **improvement of the management performance of the underground cultural heritage and related capacity/skills/competences of policy-makers, tourism/cultural operators/citizens**, at the center of the Partners' actions. This operating on several levels: - technological innovation and digitisation; - management innovation; - participation of local stakeholders in a transnational dimension; - strengthening of local results through the transnational Network.

The shared vision considers the cultural resource as a productive factor that feeds the tourist industry and the cultural and creative industries that must produce benefits for the entire territory. The intention is thus to generate a virtuous circle which improves the quality and performance of the cultural offer, and therefore again of the tourist one and CCIs cells, by improving the quality of life in the targeted area.

The STRATEGY therefore envisages that, in order to achieve these objectives, the Network and the tourist system will be strengthened also in the wider territorial levels, to guarantee the effectiveness of the marketing of sustainable tourism in the regions involved.

To collect the requests of the Partners of the local networks, for the





development of skills, education and intercultural contamination, the project Partners shared the guidelines proposed by the WP Leader, the Municipality of Carpi (Partner n.2) which homogenized the methodological approach for the execution of the WPT3 related to the production of this project Output.

With regard to the execution of the two Focus Groups envisaged by the Application Form for each project Partner, with actors of the quadruple helix (public bodies, businesses, research, citizens), the objectives were assigned to analyze the framework that regulates the enhancement of cultural heritage and tourism, detect and analyze the needs, obstacles, difficulties that local stakeholders consider most relevant, suggest solutions to improve existing public policies and tourist services. Among the latter, a further task was to select the suggestions to be addressed to decision makers and strategies and policies on culture and tourism management. The guidelines also suggested seizing the opportunities for strengthening and expanding the local networks that the Focus Groups could generate.

The guidelines recommended to summon the subjects already involved in the previously held territorial animation meeting and widening the audience to further players in the quadruple helix: public authorities, private companies, research institutes and citizens' organisations.

The first of the two Focus Groups was dedicated to the analysis of the state of the art, based on the results of the territorial animation meeting carried out in WPT1, paying specific attention to the rules and regulations in force for the protection and enhancement of the local heritage in the Partners territories, to the functioning of the management of the local cultural heritage also with reference to the use of any new technologies for its valorisation and, always at the local level, to the systems of tourism and cultural production.

The second Focus Group tried to collect proposals to improve the tourist-





cultural offer and the local economy and public policies for culture and tourism. The guidelines suggested placing the emphasis on public-private Partnerships models, on the use of new technologies, on transnational networking.

The TRANSNATIONAL CAPACITY BUILDING PROGRAM developed through the implemented Focus Groups made possible the setting-up and fine tuning of the TRANSNATIONAL TRAINING PROGRAM and to define properly the RECOMMENDATIONS GUIDELINES FOR DECISION MAKERS.

The training activities on innovative management methods and technologies for cultural sites, had the objective of increasing the knowledge of future entrepreneurs, collaborators and Partners of local networks on local cultural heritage issues with particular reference to the underground one, object of the small scale investments created by WPT2 and on the use of innovative digital and management techniques.

As per the project, the guidelines confirmed the development of the following training themes: - Dramaturgy and theatrical / museum animation through Educational courses to bring historical and legendary characters back to life; - Historical and philological origins of a selected cultural asset; - Innovative technologies and methods to manage the underground cultural attraction.

With the guidelines, the WP Leader has provided the forms useful for managing the selection of participants with a public competition and for collecting information on the conduct lessons.

For the RECOMMENDATIONS AND FOLLOW-UPS FOR PUBLIC POLICIES, the guidelines proposed the participation of each project Partner in the definition, discussion and sharing of the contents of the document. The attention was directed to the public authorities (national, regional and local) involved in the



innovation regulation processes applied to the valorisation of the cultural sector, in order to stimulate an improvement of these policies and to make them more suitable for providing answers to the emerging needs during the previous AT3.1 and to the obstacles that prevent the diffusion of innovation processes.

Partners were called upon to participate in transnational research and comparison of innovation policies and rules applied in Partner countries and in other EU countries, as well as EU policies, standards and other initiatives, identifying elements of coordination and potential improvement of the analyzed regulatory documents and strategies.

In conclusion, on the basis of the information collected and the contents elaborated, the Partners jointly drafted the document containing the GUIDELINES ON RECOMMENDATIONS AND FOLLOW-UP OF PUBLIC POLICIES.



2. THE “EMOUNDERGROUNDS” MISSION STATEMENT ACCORDING TO PROJECT GOALS AND INVOLVED TARGET GROUPS

In the course of carrying out the actions, the Partners have ascertained and confirmed the need to consolidate a form of reticular organization as tools for achieving the objectives of the project. The EMOUNDERGROUNDS Network was established and the Protocol Agreement signed by the Partners states that its objectives are: "- to increase the attractiveness and competitiveness of the tourist destinations participating in the network, by developing, with the use of ICT and innovation, a transnational cultural-creative tourism product based on the experience of visiting the underground heritage emotionally; - enhance the conservation and interpretation of the underground heritage; - share experiential contents and managerial and technological experiences; - promote the heritage of EMOUNDERGROUNDS at a local and transnational level; - strengthen and expand the EMOUNDERGROUNDS transnational Network; - develop funding research and other support opportunities; - ensure the implementation of the developed Action Plan."

In the framework of such goals of other project Outputs and in compliance with them, the MISSION STATEMENT of the EMOUNDERGROUNDS STRATEGY, consists in enhancing and empowering capacity level/skills/competences of policy makers/tour operators/citizens, to improve public policies on cultural tourism management also creating new jobs/services by training paths on cultural heritage valorization.

This mission will be fully achieved also thanks to the large involvement of several different target groups categories. Such involvement was further reinforced as the EMOUNDERGROUNDS Network, as well as the ADRION THEMATIC CLUSTER Network ON CCIs coordinated by the project EMOUNDERGROUNDS, also promote any type of new organization and



cooperation between Partners and any type of collaboration with other networks in complementary fields and territories, in order to obtain greater benefits for the territories involved through actions in different sectors in a long-term perspective, i.e. responding to needs that may also arise in the future.

Public authorities, businesses and aspiring entrepreneurs, research and technologies organizations, citizens, families and social clubs, international organizations, education/training centres and schools, interest groups belonging to project territories were involved during the project lifetime in the Capacity Building process and Training Programmes thanks to a strong communication campaign and in particular exploiting the potentialities of the promotion material, the project website, the dedicated pages and the project social networks, events and meetings held to implement the EMOUNDERGROUNDS STRATEGY. The transnational approach of the project produced several benefits to the involved Target Groups, assuring a wider impact of the tourism development than that would be achieved at local level. The goal of such activities was to improve the local development policies and their planning and to enhance the cultural attractors enjoyment. The Transnational Capacity Building Programme and Training paths have been developed to improve and enhance the targeted cultural heritage. For this purpose there were shared methods, techniques and strategies with the aim of jointly investing in Programme areas involving all the public and private actors of the quadruple helix (public authorities, businesses, research, citizens).



3. STATE OF PLAY OF “EMOUNDERGROUNDS” STRATEGY BASE (CAPACITY BUILDING AND TRAINING PROGRAMMES, SWOT ANALYSIS, GUIDELINES MANUAL ABLE TO SUPPORT THE STRATEGY VISION)

During the territorial animation meetings (AT1.1) the Partners began to analyze the current state of the cultural and touristic system of the respective territories. Subsequently, further research and analyzes were carried out which supported the development of the Action Plan (AT1.2) and the Cluster Policy Paper (Deliverable M.6.4). Those results and stimuli, were taken into account in the preparation of the Focus Groups (AT3.1), which represent the first evidence and the starting point of the state of play of “EMOUNDERGROUNDS” STRATEGY base: in fact, the first implementation phase of the “EMOUNDERGROUNDS” STRATEGY was provided by the implemented twenty FOCUS GROUPS, followed by the second implementation phase with the carried out thirty TRAINING paths and, as third phase, with the defined and promoted new MANUAL WITH RECOMMENDATIONS FOR POLICY-MAKERS.

Thanks to such Focus Groups, in fact, it was possible to provide **a great contribution** to the “EMOUNDERGROUNDS” STRATEGY, **enabling the animation of the debate on public policies on the management of cultural heritage and tourism, collecting and analysing** at the same time **useful data** thanks to the conducted **SWOT analysis** for the definition of **new policy instruments/recommendations for the proper cultural heritage valorization. Thanks to the TRAINING paths**, instead, it was possible to **contribute to the STARTEGY by enriching the knowledge and skills** (on art, history, culture, technology) **and the capabilities** (on smart-sustainable-inclusive management of cultural sites), **of creative, cultural and tourism operators with prospects for new job opportunities.**

More in details:



The **1st state of play of “EMOUNDERGROUNDS” STRATEGY** was represented in fact, by the **implementation of a TRANSNATIONAL CAPACITY BUILDING PROGRAMME** with 2 Focus Groups implemented in each project area.

The **2nd state of play of “EMOUNDERGROUNDS” STRATEGY** was represented by the **implementation of a TRANSNATIONAL TRAINING PILOT PROGRAMME** with 3 training paths implemented in each project area.

The **3rd state of play of “EMOUNDERGROUNDS” STRATEGY** was represented by the definition and the first promotion of the **MANUAL WITH GUIDELINES ON RECOMMENDATIONS FOR DECISION-MAKERS** to drive their strategies and policies on culture and tourism management.

Each stage of the **state of play of “EMOUNDERGROUNDS” STRATEGY**, is described below.

3.3 THE TRANSNATIONAL CAPACITY BUILDING PROGRAMME

It involved several social actors of the quadruple helix (public authorities, businesses, research, citizens), as better described in the following pages, starting from the assumption that public policies of territorial innovation to be effective necessarily imply their involvement at different territorial levels. This Programme enabled the project to give a concrete contribution to the Programme result indicator and EUSAIR cross-cutting issue “CAPACITY BUILDING”, as it specifically planned the implementation of capacity building activities in all project territories, by the realization of a total number of 20 Focus Groups (2 for each project area) to analyse policies, rules, practices governing the innovation system in sectors of cultural heritage and tourism, and to share needs, obstacles, difficulties, possible solutions to improve the



related common public policies, their efficiency and services.

The activities implemented by project Partners within this Transnational Programme, had the aim to support the public authorities (national, regional, local) and CCIs actors operating in project areas on how to improve their management strategies. In fact, the results collected thanks to the implementation of such Programme, allowed to define and approve by the project Partners, recommendations for the follow-up of public policies on cultural heritage management and tourism, also for the period after the project-end with a medium-long-term perspective of project STRATEGY to ensure a proper public management of cultural assets and new tourist flows.

The objectives of the TRANSNATIONAL CAPACITY BUILDING PROGRAMME, were to:

- Analyze the framework governing the cultural heritage valorization and tourism;
- Detect and analyze the needs, obstacles, difficulties;
- Develop solutions to improve the public policies and existing tourism services;
- Draft guidelines on recommendations for decision-makers to drive their strategies and policies on culture and tourism management.

The implemented Focus Groups also represented an opportunity to strengthen the local networks of project Partners and encourage new subjects to join in it.

More specifically, two Focus Groups (FG) with actors of the quadruple helix were implemented by each Partner, as described in the Table below:



FOCUS-GROUPS OVERVIEW					
<i>Partner</i>	<i>No FG</i>	<i>Place</i>	<i>Date/RP</i>	<i>Target Groups</i>	<i>Final Del.</i>
LP <i>(Municipality of Nardò)</i>	1 st FG	ZOOM platform	23.03.2021 3 rd RP	Local and Regional public authorities, companies, interest groups, NGOs, higher education and research organizations: No 14 TGs (1st FG) No 9 TGs (2nd FG) 14new)	PPR 5.2
	2 nd FG	ZOOM platform	30.03.2021 3 rd RP		
PP2 <i>(Municipality of Carpi)</i>	1 st FG	ZOOM platform	08.02.2021 3 rd RP	Local public authorities, interest groups, business support organizations, higher education and research organizations: No 5 TGs (1st FG) No 4 TGs (2nd FG) (9new)	PPR 5.2
	2 nd FG	ZOOM platform	09.02.2021 3 rd RP		
PP3 <i>(Municipality of Andravida-Killini)</i>	1 st FG	ZOOM platform	13.02.2022 5 th RP (5.1)	Regional public authority, Museum, Hotel, Higher education and research organizations, Tourist guide. Press representative: No 6 TGs (1st FG) No 4 TGs (2nd FG) (6new)	PPR 5.2
	2 nd FG	ZOOM platform	14.02.2022 5 th RP (5.1)		
PP4 <i>(Rijeka Tourist Board)</i>	1 st FG	ON-SITE: Project Centre Subjekt, Drage Ščitara 34, Rijeka	30.06.2021 3 rd RP	National, Regional and Local public authorities, Museums, Hotel, Higher education and research organizations, Groups of interests, Media representative, SME: No 11 TGs (1st FG) No 7 TGs (2nd FG - 12new)	PPR 5.2
	2 nd FG		28.09.2021 4 th RP		
PP5 <i>(Public Cultural Institution Fortress of Culture Šibenik)</i>	1 st FG	ON-SITE: Barone Fortress, Šibenik	30.04.2022 5 th RP (5.1)	National, Regional and Local public authorities, NGOs in the field of culture and/or creativity, higher education and research institutions, education/training centres, SMEs, enterprise, excluding SME, sectoral agencies, business support organisation, international organisations under national	PPR 5.2
	2 nd FG	ON-SITE: House of Arts Arsen, Šibenik	19.05.2022 5 th RP (5.1)		



				law, General Public.: No 29 TG General public (1st FG – 28 F, 1 M)) No 43 TGs (2nd FG)	
PP6 <i>(Regional Development Centre Koper)</i>	1 st FG	ZOOM platform	16.12.2021 4 th RP	Local and national authorities, SMEs, Associations: No 13 TGs (1st FG) No n.10 TGs (2nd FG) (new 15)	PPR 5.2
	2 nd FG	ZOOM platform	20.12.2021 4 th RP		
PP7 <i>(Municipality of Ivančna Gorica)</i>	1 st FG	GOOGLE MEET	09.11.2020 2 nd RP	Local and national authorities, SMEs: No 4 TGs (1st FG) No n.4 TGs (2nd FG) (4new)	PPR 5.2
	2 nd FG	GOOGLE MEET	09.04. 2021 3 rd RP		
PP8 <i>(Municipality of Kukes)</i>	1 st FG	ON-SITE: Municipality of Kukes	05.05.2022 5 th RP (5.1)	National, Regional and Local public authorities, Museums, Hotel, Higher education and research organizations, Groups of interests, SMEs: No 11 TGs (1st FG) No 11 TGs (2nd FG – 11new)	PPR 5.2
	2 nd FG	ON-SITE: Municipality of Kukes	06.05.2022 5 th RP (5.1)		
PP9 <i>(Tourism Organisation of Municipality of Bar)</i>	1 st FG		10.12.2021 4 th RP	Local public authorities, SMEs: No 13 TGs (1st FG) No 2 TGs (2nd FG – 13new)	PPR 5.2
	2 nd FG		27.01.2022 5 th RP (5.1)		
PP10 <i>(Trebinje Development Agency)</i>	1 st FG	ON-SITE: Trebinje, City government	22.12.2021 4 th RP	Regional and Local public authorities, Sectorial Agencies, Higher education and research organizations, Groups of interests and NGOs, education/training centre and schools, SMEs, business support organisation, general public (1M): No 11 TGs (1st FG) No 9 TGs (2nd FG – 14new)	PPR 5.2
	2 nd FG	ON-SITE: Trebinje, City government	28.12.2021 4 th RP		

In addition to all Partner organizations, for a total number of ten organizations, a total number of 142 organizations belonging to different Target Groups and 29 people of general public (28 women and 1 men), were involved by Partners. The number of participants was higher as some organizations attended both the two Focus Groups; moreover, the participating people per organization were in some case higher than 1, also belonging to different Departments/Offices of the same organization, so the people who participated in Focus Groups were still more high.

The involved actors of the quadruple helix were: National, Regional and Local public authorities, Interests Groups including NGOs, higher education and research institutions, education/training centres, SMEs, enterprise, excluding SME, sectoral agencies, business support organisations, international organisations under national law, Press and Media representatives, General Public.

The results of all these Focus Groups were summarized in the SWOT analysis contained in the document - "*Guidelines Manual of recommendations and follow-up for public policies*" (Resolution T.3.3.1), which analyzed strengths and weaknesses, opportunities and threats , for the cultural and creative industries sector. The following SWOT analysis results, were collected and then analyzed to build the goals of the STRATEGY with a long-term perspective:

STRENGTHS

- The Cultural and Creative Industries involved in the enhancement of the cultural heritage of the Adriatic- Ionian area often have a good aptitude for developing international ties and collaborations.
- The players in the sector demonstrate that they have solid technical foundations consolidated by interesting one field experiences.
- EU funded projects address the issue of CCIs.



- There are governmental support measures, strategic plans and programs for the cultural and creative industries.
- CCIs in the macro-regional context can count on an important and varied cultural heritage to draw inspiration from and to whose managers they can offer their products.
- In the macro-region there are manufacturing sectors that are sufficiently advanced from a technological and economic point of view.
- CCI's production activities are present in all the countries of the area.
- Growing recognition of the social value of cultural and creative industries.

WEAKNESSES

- Fragmentation of cultural activities, also at a territorial level.
- Limited capacity for entrepreneurship, promotion and marketing of products and the territory.
- Lack of large companies operating at a supra-regional level.
- The seasonal nature of the tourist movement implies a limited economy and scarce resources available for investment in the cultural and creative industries sector.
- Poor coordination between CCI actors at local level.
- Occasional relationship, short or very short with customers.
- Limited public financial resources available for investment.
- Slow adoption of technological innovation in the management of Cultural Heritage.
- Absence of cultural and creative industries in the public debate.
- Uncertain and fragmented regulatory framework, also due to the very



broad definition of CCI - boundaries difficult to define.

- Lack of transparency in the management of cultural activities.
- Collaboration to be improved, between institutions at local and national level, as well as between different countries.
- It is difficult to identify the interest of private investors in making investments.
- Differences in the level of development of the sector between the various regions.
- Lack of public awareness of the benefits, potential and relevance of culture and creativity.

OPPORTUNITIES

- Creation of an ecosystem based on territorial identity and management innovation.
- Potential for the development of cultural tourism and entrepreneurship based on cultural heritage.
- Cultural policies that make it possible to make the best use of new technologies to improve territorial marketing, carry out experiential tourism activities, develop networks, make the local community an active part.
- Formation of governing bodies of local cultural heritage using the quadruple helix model (stakeholders from the sectors of administration, academia, economy, culture and society).
- Enhancement of the qualitative contribution of CCIs to cohesion and social inclusion programmes.
- Collaboration between local actors and between them and international networks.

- Involvement of young people.
- Increased cooperation between different CCI actors and between CCIs with sectors such as education, industry, commerce.

THREATS

- Competition from large or very large international companies in cultural and creative productions, even at the local level.
- A race towards ever more sophisticated technologies, inaccessible to SMEs and cultural heritage managers.
- Excessive growth of tourist demand, Overcrowding in historical centres.
- Change or loss of local identity or lifestyle of local communities due to the presence of visitors.
- Ineffective governance structures for innovation, tourism and local or regional culture.
- Complicated investment procedures.
- Inadequacy of strategic documents.
- Insufficient response of public authorities to crises.
- Unstable economic, political and social environment.
- Exclusion of cultural and creative industries from both short-term and long-term social and economic recovery plans.
- Exclusion of cultural and creative industries from political decision-making processes.
- Imbalance in the redistribution of income from tourism and culture.
- Reduction of turnover and financing due to the crisis, insufficient support from the market and the public sector.
- Threats to artistic and creative freedoms.



3.2 THE PILOT TRANSNATIONAL TRAINING PROGRAMME

The activities implemented by project Partners within this Transnational Programme, had the aim to enrich the knowledge/skills (on art, history, culture, technology) and experience (on sustainable-smart-inclusive management of cultural sites) through the dedicated training paths per each partner territory, with impacts in terms of strengthening the skills of creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity, with prospects for new job opportunities.

More in details, the implemented three Training paths each territory, were focused on:

- 1. The Dramaturgy and theatrical/museum animation through didactic paths to revive historical and legendary characters;*
- 2. Historical and philological origins of the cultural assets, each per each project site;*
- 3. Innovative technologies and methods to manage the identified cultural identified cultural attraction and its undergrounds.*

The Transnational Pilot Training Programme was designed, developed and implemented for groups of candidates. Public competitions have been implemented to select participants for each area of the project.

Moreover, the PP5 (Public Cultural Institution Fortress of Culture Šibenik), with the additional funds had in the ending phase of the project, in close cooperation with the selected external experts, further reinforced the created network ensuring an incisive promotion action to further spread the results of training, with the aim of fostering new job opportunities for the participants of the training courses.

More specifically, three Training Paths (TP) were implemented by each Partner,





as described in the Table below:

TRAINING PATHS OVERVIEW					
Partner	No FG	Place	Date/RP	Target Groups	Final Del.
LP <i>(Municipality of Nardò)</i>	1 st TP	ON-SITE: at Nardò Castle and by lessons performed as educational visits outside the classroom	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 47 (37 female, 10 male) No Participants (in public contests): 103	PPR 5.2
	2 nd TP		Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
	3 rd TP		Jan-Feb 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
PP2 <i>(Municipality of Carpi)</i>	1 st TP	ON-LINE 20 hours (5 lessons) by GOOGLE MEET ON-SITE at Palazzo dei Pio, 20 hours (5 lessons)	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 22 (18 female, 4 male) No Participants (in public contests): 30	PPR 5.2
	2 nd TP	ON-LINE 1 hour (1 lesson) by GOOGLE MEET ON-SITE at Palazzo dei Pio, 36 hours (9 lessons)	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
	3 rd TP	ON-LINE 16 hours (4 lessons) by GOOGLE MEET ON-SITE at Palazzo dei Pio 24 hours (6 lessons)	Jan-Feb 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
PP3 <i>(Municipality of Andravida-)</i>	1 st TP	ON-SITE at Municipality's City Hall	Sep-2022 5 th RP (5.2)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young	PPR 5.2
	2 nd TP		(Jul-Aug 2022 Participants/Tutors)		



<i>Killini)</i>	3 rd TP		selection)	people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 8 (5 female, 3 male) No Participants (in public contests): 8	
PP4 <i>(Rijeka Tourist Board)</i>	1 st TP	ON-LINE by TEAMS Platform and ON-SITE at Trsat Castle	Oct-2022 5 th RP (5.2) (Sep2022 Public Contest)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 21 (16 female, 5 male) No Participants (in public contests): 30	PPR 5.2
	2 nd TP				
	3 rd TP				
PP5 <i>(Public Cultural Institution Fortress of Culture Šibenik)</i>	1 st TP	ON-SITE: Šibenik old town, Šibenik City Museum	Jun-Jul 2022 5 th RP (5.1 and 5.2) (May/June 2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 32 (20 female, 12 male) No Participants (in public contests): 32	PPR 5.2
	2 nd TP	ON-SITE: Trokut, Šibenik's center of new technologies and entrepreneurship			
	3 rd TP	ON-SITE: House of Arts Arsen in Šibenik			
PP6 <i>(Regional Development Centre Koper)</i>	1 st TP	ON-LINE: ZOOM platform	May 2022 5 th RP (5.1) (Apr 2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 22 (12 female, 10	PPR 5.2
	2 nd TP	ON-SITE: Štanjel territory	Nov-Dec 2022 5 th RP (5.2)		



	3 rd TP		(Sep-Oct 2022 Participants/Tutors selection)	male) No Participants (in public contests): 22	
PP7 (Municipality of Ivančna Gorica)	1 st TP	ON-SITE: at Carniolan Bee House in Višnja Gora	Oct 2021-Apr 2022 4 th RP and 5 th RP (4.1 and 5.1) (Sep 2021 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 55 (34 female, 21 male) No Participants (in public contests): 55	PPR 5.2
	2 nd TP				
	3 rd TP				
PP8 (Municipality of Kukës)	1 st TP	ON-LINE: ZOOM PLATFORM and ON-SITE: in Municipality facilities	Sep-Oct 2022 5 th RP (5.1) (Jun2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 50 (37 female, 13 male) No Participants (in public contests): 50	PPR 5.2
	2 nd TP	ON-SITE: at the Palace of Culture "Hasan Prishtina" and the Ethnographic Museum of the city of Kukës	Jun-Sep-Oct 2022 5 th RP (5.1) (Jun2022 Participants/Tutors selection)		
	3 rd TP	ON-SITE: at the "Aiden Academy" Kuka in the municipality of Kukës	Nov-Dec 2022 5 th RP (5.1) (Jun2022 Participants/Tutors selection)		
PP9 (Tourism Organisation of Municipality of Bar)	1 st TP	ON-SITE: in Bar, conference room of Municipality of Bar and in the premise of the Old town of Bar	Nov-Dec 2022 5 th RP (5.2) (Sep-Oct 2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3	PPR 5.2
	2 nd TP				



	3 rd TP			TPs): 45 (20 female, 25 male) No Participants (in public contests): 45	
PP10 <i>(Trebinje Development Agency)</i>	1 st TP	ON-SITE: at Cultural Center Trebinje	Mar2022 5 th RP (RP 5.1) (Feb 2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 40 (12 female, 28 male) No Participants (in public contests): 40	PPR 5.2
	2 nd TP	ON-SITE: at the Museum of Herzegovina while other part was organized outside on some interesting locations	May 2022 5 th RP (RP 5.1) (Feb 2022 Participants/Tutors selection)		
	3 rd TP	ON-SITE: at Cultural Center Trebinje	Jun 2022 5 th RP (RP 5.1) (Feb 2022 Participants/Tutors selection)		

A total number of **342 trainees** were involved by Partners in training activities among people interested in the culture, tourism and creativity fields including future aspiring entrepreneurs, entrepreneurs, young people, students and unemployed people.

The training activities were performed by professionals in the sectors of the respective subjects, alternating theoretical lessons with practical activities, visits or workshops. The goal of bringing useful skills to strengthen the tourist and cultural skills in each project territory was achieved.





3.3 THE MANUAL WITH GUIDELINES ON RECOMMENDATIONS FOR DECISION-MAKERS

The **3rd state of play of “EMOUNDERGROUNDS” STRATEGY** was represented by the definition and first promotion of the **MANUAL WITH GUIDELINES ON RECOMMENDATIONS FOR DECISION-MAKERS** to drive their strategies and policies on culture and tourism management.

Thanks to the results of the implemented Focus Groups, and in the light of the conducted SWOT analysis, it was possible for Partners to define jointly new policy instruments and recommendations for the proper cultural heritage valorization. Public policies recommendations were developed, discussed and proposed to public authorities (national, regional and local) engaged in innovation regulation processes applied to cultural valorisation sector in order to stimulate an improvement of those policies and to make them more near to the emerged needs and obstacles that prevent the spread of innovation processes in participating countries. The framework conditions governing the local innovation systems/policies on culture preservation, were clearly identified with related strengths/weaknesses/opportunities/threats of those policies/rules/regulations/Laws governing the targeted systems and their actors both with the evaluation of obstacles, difficulties, needs for a better implementation and more effective common innovation policies. Also, a comparison with other innovation policies and rules applied in other EU countries, in addition to the EU policies, rules and other EU initiatives were conducted, finding coordination elements and areas of potential improvement of the analyzed regulatory acts and strategies. These discussion and comparison were further boosted also thanks to the capitalization activities conducted during the project life-time within the ADRION Thematic Sub Cluster 3.1 on CCIs coordinated by EMOUNDERGROUNDS project. Direct synergies with the other two projects (ID: 1124 - CCI4TOURISM; ID: 1050 –



CREATURES) of the Sub-Cluster were further developed and they were useful to further animate the debate on public policies in cultural heritage and tourism management for their improvement, creating a direct channel of cooperation, exchange and communication (by Skype, Phone, email, meetings) with the LP of these two projects, their partnerships and target groups. It was possible to make a comparison in joint virtual or physical spaces to cross-fertilize and cross-capitalize the different experiences results.

Within this pro-active cooperation process, a **GUIDELINES MANUAL with RECOMMENDATIONS AND FOLLOW-UP FOR PUBLIC POLICY**, was defined and approved by Partners.

The Manual provided suggestions for local and transnational medium and long-term policies to improve the management of cultural heritage, being based on the views and experience of operators in the cultural and creative industries and tourism. The goal was to contribute to the creation of better overall management of project sites, and potentially, cultural sites in general. In the first two chapters, the document analyses the situation of cultural heritage management, and the CCI sector. The last chapter defines **RECOMMENDATIONS** and **SUGGESTIONS to improve public policies**, also defining how to apply good practices at transnational level.

The defined **RECOMMENDATIONS** were presented to the public, and they referred to:

1. *Harmonise public policies at local, regional, national and Adriatic-Ionian levels;*
2. *Support museums and cultural sites in better integrating their marketing actions with public policies for spatial development and tourism marketing;*
3. *Intercept funds for actions to introduce or enhance technological and management innovation in museums and cultural sites;*





4. *Create new business models for heritage revitalisation and valorisation;*
5. *Strengthen communication with citizens in order to increase awareness of the importance of cultural heritage, its knowledge, protection and conservation;*
6. *Intercept new financial resources to guarantee the medium to long term evolution and consolidation of the EMOUNDERGROUNDS Network, in order to make it a strategic resource for innovation in cultural heritage management, integration between territories, cooperation between the actors of the quadruple helix and to support the creation of innovative forms of public and private Partnerships.*





4. DEFINITION OF LONG-TERM GOALS THAT “EMOUNDERGROUNDS” STRATEGY INTENDS TO ACHIEVE AND RELATED SMART APPROACH

In the long-term, the STRATEGY intends to achieve better results in the valorisation of the underground cultural heritage and starting from that, increasingly extend the benefits to the cultural system and the social fabric of the territory.

The STRATEGY has the objectives of increasing employment in the cultural and creative industries sectors also through closer collaboration and cross-fertilization with the research and development and education sectors. Through this, it intends to contribute to the fight against poverty and social exclusion.

Already in the long-term, the partnership has set itself the strategic objective of the energy and environmental sustainability of the management of cultural sites, both as an important component of the more general sustainability (therefore, also social and economic) as well as to contribute to the fight against climate change.

So, the **long-term goal that the strategy aspires to achieve, is to drive the decision-makers strategies and policies on culture and tourism towards a smart, sustainable and inclusive management and valorization.**

How to achieve this general strategic long term-goal? By the following **long-term sub-goals:**

1. *Enhancing and empowering further the capacity level/skills/competences of policy makers, tour operators and people interested in culture and tourism fields (such as: future aspiring entrepreneurs, entrepreneurs, young people, students and unemployed people), by further initiatives of capacity building and training, also creating new jobs;*



2. *Improving public policies on cultural tourism management also creating new services* by animating the public debate up-scaling the already provided policy instruments/recommendations for the proper cultural heritage valorization.

These long-term goal and sub-goals of the STRATEGY were evaluated by the Partners as achievable with their own internal resources and/or with any additional external resources. These sub-goals are considered realistic as they are embedded in the overall project framework and consistent with the project goals and all the other project outputs and operative tools developed during the project life-time, such as, in particular, the *EMOUNDERGROUNDS Network* (AT1.3), the MoU within the Sub-Cluster on CCIs (A.M.6), the detailed *Action Plan shared for the smart, sustainable and inclusive management of the selected Transnational tourist destinations* (A.T.1.2) and the *Policy Paper* (A.M.4), and the *New project ideas developed within Co-Design Laboratories managed within the Sub-Cluster* activities. These tools are necessary and instrumental for the development of local development policies to which the STRATEGY is functional.

The long-term goal and sub-goals of the STRATEGY are linked to operative specific, measurable, achievable, realistic and time-based objectives already identified in the *EMOUNDERGROUNDS Action Plan*, that will allow their correct monitoring also for the future.

The *first operative objective* of the strategy is the: **FURTHER DEVELOPMENT OF THE "EMOUNDERGROUNDS" TRANSNATIONAL CULTURAL TOURISM PRODUCT.**

The results of this operative objective are the definition of a document containing the characteristics of the transnational tourist product having the characteristics of a revision of the constitutive act of the Network, and of a map of the sites of the Network.



Periodic meetings (annually or biennially) **will be organized after the project-end among the Partners** of the established Network, **to review/update the EMOUNDERGROUNDS Statute and its map.**

The second operative objective is the: **CONSERVATION AND INTERPRETATION OF HERITAGE AT LOCAL AND TRANSNATIONAL LEVEL.**

The results of this operative objective are the definition of a **visitors measurement and results sharing system**, and the **quantitative and qualitative audience development activities.**

Within the Network, the sharing of the contents of the managerial experience and of the technological developments achieved by the Partners will be guaranteed after the project-end by **regular meetings** to be held annually or biennially **for best practices sharing and exchanging. Common training/educational modules/events on the theme of heritage valorization will be activated, aimed at local people** (children, students, other interested groups, future entrepreneurs, entrepreneurs), also annually/biennially.

The third operative objective is the: **PROMOTION OF HERITAGE.**

The foreseen actions as routine activities are the **revision and updating of the contents of the Dataset on cultural heritage** managed by the members of the Network, the **production of further contents for communication** (dissemination, promotion, etc.), the **animation of B2B events** such as **presentations** (guided tours) of **products and sites for tourist agencies, associations and other service providers**, also **digital web and social promotion, dissemination of press releases** at a local and transnational level.

The fourth operative objective is the: **STRENGTHENING AND EXPANSION OF THE EMOUNDERGROUNDS NETWORK.**

The actions planned as routine activities along a pluriannual period horizon are the **development of the cultural Network (at project and Cluster level)** intended as a **strengthening of the cultural and tourist offer of the consortium**, as an **increase in the number of associated sites** as a strengthening of the ability to **develop new projects and to attract funding and other resources**, both public and private.

Partners agreed that the **EMOUNDERGROUNDS Network periodically will check the state of play of the EMOUDNERGROUNDS STRATEGY**, starting from the 1st year after the project-end, with a permanent time horizon; anyway, **after five years from the project-end**, the **Network will deliver a report on the implemented activities and the achieved further results**, in order to elaborate possible **adjustments and corrections** to be made to the **EMOUNDERGROUNDS STARTEGY** and **ACTION PLAN**.

The EMOUNDERGROUNDS STRATEGY, has been conceived to be **applicable and replicable** also by **other organisations/regions/countries outside the current partnership and territories**, as the revitalized cultural assets with the new emotional paths are attracting an increasing number of visitors and subjects interested in culture and tourism management, that could export this forms of cultural experiences and also thanks to the improved management skills of public managers and tours operators/citizens/visitors coming from different Organizations and territories.

5. EMOUNDERGROUNDS STRATEGY DURATION

The STRATEGY will accompany the EMOUNDERGROUNDS Network for its entire duration. The duration of the Network is unlimited. In the Network constitution document (*DT1.3 Agreement Protocol*) the partnership has not established time limits to its duration, because they intended to establish a permanent Network with a long term horizon.

The sustainability of the Network over time is ensured by the inclusion of the Network's activities within the ordinary activities of the Partners.

The Partners do not necessarily have to allocate extraordinary resources for carrying out the activities connected to the Network. The planned activities are compatible with the ordinary operations of the entities involved, guaranteeing greater continuity to the Network and consequently to the EMOUNDERGROUNDS STRATEGY.

In this, the duration of the STRATEGY in the medium to long term is linked to the achievement of the results rather than the availability of specific resources.

Naturally, the additional resources which may come from further Community co-financing, will make it possible to strengthen and broaden the implementation of the STRATEGY. Partners involved in the activities will participate in monitoring the availability of new public financial opportunities related to the specific issues of the project (regional, national and other EU programs). In addition, to ensure better use of the revitalized goods, the involved organizations as owners and/or manager of the identified project cultural sites, commit themselves to ensure the ordinary maintenance, management and animation of the targeted cultural assets. Partners will ensure the appropriate functionality of the planned results and will continue to valorise the identified cultural assets keeping active the transnational undertaken cooperation Network. Concrete measures for all the project



outputs durability, have been also included in the common EMOUNDERGROUNDS *Action Plan for the smart, sustainable and inclusive management of project tourist destinations* and in the *Agreement Protocol that established the EMOUNDERGROUNDS Network* with public and private subjects bearing of interests in target territories in culture preservation and sustainable tourism field.

The EMOUNDERGROUNDS STRATEGY will contribute to reinforce and improve the EU-national-sub-national policies on territorial innovation processes applied to cultural heritage management, thanks to the benefits produced by the TRANSNATIONAL CAPACITY BUILDING PROGRAM, the TRANSNATIONAL PILOT TRAINING PROGRAMME and to the dissemination of the GUIDELINES ON RECOMMENDATIONS/FOLLOW-UP FOR DECISION-POLICY-MAKERS.

6. PUBLICITY

The "EMOUNDERGORUNDS STRATEGY Output Report was made publicly available and the reached achievements have been made public, within the project web-site (<https://emoundergrounds.adrioninterreg.eu/library>).

The activities implemented to define and implement the STARTEGY already during the project's lifetime, were made publicly available also by the four project social web pages (Facebook, Twitter, Youtube, Instagram) as: <https://www.facebook.com/emoundergrounds/> , <https://twitter.com/emoundergrounds> , https://www.youtube.com/channel/UCtHl1dcXdsWP9WxB2RR7Ng?view_as=subscriber , <https://www.instagram.com/emoundergrounds/>.

Moreover, Partners also used their institutional web and social pages to promote the contents of this project outputs.

In the period following the execution of the EMOUNDERGROUNDS project, the communication of the strategy to the public concerns the third objective of the strategy itself. This is performed by the Partners both individually at the local level and collectively at the supra-regional level.

8. ANNEXES

List of Annexes:

1. ANNEX 1 - *Transnational Capacity Building Program, with documents on 20 focus groups, 2 for each partner*
2. ANNEX 2 - *Transnational pilot training programme, with three training paths in each partner territory*
3. ANNEX 3 - *Guidelines Manual on recommendations and follow-up for public policies.*



**ANNEX 1 - Transnational Capacity
Building Program, with documents on 20
focus groups, 2 for each partner**

“EMOUNDERGROUNDS” - “Project N° 905”
“EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS”

Adriatic-Ionian Programme INTERREG V-B 2014-2020 - 2nd call

Del. T.3.1.1 – Transnational Capacity Building Program, with documents on 20 focus groups, 2 for each project area

Municipality o Carpi (PP2) and all the Project Partners

Project Details:

Programme: **Adriatic-Ionian INTERREG V-B 2014-2020**

Programme Priority: **2) Sustainable Region.**

Programme priority specific objective: **Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the Adriatic-Ionian area**

Project Title: **EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS**

Project Acronym: **EMOUNDERGROUNDS**

Reference No: **501**

Lead Beneficiary: **Municipality of Nardò**

Total Budget: **2.599.994,86 €**

Time Frame: **01/01/2020 - 31/12/2022**

Deliverable Details

WP: **T3 - Capacity building, education and cross-cultural contamination events**

Deliverable Title: ***Transnational Capacity Building Program, with documents on 20 focus groups, 2 for each project area***

Responsible Beneficiary: **Municipality of Carpi (PP2)**

Involved Beneficiaries: **All Partners**

Deliverable Description: *This task plans the development and implementation of a Transnational Capacity-Building Program with actors of the quadruple helix (public authorities, businesses, research, citizens). Within the Transnational Capacity-Building Program, meetings/focus groups (2 in each area, 20 in all the project territories) will be implemented with public and private actors of the quadruple helix (public authorities, businesses, research, citizens). The framework governing the cultural heritage valorization and tourism in project areas will be analyzed, sharing needs, obstacles, difficulties and developing possible solutions to improve the related public policies and existing tourism services. This activity will give to the public authorities and the tourist operators involved, the capabilities/tools to better valorize cultural sites. PP2, the Municipality of Carpi will assure the general coordination of the task for the achievement of this project deliverable. Each partner will develop its contributions to the Transnational Capacity Building Programme and will implement the two-local focus-groups.*

Date & Place of delivery: **01 February 2021, PP2 Carpi (Italy)**

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Abstract

This document reports on the *Transnational Capacity-Building Program* built by the focus groups project performed by the Project Partners. In each of the ten territories involved by the project EMOUNDERGROUNDS two focus group was performed. The meeting involved locally relevant participants from different sectors: public authorities, businesses, research and citizens. The meetings started with the analysis of the state of art of the local tourism development, the protection and valorization of cultural heritage and of the related policies. This first part was aimed to detect the main local needs, obstacles, difficulties in managing and developing cultural heritage and tourism. The second focus groups reflected on what can be the possible solutions to improve the related public policies and the existing tourism services. Through the performed dialogues and discussions a significant increase in the knowledge and skills of the participants was achieved (both the private or public operators i culture and tourism and the policy makers).

1. Capacity Building Programme: Guidelines and Implementation model

The EMOUNDERGROUNDS project has developed the knowledge and skills of the subjects involved in the management of tourism and culture in the territories involved by adopting a systematic approach based on the exchange and sharing of knowledge and skills among them, organized in the form of participation in Focus Groups, also with the help of experts.

The aim was to strengthen the skills of the subjects within the network, necessary to effectively implement the innovations that the Project intended to bring to the territories involved, improve the quality of the territorial offer and, in parallel, strengthen and expand the cooperation networks for development local.

Participants were asked to share common objectives for the development of culture and the territory, an approach that considers their long-term commitment. During the Focus Groups, an effort was required to analyze the local situation and develop ways to improve it, drawing inspiration from the innovative content proposed by the EMOUNDERGROUNDS project.

On the proposal of the WPT3 leader, PP2 Municipality of Carpi, the project partnership shared with the members of the consortium the guidelines that allowed the homogenous implementation of the activities and a better effectiveness. The guidelines recommend:

- analyze the framework governing the valorisation of cultural heritage and tourism;
- detect and analyze the needs, obstacles and difficulties of the local cultural and tourist sectors;
- develop solutions to improve public policies and existing tourism services;
- draft recommendations for decision-makers to guide their strategies and policies on culture and tourism management.
- consider the meetings as an opportunity to strengthen the local network and encourage the adhesion of new subjects.

The guidelines recommended to select a focus group coordinator, teachers and experts in the relevant topics, to involve the coordinators in the preparation of the public call for focus groups. It is recommended to involve actors from the quadruple helix: public authorities, private

companies, research organisations, citizens, preferably including those already involved in the WPT1.1 meeting or included in the WPT1.1 database.

The focus group program should have brought out the different points of view of the participants and the coordinator should have directed the contents towards the achievement of the expected objectives, managing the focus groups in order to stimulate constructive dialogue between the interventions of the experts and the contributions of the participants.

The guidelines recommended analyzing in the first meeting the state of the art, rules and regulations for the protection and enhancement of local heritage, management of local heritage and local cultural production - local tourism system, new technologies for the enhancement of cultural heritage . The second focus group was asked to formulate proposals to improve the tourist-cultural offer and the local economy, public policies and public-private partnership models, new technologies, transnational networks.

2. Table 1: Focus-Groups overview

FOCUS-GROUPS OVERVIEW					
Partner	No FG	Place	Date/RP	Target Groups	Final Del.
LP (Municipality of Nardò)	1 st FG	ZOOM platform	23.03.2021 3 rd RP	Local and Regional public authorities, companies, interest groups, NGOs, higher education and research organizations: No 14 TGs (1st FG) No 9 TGs (2nd FG) 14new)	PPR 5.2
	2 nd FG	ZOOM platform	30.03.2021 3 rd RP		
PP2 (Municipality of Carpi)	1 st FG	ZOOM platform	08.02.2021 3 rd RP	Local public authorities, interest groups, business support organizations, higher education and research organizations: No 5 TGs (1st FG) No 4 TGs (2nd FG) (9new)	PPR 5.2
	2 nd FG	ZOOM platform	09.02.2021 3 rd RP		
PP3 (Municipality of Andravida-Killini)	1 st FG	ZOOM platform	13.02.2022 5 th RP (5.1)	Regional public authority, Museum, Hotel, Higher education and research organizations, Tourist guide. Press representative: No 6 TGs (1st FG) No 4 TGs (2nd FG) (6new)	PPR 5.2
	2 nd FG	ZOOM platform	14.02.2022 5 th RP (5.1)		
PP4 (Rijeka Tourist Board)	1 st FG	ON-SITE: Project Centre Subjekt, Drage Ščitara 34, Rijeka	30.06.2021 3 rd RP	National, Regional and Local public authorities, Museums, Hotel, Higher education and research organizations, Groups of interests, Media representative, SME: No 11 TGs (1st FG) No 7 TGs (2nd FG - 12new)	PPR 5.2
	2 nd FG		28.09.2021 4 th RP		
PP5 (Public Cultural Institution Fortress of Culture Šibenik)	1 st FG	ON-SITE: Barone Fortress, Šibenik	30.04.2022 5 th RP (5.1)	National, Regional and Local public authorities, NGOs in the field of culture and/or creativity, higher education and research institutions, education/training centres, SMEs, enterprise, excluding SME, sectoral agencies, business support organisation, international organisations under national law, General Public.: No 29 TG General public (1st FG - 28 F, 1 M)) No 43 TGs (2nd FG)	PPR 5.2
	2 nd FG	ON-SITE: House of Arts Arsen, Šibenik	19.05.2022 5 th RP (5.1)		
PP6	1 st FG	ZOOM platform	16.12.2021	Local and national authorities, SMEs, Associations:	PPR 5.2



(Regional Development Centre Koper)	2 nd FG	ZOOM platform	4 th RP 20.12.2021 4 th RP	No 13 TGs (1st FG) No n.10 TGs (2nd FG) (new 15)	
	1 st FG	GOOGLE MEET	09.11.2020 2 nd RP	Local and national authorities, SMEs:	PPR
PP7 (Municipality of Ivančna Gorica)	2 nd FG	GOOGLE MEET	09.04. 2021 3 rd RP	No 4 TGs (1st FG) No n.4 TGs (2nd FG) (4new)	5.2
	1 st FG	ON-SITE: Municipality of Kukes	05.05.2022 5 th RP (5.1)	National, Regional and Local public authorities, Museums, Hotel, Higher education and research organizations, Groups of interests, SMEs:	PPR
PP8 (Municipality of Kukes)	2 nd FG	ON-SITE: Municipality of Kukes	06.05.2022 5 th RP (5.1)	No 11 TGs (1st FG) No 11 TGs (2nd FG - 11new)	5.2
	1 st FG		10.12.2021 4 th RP	Local public authorities, SMEs:	PPR
PP9 (Tourism Organisation of Municipality of Bar)	2 nd FG		27.01.2022 5 th RP (5.1)	No 13 TGs (1st FG) No 2 TGs (2nd FG -13new)	5.2
	1 st FG	ON-SITE: Trebinje, City government	22.12.2021 4 th RP	Regional and Local public authorities, Sectorial Agencies, Higher education and research organizations, Groups of interests and NGOs, education/training centre and schools, SMEs, business support organisation, general public (1M):	PPR
PP10 (Trebinje Development Agency)	2 nd FG	ON-SITE: Trebinje, City government	28.12.2021 4 th RP	No 11 TGs (1st FG) No 9 TGs (2nd FG -14new)	5.2

3. LP Municipality of Nardò Focus Groups Minutes

3.1 First Focus Group

Held on Tuesday March 23rd, 2021 h.: 3.00 P.M.

Online conference - ZOOM platform link:

<https://us02web.zoom.us/j/85676092007>

Participants:

Luigi De Luca - Regione Puglia

Alberto Capraro - Comune di Castro

Eleonora Tricarico - Comune di Gallipoli

Carlo Longo - Proloco Nardò

Andrea Barone - Museo delle Tradizioni Popolari

Antonio Boncore - Associazione Veicoli Storici

Antonio Pisanò - Associazione Veicoli Storici

Michele Pellegrino - Associazione Visit Apulia

Antonietta Martignano - Museo Città e Territorio

Filomena Ranaldo - Museo della Preistoria

Manuel Cirgnaco - Piccadilly Suites and Rooms

Michele Montemurro - POLIBA Polytechnic University of Bari

Davide De Nicolò - TECNOPOLIS

Maurizio Fachechi - GAL terre d'Arneo

Stefania Gaballo - VisitNardò

Giulia Puglia - Councilor for tourism and productive activities of the municipality of Nardò

Coordinator: Andrea Bonifacio

The coordinator introduces the Focus Group:

“The Underground project, funded by the Interreg ADRION program, deals with the enhancement of the underground cultural heritage with the help of new technologies. The project has created a network of partners from

the Adriatic-Ionian area which includes Italy, Slovenia, Croatia, Montenegro, Bosnia. The municipality of Nardò is the leader of the project and the activities that will take place in this area concern an investment in new technologies in the basement of the Castle that will make this hidden part of the Castle usable and bring out its potential in terms of use. cultural and touristic. This will involve civil society and local community operators, broadening the benefits and scope for concentric circles. New technologies and improvement of development policies in this case more specifically cultural and tourist. The project is made up of some work packages: one dedicated more specifically to the implementation of new technologies one already started with the territorial animation meeting deals with the local network and the transnational network, the creation of collaboration to better benefit as a community from investments. The third WP, which begins today, deals with understanding the needs of the territory and then transmitting the needs and recommendations for overcoming them to the various political and Institutional levels. This will be the topic of the meeting that we will hold next week again on Tuesday, again at 3 pm.

Today's meeting focuses on the state of the art, on what the situation is not only in terms of heritage management and tourism locally but also (and I will ask for help from experts) on what are the perspectives of policies and management techniques, enhancement and ultimately also technologies.

Let's start with a presentation tour: I am Andrea Bonifacio and I coordinate these activities on behalf of the municipality of Nardò. Davide De Nicolò, coordinator on behalf of Tecnopolis of the project Adrion CCI4-TOURISM, will connect with us. Let me introduce Professor Michele Montemurro to whom I am the first to ask to introduce himself."

Michele Montemurro

"Thanks you for the invitation. I am happy to be here today because these are really good experiences, in the context of innovative projects in the European field. I was invited because we have worked on several projects that can be interesting for you: I am involved as a consultant and coordinator in the COHEN project (Coastal Heritage Network) with the Puglia Region, a strategic project carried out in collaboration with Greece and which has as its objective the construction of the lighthouse chimney and of the towers of Puglia and we are working on this theme, in the initial part of the informative and cognitive part of the project and in the

preparation of the guidelines that gave life to the restoration projects to regenerate some of these artefacts in Puglia. I am a professor of architectural and urban design at the Polytechnic of Bari.”

Antonio Boncore

"I am part, of the Arneo Historical Vehicles association together with Antonio Pisanò and of a quite important mechanical company. As an association we have been engaged for years in the social and cultural sector. We are here to do something for our areas, to enhance the heritage we have here, which is very important. I hope to be part of the group to help grow this area.”

Giulia Puglia

"I am the councilor for tourism and productive activities of the municipality of Nardò. I thank all those present because as Andrea Bonifacio said, this meeting was born from a project in which Nardò is the protagonist. Today the goal is to trigger collaborations and that is why different figures participate in this meeting, each with the aim of helping to create common strategies to enhance the cultural heritage of our territory. I would like to thank all those present and in particular the two municipalities that are present today: Castro with the deputy mayor Alberto Capraro and Gallipoli represented by Eleonora Tricarico.

Through this project we have the goal of giving birth to future collaborations also through the new EU funds 2021-2027.

I believe that from a project led by Nardò it is possible to create beautiful collaborations with neighbouring municipalities. It is no coincidence that he chose Castro and Gallipoli precisely because they are two pearls: like Nardò they are realities that have two beautiful Castles, overlooking the sea, which in terms of tourist tourism are important references for the Apulian territory and which can well complement the municipality of Nardò. I think it is important to collaborate with these two realities.

Thanks also to all the associations and other organizations present today. The collaboration of all is essential to ensure that this project will continue positively."

Alberto Capraro

(Deputy-Mayor and Councilor for tourism and culture of the municipality of Castro) "Good afternoon and thank you for involving me. The Castro municipal administration believes in these projects and in Cooperation. We

follow Nardò a lot for his activism. Confronting and having a broader vision is an opportunity for growth. It is true that we have many things in common even if our municipality is territorially much smaller. We also share the tourism and culture departments. We have in common the castle, the sea, museums. We are part of the paths, another theme of the next program. Arguments that we know well so let's say that as Salento we all have something in common that goes from identity to artistic and cultural heritage. I hope that there is a communion of intentions for the enhancement and protection of our heritage, as it seems to me is in the spirit of this meeting.

We have just completed an INETRREG project and we hope to be able to win others. We had a good experience with Albania Montenegro for the recovery of ghost nets, those that fishermen lose during fishing trips that inevitably lie on the seabed, causing pollution that irreparably damages our beautiful backdrops. We are doing other projects with other realities another INTERREG that goes in this direction called BON-SEA with Otranto, Tricase and Castiglione del Capo. After this meeting I will participate in a meeting of the ECO-NOI project that involves all the municipalities of the province of Lecce.

I hope that the administration of Nardò and the councilor of Puglia will be able to continue their administrative adventure, not for a question of politics but for the passion they have and to be able to continue to follow the projects that are in the pipeline and I hope that in short we will find ourselves to plan the future of this territory together with you, larger municipalities that you have the possibility and certainly the most important administrative structures to which we can give our contribution from the point of view of the experience of micro let's say interventions that we can carry out in our territories. Good job everyone."

Luigi De Luca

(Regione Puglia - Dipartimento economia della cultura e della valorizzazione territoriale - direzione polo Biblio-Museale)

"From the Apulia Region point of view, the union between European territorial cooperation and the enhancement of cultural heritage is fundamental. It is no coincidence that the Puglia Region wanted to put these two assets together and implement one of the most important reforms in the cultural heritage sector, which established the Biblio-Museum Poles as a fundamental moment in the development and enhancement of cultural heritage policies. So thank you for the invitation,

I will assist with interest”

Eleonora Tricarico
City Councillor of Gallipoli

“Thanks for the invitation, I also bring greetings from the Mayor Stefano Minerva who cares about our participation in this meeting. The Deputy Mayor of Castro said every- thing I wanted to say. it is very important to do that. Congratulations also to Giulia. she makes every project special and manages to do them all with her enthusiasm.”

Stefania Gaballo

“I collaborate with the tourism department in the VisitNardò project. we try to pro- mote our territory and to give visibility to the beauties that belong to us. Representing the other associations participating in this meeting today are Antonietta Martignano of the Museum of the City and of the Territory, Andrea Barone of the Museum of Rural Life, Carlo Longo of the Pro-Loce who is also a former school manager so your support her presence today can give important ideas from the point of view of the approach towards schools, and then we have Michele Pellegrino of Visit Apulia. Antonio Boncore, who has already introduced himself with Errico Cosimo, of the Historic Vehicles Associ- ation, fifth association present today.”

Antonietta Martignano

“I am an archaeologist and a tour guide currently with the Archeoclub terra d'Arneo association, managing body of the museum of the city of the territory. I marry what has been said previously, especially regarding networking, because as I said in the last meeting, the hope is to be a network and to network. The idea of involving the neighboring municipalities is also interesting, of expanding the space of the network by finding the meeting points, beyond the Castles and so on, if there is really the de- sire to move and to do something really interesting for all”.

Michele Pellegrino

"I represent Visit Apulia, a young association that deals with the promotion and enhancement of a territory. We too believe it is necessary to network because it is only by aggregating existing forces that it is possible to achieve goals that by themselves often become unattainable. I hope that in our small way we will be able to make a contribution to the

enhancement of the territory.”

Carlo Longo

"I am president of the Pro Loco of Nardò and regional councilor UNIPLI Puglia as well as the coordinator of the delegation of the Proloco of the Ionian strip of Salento then coordinating different ProLocos including the Pro Loco of Gallipoli in here is Mrs. Tricarico municipal representative. With these Pro Loco we work together to try to give development to our territory with particular regard to the cultural tourism. We make available the world of Pro Loco and our Pro Loco at the service of this project which I think is very interesting. former headmaster and grade I also make available my programming experience of knowledge of the school world”.

Filomena Ranaldo

"I am the director of the Nardò Prehistory Museum which deals with the Nardò Prehistory district: the complex layered landscape of the Porto Selvaggio Park and the Captain's Marsh, we host part of the finds excavated from the 1960s and inside the park we carry out research and enhancement activities. The challenge of keeping these two sectors together was initiated by the Municipality of Nardò with the establishment of the Museum and which is progressing positively, with the collaboration of the ministry. park and we work a lot with schools.”

Andrea Barone

"I represent the association of friends of the Porta Falsa Museum which manages the Museum of Rural Life which is located inside the castle of Nardò.”

Maurizio Fachechi

“I’m animator of GAL (Local Action Group) Terre d’Arneo d’Arneo, a local coordination and planning tool set up in the form of a limited liability consortium company, with mixed public and private capital.”

The coordinator invites the participants to express their point of view on the state of the art of the enhancement of the local cultural heritage, such as the characteristics and the criticalities, possibly underlining the specificity of the approach of each organization.

Luigi De Luca

“I would like to make a statement that is nothing more than the

observation of a general difficulty that concerns both the public and the private sector and that in reality looks at cultural heritage at a general level: the issue of management. It must be admitted that this is the weak point of our system. We must tell each other with great sincerity. In recent years, both the public and private sectors have shown great inadequacy in addressing this problem.

I would say that the world of education and in particular the university is also involved in this objective inadequacy because it is clear that the challenge of managing cultural heritage can be won if the policies to promote heritage are also accompanied by planning and entrepreneurial skills of the private world. , cultural enterprises, etc. and it is clear that in consolidating the skills of this sector they depend a lot on training. Given the University's commitment in the field of humanistic and then economic and financial education, we cannot consider the contribution that the world and the university has offered to this sector as being up to the needs.

After this general consideration, I would like to give an account of what the Puglia region is doing with the European territorial cooperation project on the biblio-museum poles in the field of promotion of the territory and in particular of cultural heritage.

News of a construction site open for a reform that is affecting the world of places of culture: museums and archaeological sites and libraries. This regional reform stems from the national reform of the so-called "Rio Law" which has reshaped the institutional functions and competences of the regions and provinces. When the national government took away from the provinces the competences over libraries, museums and cultural heritage, the Puglia region wanted to take on itself the burden of managing this heritage, with Law 31 and Law 9 which redesigned the regional competences in matter and initiated a reform that is becoming an example for all of Italy above all because the region intervenes in the management (even if it is not an activity to which the body is obliged) by absorbing the functions and employees of the provinces. The reform initially concerned the provinces of Brindisi, Lecce and Foggia, and with the establishment of the Biblio-Museum poles the region took over the functions of this sector. Subsequently it has also extended to the Barletta-Andria-Trani and Taranto province. We are currently opening the construction site in the metropolitan city of Bari. For the Libraries we are moving towards the Regional Library Center with a great work of institutional architecture. Furthermore, the computer system has already

been created which will contain all the catalogs of all the libraries in the region. the agreement with Barletta-Andria-Trani and Taranto has already been signed and the Board of the Metropolitan City of Bari has just approved the migration of the eleven libraries of the city towards the single regional hub. We are therefore well on the way to creating what will be the largest catalog in Italy.

On the side of the museums we are a bit behind as Filomena knows very well, who is involved in this journey. Here the goal is more difficult because there are different dynamics and the strength of the identity of each individual identity is greater. However, the road is traced and we have already drawn two of the three large museum networks that will be in the region: the Salento network includes the provinces of Brindisi, Taranto and Lecce. The Alta Puglia network includes the provinces of Barletta-Andria-Trani and Foggia. The setup of the network in Bari is a bit slower also due to the role that the institutive law of Metropolitan Cities assigns them in the field of management.

the general objective of the reform is to find solutions together with the territories to solve the problem of the management "vulnus" of cultural heritage I mentioned at the beginning."

Michele Montemurro

"A very important point has been touched: management. In our experience with the Cohen project we have seen that the current situation of local administrations presents serious criticality. They are able to deploy resources to participate, win important tenders and also produce important initiatives. But then often they present a limit in the ability to carry out the projects themselves. Due to the scarce availability of resources, personnel, human capital, financial resources. Michele Montemurro

A very important point has been touched: management. In our experience with the Cohen project we have seen that the current situation of local administrations presents some problems. They are able to deploy resources to participate, win important tenders and also produce important initiatives. But then often they present a limit in the ability to carry out the projects themselves. Due to the scarce availability of resources, personnel, human capital, financial resources. There are often misalignments between complex initiatives and individual activities that should instead be coordinated and implemented according to predefined time-lines. This also undermines the possibility that the project will

produce lasting results over time. Therefore, collaboration with associations and organizations that have the ability to support public institutions becomes an important factor. The problem following the projects is that which affects both the management of the development of the asset and the interaction between the ownership of the asset and those who insure its life. This issue must be addressed very well because it is from what the positive outcome and permanence of an initiative is born. In Puglia there have been many beautiful, smart, strong initiatives. But the danger is that they end without leaving anything lasting.”

For the coordinator the last speech should also stimulate a reflection from the representatives of the associations.

Associations and operators are often asked to help public administrations when they are in difficulty in managing services. In the case of services related to the management of cultural heritage, the third sector is certainly a great resource but it cannot be invested with roles that do not belong to it.

Recalling that the EMOUNDERGROUNDS project was selected to participate in the capitalization activities of the ADRION program, improving the project durability. The best results should be to get the recognition of the cultural value of the asset by citizens and the development of a set of promotion and production activities with social and economic benefits.

Alberto Capraro

“Luigi De Luca brought up a multitude of considerations. From my point of view, I believe that for the administrators of the municipalities, it is important to precisely establish the objectives at the beginning of their mandate. It would be hypocritical to hide the complexity of these dynamics from us and perhaps to say that the region must provide more funding and the municipalities must outsource more. The problems are very concrete, such as maintenance, utilities, human resource costs, decisions on who has to manage what. It is clear that the role of the Region can be decisive, both for the economic question and as a guarantee of coherence of the objectives. Bureaucracy and costs are obstacles. But our territory is not lacking in ideas, projects and opportunities. Personally, I am against the abuse of networks. There are many networks on many levels. We could have meetings every day, never operating. Of course, municipalities are often in trouble. Certain interventions in the management of cultural heritage are not possible in a

tight deadline. This creates difficulties, for example, in respecting the timing of projects. In Castro, from the beginning, I set myself the goal of reducing management costs and increasing human resources. Castro is a country from which many inhabitants were leaving, especially young people, but it is fortunate to have job opportunities related to tourism, even if seasonal. We have therefore made, for the first time, a plan to try to increase the staff involved in the management of the attractors. We live in paradoxes. For example, we have two paid attractions: the Aragonese Castle which also houses the Archaeological Museum, and the Zinzulusa Cave. They are no longer managed directly by the Municipality. The Grotto has low costs and many revenues, while the Archaeological Museum has very high costs and revenues that make it very difficult to break even. The idea is not to focus on large initiatives that are difficult to manage, but to focus on initiatives such as digitization, the exchange of good practices. Not unique tickets that only serve to multiply Apps or ticketing systems that often turn out to be useless. Rather, we try to make agreements with professionals that allow these sites to be kept open and to provide services. When my council took office, I demanded that the people who dealt with archeology gathered in a single association, in order to manage and propose initiatives relating to museum installations, etc., to be able to communicate better and be able to pursue long-term objectives. The municipalities have a lot of responsibilities and the associations also have it. We need interventions such as those of the Puglia Region, which avoid excesses of discretion. I stress that I am a defender of the discretion of local authorities but in certain sectors (such as the management of museums and cultural attractions) this discretion must be regulated and harmonized."

Filomena Ranaldo

"Today there has been a lot of talk about management and I agree with much of what has been said. The path to which Luigi De Luca referred is progressing positively and is necessarily accompanied by the support of the Municipality. Starting from the experience of the places I work in as a scientific manager and the company of archaeologists (not an association) to which I belong, I find that up to now the issue of sustainability has not been addressed. It is important that the regional laws have made it possible to absorb the personnel penalized by the reform of the provinces, guaranteeing continuity and solidity. However, there are different realities operating in the sector: associations, companies and public

bodies. We need to talk about strategies that can be adopted by the territories but we must also say that there is no single strategy. Nardò has a significant number of museums, which complement each other. They deal with different areas and all together represent the overall identity of the Neretina territory. In our experience there have been positive results, we have grown in terms of visibility and progress of the projects, thanks to the partnership with the Municipality and the Region. There are some critical issues: The problem of sustainability and that of the continuity of projects. The places of culture are not all the same. The councillor compared the management of the Castle Museum and that of the Zinzulusa cave. They are two different things that cannot be treated in the same way. Economic gains cannot be expected from museums except in cases of mass tourism. It is therefore necessary to understand what the objectives are. Even if we are "passive", we play a role in building the identity of the territory and we also represent a reason for attracting people from outside (tourists). The museum of prehistory of Nardò has had mainly visitors from outside, not from Nardò. We brought many students to Puglia on a school trip from outside the region. However, this does not allow a museum to sustain itself independently. I would add that in these cases the problem of the economic sustainability of museums is not solved even by asking an association to take charge of it. Finally, the museum must be equipped with the necessary professionalism. In our case, for example, the Covid19 pandemic found us ready, with an online channel in

which digital productions are conveyed. This is thanks to qualified personnel and a quality project shared with the Municipality, the Region and the Superintendency. Sustainability over time and the possibility of following up on projects remains a problem. Projects that make places of culture grow hardly follow the timing of the calls. Following up on projects often means transforming oneself in the course of work, to pursue what a new call for tenders is asking for. Given that there is the commitment of the Region and municipalities such as Nardò, and that of those like us who work in various capacities in the sector, we must try to carry out projects that are able to find continuity over time."

Davide De Nicolò

"The CCI4TOURISM project addresses the issue of the development of new technologies and the use of to support tourism and cultural activities. I start from an idea that my last speech gave me, when he talked about

museums and their connection with new technologies. During the COVID, daily life and work were upset. Working in cooperation projects, the face-to-face meeting between the partners allows you to solve many problems. But now this is not possible and we adapt to this online mode. We are all more familiar with technologies now. Over time, technologies were already in use, for example immersive exhibitions were in circulation, but with the pandemic, every- thing had a very strong acceleration. For example, the case of the Egyptian Museum in Turin struck me. Before the covid, he had organized an exhibition on invisible archeology and how new technologies can overcome research, study and analysis activities. With the arrival of the pandemic and its closures, the museum instead of closing everything has extended this exhibition and organized a virtual tour of the exhibition itself with its three-dimensional representation online, thus allowing remote visits. It has been said before that the archaeological museum of Nardò found itself prepared to face the emergency because it had already activated the use of technologies. Technology helps because it becomes the business card of a museum or a territory, as well as of a company. The point is how the technology is used. There are many applicable technologies: augmented reality, virtual reality, mixed reality, there are immersive exhibitions and many possible variations in their use. The cultural and creative industries are also realizing the importance of technology. This can, for example, also lead to an increase in turnover. At the same time, public administrations should be the glue of all this because companies, using technologies that also become a driving factor for the economy, attract tourists. And tourists have the opportunity to get to know the interesting things of the area in advance.

The day after tomorrow we will organize a live online event for the presentation of a creative hub that we are organizing for our project within Tecnopolis. We will invite the municipality of Bari and the municipality of Valenzano.

Tourism should be targeted, segmented. Puglia is attracting investments that will bring tourists with greater spending capacity and the use of technologies can raise the level of economic effects in favor of the territory.”

The coordinator asks whether in the specific field of new technologies used for the enhancement of cultural heritage, we are today in a phase of artisan creations, prototypes and therefore in a market accessible to small operators and experimentation and if in the future this sector can instead

be occupied by an oligopoly of large operators, for example an emanation of large multinationals in the digital sector.

Davide De Nicolò answers

"Today we cannot afford to do mediocre jobs. There are technologies of various levels and to obtain satisfactory results we cannot think of using a low-level technology but we must always aim for the maximum. This approach has costs that not everyone can afford to bear. So your reflection is correct: fewer and fewer can enter this market. At the same time, however, we live in a moment in which digitization is still an open market and creativity and creatives can come to the aid. There is a lot of technology but the difference will be made by the way it is used. I strongly believe in the support that cultural and creative companies can give in all sectors. I also strongly believe in the contamination between different professions and different sectors, to create new things. Innovation does not invent anything new but we are only changing something that already exists. An application of lateral thinking. This is a bit like what architects do: a work that is not only creative but also research and study. In the same way, creatives can imagine, contaminate and create innovative solutions, making a difference."

Michele Montemurro

"In the CoHeN project we made an evaluation with a group of experts on the subject of economic continuity and sustainability. Among the experts (digital communication, archeology gamification, etc.) we had Angela Benotto of the Civic Museums of Turin, who told us about her vision of sustainability of the Way of the Lighthouses, which certainly appears to be deficient at the start. Her experience of the grouping of important museums says that these are supported thanks to the contribution (subsidy) of large foundations. The economic opportunity that can be generated by digital is different. A support to the irreplaceable experience of visiting real places. Technology as an ally for a new economy. Additional income that was previously unthinkable."

Filomena Ranaldo

"What allowed us to survive, indeed progress, this year was technology. The entrepreneurial group that manages the Museum of Prehistory of Nardò includes IT, graphic and communication professionals. We have many projects in the drawer or in an advanced stage of development. The

comparison with the Egyptian Museum of Turin must keep in mind that before arriving at that product there are previous phases of research and interpretation that lasted years and that used considerable funding. Phases that digitalization then returned as a product. When I spoke of continuity and organicity, I meant this. We work every day with technologies but we are all aware that it is not the solution to every problem. The important thing is to have a strategy that can bring all of this together. It has happened that we have seen beautiful digital reconstructions which, however, had no scientific basis or which have become obsolete in a couple of years. The coherence of the underlying strategy is the most important issue."

Giulia Puglia

"I have listened to very interesting interventions from people who work in the field, each with their own profession and role. As the Municipality of Nardò we are aware of the need to find solutions to make the development of the territory and its cultural heritage sustainable. We are fortunate to have in our museum network managers who have been working for many years. In the period of my administration we have carried out many projects also in the museum sector, we have found excellent professionals. We are aware of the importance of sustainability. Much has been done with the Region and with the Gal terra d'Arneo. Operational solutions must be found all together by listening to all points of view. With the renovation of the basement, we will enhance a space that has been closed up to now, thanks to new technologies. This will allow us to restart with greater strength. All realities must be kept online. I found it difficult to reach a higher level of collaboration. When my council took office, there were municipal offices in the castle and only the Museum of the City and the Territory in the tower. We have inserted a new exhibition offer in place of the offices and put all the subjects online. We are working hard to ensure that the Castle becomes an important cultural attraction, connected with all the other attractions of the area, such as the Prehistory Museum. We have the goal of making everything more homogeneous. Today the level of collaboration between the subjects of the local network still needs to be improved. In the next meeting we will deepen the proposals."

Andrea Barone

"Listening to the interesting speeches, it is difficult to bring them back to

our concrete case. I can bring our experience to the sustainability of museums. We manage the Museum of Peasant Civilization which is located in one of the castle towers. We do everything exclusively for passion. Over time, the association has collected the collection, created the museum exhibition, and the museum works simply because we like to do it. We do not receive any help or funding. We have entered the museum network and this involves greater commitment. We realize that it is difficult to move on alone. Shortly before the Lock Down I proposed to the municipality to create an institution that unites the museums so that mutual aid can be better structured. This would connect to the new reality of the dungeons. After this period, which has destroyed the work of many, I don't know if we can go it alone."

Antonio Boncore

"We are trying to bring all the realities together not so much to survive but to grow all together. To unite our cultural background and our strengths. Certainly technologies will also help. Institutions will also be involved, but also companies, starting from the availability of each association. For our part, the availability is full. Let's make a list of things to do and taxable resources. "

Giulia Puglia

"In the next meeting we will put everyone's concrete proposals and availability on the table."

3.2 Second Focus Group

held on Tuesday March 30 h.:3.00 P.M.

Online conference on ZOOM platform

link: <https://us02web.zoom.us/j/83015131573>

Participants:

Davide De Nicolò - TECNOPOLIS

Maurizio Fachechi – GAL Terre d’Arneo

Michele Montemurro - POLIBA Polytechnic University of Bari
Andrea Barone - Museo delle Tradizioni Popolari
Eleonora Tricarico - Municipality of Gallipoli Mimmo Errico Associazione
Veicoli Storici Antonio Boncore Associazione Veicoli Storici Filomena
Ranaldo - Museo della Preistoria
Stefania Gaballo - VisitNardò
Filomena Ranaldo - Museum of Prehistory, Naredò
Giulia Puglia - Councilor for tourism and productive activities of the
municipality of
Nardò

Coordinator: Andrea Bonifacio

The coordinator opens the meeting recalling that in the first Focus Group the situation of the enhancement of the cultural heritage of Nardò was analyzed. Starting from the basement of the Castle, the scope was enlarged to the whole Castle and to the surroundings territories. The use of new technologies was discussed and some examples of good practices were also mentioned.

In today's meeting, proposals and solutions will be brought to respond to the issues raised. The proposals may consider the points of view of the third sector, of economic operators, of research and of the Public Administration. The sectors of tourist services, cultural activities, promotion and integration between these activities may be considered. Suggestions regarding other topics such as investments in infrastructures and services, contributions, facilitations, sponsorships, partnerships, simplification and administrative assistance, etc. are welcome as well.

Andrea Barone

"In last Meeting I launched a discussion to better understand what are the goals we want to achieve. We had come to understand that sustainability is one of the main topics to be addressed. It seems, to me, that the new structure that the project creates in the basement of the Castle cannot work properly without the involvement of the other realities already operating inside the Castle itself. My experience with the Museo della Civiltà Contadina makes me think that each structure (body) should have its own independence and propose its own activities. But I think we need

to start thinking collectively, especially about the management of the activities in the Castle. Remaining alone, we all struggle to move forward. It is not just an economic point or a question of public opening shifts. The cooperation can produce greater visibility and critical mass, make common force. In other realities this collaboration has been activated. We should find a way to better organize ourselves and better communicate externally. Possibly we should extend this reasoning also outside the castle, to the whole territory, starting from the closest realities. Our availability is total. As association of the Friends of the Porta Pazza Museum we also have a theatre company that can be at disposal of the activities of the castle and other organizations. I think it is necessary to start this way."

Mimmo Errico

"Since several years ago, at Corigliano d'Otranto all the organizations operating inside the Castle have formed a single group that includes all, under a single brand. They present themselves to the public as a single entity, being then more effective in promoting the activities carried out. They also are stronger in relationships with the public institutions. Costs and revenues are divided equally." "In my opinion, in our case the joint promotion of should not include the sharing of economic aspects."

The coordinator suggests that the new investments performed by the EMOUNDERGROUNDS project in Nardò can produce greater results and satisfaction for those who work in the castle and in the Naretino cultural sector, but to achieve this, a different commitment from all the actors is required.

Giulia Puglia

"The commitment of the Municipality is needed too, of course. For some time we have been thinking about to propose a single ticket for the access to the Castle's exhibitions. Initially we also considered the hypothesis of a single ticket for all the cultural attractions of the area, but I believe that before taking that step, the "castle product" must be fully operational. In addition to the opening of the basement, there will be another thew exhibition, managed by another association. We are going to complete the ongoing projects and then we will build together with all the parties a common and shared strategy. This will definitely be about communication. Then we will look for the best solutions to organize the openings in a

synergistic way, so that the visitors of the single activity can be encouraged to visit the other exhibitions as well. Currently at the entrance to the castle there is the Pro Loco: this should have a role in promoting the products inside the Castle.”

Eleonora Tricarico

“In Gallipoli we have a castle too. Maybe we can share between castles something like a single ticket or discounts, inviting visitors to one of the two castles to visit the other as well. Our Castle is at the entrance to Gallipoli Old Town and has its own management, separate from the other local cultural activities. A synergy like this would be appropriate. Families who are guests with us are very often interested in getting to discover the whole Salento, not Gallipoli only.”

Giulia Puglia

“In many towns the castle is the entrance to the historic centre. Also in Nardò.”

Andrea Barone

“Tis is true, many of the visitors to our museum enter because they are mainly attracted by the desire of see the castle. It is right that the Pro Loco has the role of promoting the castle and the activities located inside, in addition of course to promoting the rest of the territory. I think its location is currently a bit too secluded. Perhaps some more visible structure could be installed at the entrance to the castle, to welcome and meet visitors.”

The coordinator suggests that a network of operators can free up resources to better manage the promotion, and not only it: other services can get benefits, such as research and raise the general quality level of the cultural offer.

Antonio Boncore

“In last years we have seen that tourists arriving in Salento are thirsty and hungry to see our riches: from the Cathedral to the Castle etc. in addition to the various marinas. The various Info-Points in the area should be involved, and those who work as Tour Operators should also be given some sort of training. In recent years, tourists, who are many in any case, no longer stop for three or four weeks as they used to, but only stay here

for one week, from Saturday to Saturday. Information for tourists on what they will be able to see and do in our area should reach tourists already when they arrive at the airport or during the transfer, for example with a short film. Paths should be created that are easier to communicate, promote and sell. Food and wine activities and naturalistic sites could also be promoted.”

Eleonora Tricarico

“In Gallipoli we have a single ticket system. With this incentive a main attractant attracts its visitors to see the other sites as well.”

Stefania Gaballo

“This idea is very valid. Very often in Nardò they are managed by very valid and capable associations, which deeply know the container they manage. The network should provide an extra capacity especially from the entrepreneurial point of view. It could be an institution, a promotion figure for the territory that can collect the offer and pack age it in a way that is functional to the growth of the territory, drawing on knowledge and professionalism also from the tourism sector. A small facility would not be able to do this job on its own.”

Filomena Ranaldo

“I partly agree with Stefania. Museums, to be called such, must have a scientific and valorisation strategy. They must have a local project. It is therefore a question of co ordinating between museums: establishing what are the shared objectives, those that are not compatible. So the idea of which automatically means enhancement of the territory. The idea of working for the enhancement of the castle is fine, the single ticket goes in one direction. The idea of a superstructural entity worries me. Already today I have almost daily contact with the superintendency, the region, the municipality, etc. A further structure would be tiring. It is another thing to think in terms of common “multilevel” products. Since we are starting from the castle, we need to understand if there is a "castle" product, how it should be structured and at what levels this can be interesting for other structures operating in the area. For example, we are inside the historic center but we work a lot inside the park where we do research, laboratories, visits. We are also working in other areas of Salento. So the interests are partly coincident. We already have a strategy to promote the area that we have shared with the park authority and the

superintendency. The archaeological heritage of Nareto is very important internationally. Instead, we do not have an economic availability. We therefore need to measure and calibrate the strategies that are being developed in the area. My proposal is to work on a "Castle" strategy that is multilevel and which must certainly involve all the structures operating in the castle. From here it is necessary to define how this relates to the realities of the territory outside the Castle. We can do this if we begin to concretely clarify which products we are working on. I would like to ask, what are the subjects operating in the castle? Museum of Peasant Civilization, Museum of the Territory, the Municipality, the Proloco, the permanent exhibitions... You have to hear them all."

Giulia Puglia

"Thanks to the EMOUNDERGROUNDS project we are doing this, redesigning the management organization to take a step forward all together. In the four years of our council's work, many things have changed. The administration has the will to overcome obstacles. Once the management of the castle is fully operational, it is necessary to move on to coordination with the other realities of the territory. The added value is brought by people."

The coordinator summarizes that there has been talk of sustainability of the contents, economic and social, a multilevel approach has been proposed. This does not exclude the intervention of bristle specialists such as the marketing of products, tourism management and the promotion of the territory. This could involve the formulation of proposals for interventions to support these processes.

Filomena Ranaldo

"We have been working with the region for some time on the construction of the museum network, essentially with the aim of reaching the minimum quality levels of the museums, which are currently being updated. Surely the region is an interlocutor especially when museums have to adapt to museum standards. The different themes must be managed and national criteria respected."

Stefania Gaballo

“What I proposed earlier is a subject capable of supporting the managers of cultural attractions to be present in the more generalist tourism promotion. This approach is typical of an entrepreneurial activity that relates to tour operators, end customers, airlines, which develop social campaigns. Nothing detracting from the museum's own activities.”

Filomena Ranaldo

“The possibility of concentrating the firepower of some specific areas is interesting. We have always been in agreement. It is different to think of a structure that autonomously deals with the promotion of museums, each of which already carries out marketing and promotion activities on a daily basis. This can instead be an activity not of management but of coordination shared with the other structures, with a vision that cannot be exclusively commercial. For museums, social sustainability is more important. It does not have to be an obstacle to overcome in pursuing the strategies of the Museum and not all museums can be treated in the same way.”

Stefania Gaballo

“I agree. In my speech I did not intend to propose the creation of an institution or a superstructure or a control room. Everyone knows their own approach and knows how to communicate with their audience with the tools of their own business. On a more general level, an approach to promoting the territory that starts from the castle could be useful, to the benefit of the wider territory.”

Michele Montemurro

“The heritage on which we want to intervene to produce an enhancement project and in our experience of reconstructing an offer through this, we have tried to make it a polarity and a Hub of several systems one inside the other. We reasoned on three levels of content-value within the asset itself: 1) the knowledge offer of the history and architectural and urban qualities of the asset - in our case the castle itself. 2) every thing that revolves around, where it is inserted: territory and landscape, with the levels of the natural, the built, the intangible heritage; 3) the system to which the asset belongs. We have always thought in terms of the network

and in terms of the system. In the case of lighthouses and coastal towers, it holds these monuments together by connecting them in various ways: also through the narration that I can propose in each site of the system to explain the value of the other sites as well. Use this polarity to spread more extensive knowledge, on multiple levels and on multiple scales of interest. Other important factors are the identification of the target market: local or youthful or international tourism, etc. Each of these targets need specific information, specific contents, which must also become an opportunity for content renewal. Sustainability is very important: if all these projects are not made with economic sustainability in mind, they will not hold up. They will last as long as the duration of the loans. The system of economic sustainability of culture is intertwined with many other systems and lives on the reflections of these to bring benefit to the community. He cannot claim himself on the conductor. There must be other levels of services and other forms of sourcing, including public subsidies. In the model we are working on, the public part is fundamental. They are public goods and every intervention must have to do with many subjects and factors. A management capacity and implementation of information, communication and marketing systems capable of creating a qualitatively high offer capability of contributing to the Salento Brand must also be involved. On the web there are many levels of information offices but often not enough professionally valid, not at the same level of the goods and culture that they are promoting. With a quality communication system, adequate services can be developed, and all this also contributes to generating economy too.

Here in Nardò the elements are all there. The castles theme has created the profile of Scotland, with castles often less interesting than ours. The theme of the hypogea can become a valuable attractor. The theme of the Salento lands, still little known: the Salento hypogeism collects values from the from prehistory to material culture, in Salento there are 15 founded cities, such as the "new" medieval French cities or the Florentine lands cities.

These themes should be intertwined, disseminated and promoted in an innovative way. In this way each point of interest gains a higher value."

Davide De Nicolò

"I agree with the vision of territorial marketing expressed by the councilor. This is the basis and it is right for the municipality to coordinate it. In the end, everyone gains: museums. Entrepreneurs and citizens. It is

used to promote the territory with Up-Selling or Cross-Selling marketing operations, up to the Castello Strategy and finally to the proposal of niche products. Networking between territories is important, first you have to fix things locally. Training tour operators is absolutely right. Language training is also needed. But it would also be important to train managers of accommodation and commercial businesses in general. It is also possible to carry out actions by the individual museums of Nardò. Experimental tourism activities can be implemented and here the theatre company could be the protagonist. You can collect sounds, you and stories, also to make the local community an active part of the change you want to produce. We believe in networks and are part of several of them. I would like to mention ENCAP European network for cultural management and policies, because it is chaired by a colleague from the University of Salento.”

Giulia Puglia

“In Nardò we have already organized language and cultural mediation courses. We have started a tourism portal, where we will also insert new routes. We have a staff that works to manage and update these tools. I invite you to view them and let us know your opinion. Certainly the duration of a counseling does not allow us to look too far, but let's try to do the right things.”

The coordinator concludes by noting how much indications emerged during the meeting that, arising from the local level, can certainly be valid and extended to the larger levels of the regional, thematic and transnational networks of the EMOUNDERGROUNDS project.

4. PP2 Municipality of Carpi Focus Groups Report.

4.1 First Focus Group

Held on February 8th, 2021 h.: 10.00 A.M.

Online conference - <https://meet.google.com/rhw-teed-ukw>

Participants

Giovanni Bertugli - Comune di Modena

Francesca – Schintu – Fondazione Fossoli

Francesca Soffici - Modenatur

Milena Ferrari Palatipico Modena – PiacereModena

Andrea Nanetti – Professor at NTU Singapore

Elisa Pellacani - Ufficio Cultura Comune di Carpi

Gian Marco Artioli – Incarpi

Manuela Rossi - settore cultura Comune di Carpi, Emounderground project manager, director of Carpi Civic Museums;

Coordinator: Andrea Bonifacio – Consultant for animation activities, Municipality of Carpi Emounderground project.

Manuela Rossi and Andrea Bonifacio introduced the Focus Group summarizing the characteristics and objectives of the Emounderground project. In particular, the relationship between the characteristics of the heritage object of the project, the opportunities related to the aid to use provided by new technologies, and its repercussions also on the management level, was emphasized.

Professor Andrea Nanetti (teacher of research methodology for Human and Computer Sciences) is called to take stock of the evolution of technologies applied to cultural heritage, recalls that BC has above all a local value that is linked to historical identity, the future of the community and its economy. The community pays taxes to produce the good and it is above all to this community that the fruition of the good is addressed. Today the audience has expanded. The use of the heritage is not aimed only at residents but at a wider audience: the national community first, then the

tourists and, continuing with the economic reasoning, the European taxpayers, when European funds are used for the conservation and enhancement of the heritage.

He mentions EUROPEANA, an open and free European platform where contents produced with European funding converge for free.

Another theme is internationalization - globalization, a phenomenon that began a century ago with the export of national cultural products abroad, for the purpose of national promotion. (fame, especially abroad, is built over decades).

Globalization requires promoting heritage to be very active to make it known abroad, in order not to remain in the background with respect to the knowledge (of art, historical sites, etc.) conveyed by the main global digital platforms, which are mainly Anglo-Saxon.

The communication filter extracts resources from the national heritage but does not share them with the local level.

Communication and analysis of cultural heritage with new technologies: what digital offers more than analog: the difference is the ability to transfer information inside the machines (structured knowledge - for the machine). The cost of creating algorithms capable of making machines read these contents would have very high costs, not within the reach of the budgets of the world of cultural heritage. (The security and finance sectors, on the other hand, were able to bear these costs).

In cultural heritage we move in an intermediate terrain, entrusting the decoding to people, experts in the sector who are committed to inserting data in spreadsheets (excel) that populate databases.

He finds it interesting for scholars and users to extract stories from information, knowledge of the human condition. (Macchiavelli's letters from Carpi are an example). How to create interest in knowledge (paths of peace and not of conflicts, as a factor of development, including economic ones) He is applying this line of research to the maps and stories of great travelers such as Ibn-Battuta or Marco Polo. (the website is <https://engineeringhistoricalmemory.com> .)

An opinion is requested on the perspectives of the dialectic between large global technological platforms, public platforms such as Europeana and small local operators. Professor Nanetti believes that the Europeana platform is an important alternative for the management of cultural information, perhaps the only alternative to the "for profit" giants. You can create your own extensions and upload content to the platform. He recommends using geo-referencing and open platforms such as wikipedia.

It is asked whether the push of European policy towards the aggregation of small and micro enterprises will have a greater impetus due to the pandemic. Professor Nanetti recalls that there are estimates according to which it will take 4 or 5 years to recover the level of pre-covid tourism. In the meantime, the trip will be a luxury item. The new technologies will therefore be used to attract, welcome and retain a more demanding

tourist. He will be able to do this by offering immersive experiences. He proposes the example of the Temple as an immersive multisensory experience and believes that Carpi and the province of Modena in general have all the elements to be competitive. For further developments it is necessary to create a favorable ecosystem, capable of making smaller realities grow.

Giovanni Bertugli

recalls the impetus received by the enhancement policies of the Unesco site of Modena from participation in Expo 2015.

We have moved from local use to a wider audience. This led to a unitary management, to the transition to a professional offer with booking, tickets, guided tours, etc. (previously there were sporadic openings entrusted to volunteers).

In these five years a lot has been done in the organization of management and enhancement, with a constant and sustained increase in the number of visitors, the technological interventions have been minimal. The very positive development of recent years was still based on analog systems.

To reiterate that technology must be a means and not the end, he reports that the municipality of Modena is developing an analog game connected to the most important places in the city.

A laboratory on new technologies is active in Modena which will also deal with cultural heritage and Unesco site. It is creating an App to accompany the visitor on the site.

We will also experience a web-app that will inform about the events and monuments that can be visited in the following 48 hours.

It is important to share the planning, to involve the subjects, the operators.

What is needed:

- overcome the fragmentation of administrative competences.
- prepare (resources) to maintain competitiveness after the growth phase.
- reduce bureaucratic and administrative complications.

Francesca Soffici

The technology also serves for tourism management. You can work to integrate marketing, assistance, information along all stages of the journey and even after, sending stimuli and contents.

Integration between tourism and culture. The use of the cultural asset, which must not be an end in itself, the app that acts only as an audio guide is too little. Operators are interested in solutions that can also help organized tourism while apps today mainly assist individual tourists. VisitModena has tried to identify the different targets and to offer both services for tour operators and for individual visitors. On the VisitModena website, the "Inspire me" section has been created which is aimed at individual tourism, for those traveling alone, as a couple, with friends or for work. The system is designed to integrate and communicate with all the tourism system of the

province and the region. People can book their visit and individual experiences online through a destination management system. So technology can help both in preparation and during the trip.

In short, for those who work in tourism and in particular in In-Coming, technology is not only the App or the audio guide but also tools that assist the entire process of selecting the visitor's purchase and use and also post-use. Cultural apps should always have a reference to other aspects of the journey and the territory.

Manuela Rossi

After the covid, people need physical spaces, they need to experience. The relationship between space and people has changed. this also applies to those who manage the museums.

New technologies can find the solution with the approach to telling stories, which are experience, remembering that the experience of the physical place, of the real cultural asset is irreplaceable. New technologies can improve the visiting experience and help to continue the visit experience even afterwards.

He cites the example of the motor-cultural experience organized with the high schools of Carpi: Not being able to regularly carry out motor activity in the gyms, due to the pandemic, the children alternate visits to places of culture with motor activity that therefore it also serves to reach the sites safely. The children are happy because they return to see their city, its monuments, and recover the ability to move, to act in space.

After COVID-19, or rather during the exit phase from the pandemic, movement must be a central element. Cultural heritage managers can help people move and move towards cultural attractors.

Francesca Schintu

Campo di Fossoli is involved in this type of visit and the importance of what Manuela Rossi has just said has been perceived. In recent months, the school has taken place remotely, and so has also been the visits to the sites managed by the Foundation: virtual. It has been confirmed that nothing can replace a real visit to the places. The children use the "Carpi in guerra" App, created in collaboration with the students of a technical institute.

Professor **Andrea Nanetti**, reports that studies are underway dedicated to transferring the experiential approaches adopted by religions to "secular" use, in the construction of the emotional impact that is produced in the faithful during the visit to places of worship.

The intent is to create a kind of new ritual: Modena appears at the forefront, for the construction of a path that involves the visitor even before reaching the place, and

does not abandon it even after returning home. How to transfer this into digital is the challenge that involves training on the one hand, manufacturing on the other, or how to make the production of objects remotely. These are fascinating themes that can give rise to works between science and magic that have led to great innovations throughout history: from humanism to the Renaissance, preparatory to the birth of modern science where knowledge was concentrated in the territory of the Italian peninsula. We need to ask ourselves why this knowledge has generated greater results in other countries and not in Italy. The answer could be the different “ecosystem” that allows the growth of economic subjects.

Responding to **Gian Marco Artioli's** request to express an opinion on the virtual visit experimentation that many museums have proposed to the public during the recent period of forced closure, the Professor believes that these have been a substantial failure, because the museums were visited to live a holistic experience: to grow one's cultural background, but also to go on vacation, to eat well, to go shopping and to do very high. Repeating this experience in digital was not possible. The digital user needs more information, more sophisticated tools. This is why, during the lock-down, the methods for deepening primary knowledge were explored, proposing virtual visits as access to knowledge of information but also of stories. It is interesting to see how different users select different paths of research, different stories. In your territory you can do a lot because you have cultural assets, technologies, high quality training.

4.2 Second Focus Group

Held on February 9th, 2021 h.: 10.00 A.M.

Online conference: <https://meet.google.com/amn-zapw-tvh>

Participants:

Davide Dalle Ave - Councilor for Culture of the Municipality of Carpi;

Giovanni Lenzerini - Head of the Culture, Tourism, Economy and Restoration Sector of the Municipality of Carpi;

Enrico Bonasi - Carpi Savings Bank Foundation;

Francesco Stagi - head of the Carpi area of CNA, association of craft enterprises;

Massimiliano Siligardi - Confesercenti Carpi;

Carlo Alberto Medici - Lapam Confartigianato Carpi;

Francesca Soffici - Modenatur, Modena incoming tour operator and manager of the Modena tourist office;

Francesca Schintu - Responsible for cultural activities and didactics of the Fossoli Foundation;

Elisa Pellacani - Culture Office of the Municipality of Carpi;

Manuela Rossi - culture department Municipality of Carpi, Emounderground project manager, director of the civic museums of Carpi;

Daniele Giustolisi - communication manager of the Emounderground project for the Municipality of Carpi;

Coordinator:

Andrea Bonifacio - Consultant for animation activities, Municipality of Carpi Emoundergrounds project.

Manuela Rossi and Andrea Bonifacio proceed with the presentation of the Emoundergrounds project and the introduction of the Focus Group, recalling that in the territorial animation activities carried out in WPT1, emerged the existence of a solid local network for the valorization of cultural heritage. They also recall that in the previous Focus Group, held the day before, started the analysis on how the local network will be able to seize the opportunities for the territory generated by the innovations in museum production created in the Palazzo dei Pio. It generates opportunities for the categories of the territory of Carpi and for the development of collaborations between the territory of Carpi and other territories. Finally, the invitation to identify the hypotheses for improving cultural policies to make the management of the heritage more effective is renewed, also in consideration of the interventions in the Palazzo dei Pio.

Francesca Schintu

The Foundation is very interested in collaborating on the project. It's appreciated the design of the new path in the castle which also integrates the Deported Monument Museum, managed by the Foundation. The use of digital technologies requires reflection. There is great curiosity about the outcome of the project's interventions. The hypothesis of making legible some hidden or disappeared structures is interesting. In this emergency phase, the new technologies have been of great help for cultural activities. It has also been verified that real, physical experience cannot

be replaced.

Francesca Soffici

From the point of view of the Tour Operator it is important that the innovations in the cultural offer are not isolated interventions but that they are integrated into the communication and promotion system of the territory. Another theme is the inclusion in organized tourism activities. In order to access this market, assets must be salable. In Carpi there is already the CARPICARD which allows paid entry to sites and museums. Tour Operators are not interested in free products because they cannot include them in tour packages. You need something that can be booked and bought. This is also a necessary condition to convey an asset or activity through international digital portals. A further recommendation is to reserve resources for promotion when setting up budgets for this type of activity. When promotion is not planned together with production, the success of the initiative is put at risk. It is necessary to segment, identify the types of tourism that may be interested in the offer of the territory or of a single site, in order to understand how to reach them and adequately inform them. However, it is also necessary to network at the regional level, which has already begun to be done in Carpi and Modena.

Manuela Rossi

New technologies have two implications, one on the content side, the other on the tourism side. Technology can increase the transmission of cultural content: in cultural heritage there is no longer history but stories, experience, immersion. Yesterday there was even an allusion to rituality. On the other hand, new technologies are support, integration and preparation for the use of the territory as a whole, they are an aid to the understanding, promotion and management of the tourist movement. The Carpicard today includes cultural subjects, it will be possible to extend the offer to other aspects of the territory of tourist interest. In this way, the integrated promotion of the territory and its integration in a wider territorial context is possible. Of course this needs an organization in linking these two functions of technology applications. The EMOUNDERGROUNDS project was developed well before the arrival of the Covid-19 pandemic. It started in 2020 and the pandemic necessitated its remodeling, but it was also an opportunity to put the project's activities at the service of the restart, a phase that will probably last for years. Today technologies replace the physical presence of visitors, when we can start again we will also do it on the basis of what we will be able to build with the EMOUNDERGROUNDS project.

Eleonora DI Cintio

The Creatures project has an approach to the use of KICs in cultural tourism parallel to that of Emoundergrounds. The keywords are innovation and environmental and economic sustainability, for the creation and promotion of tourist routes, initially aimed at young people. We interface with the relevant players in our area to collect

the information necessary to seize the opportunities that may arise from the use of digital technologies. We explored the possibilities of augmented reality, virtual reality, apps rather than websites through seminars. With regard to communication and promotion, it is right to be integrated and at least to share information, to know what is happening in the neighboring areas. The Creatures project is proceeding with the identification of the needs of local actors from which policy recommendations will be drawn and two itineraries will be built. Enrico Bonasi

Within the development that is to be given to the local network, the Cassa di Risparmio Foundation can play a facilitating role, also dictated by its institutional purposes. It can provide the necessary support for this process. A territorial promotion network must have a public component and therefore a strong link with the Emilia Romagna Region which is very active on this issue. On the other hand, local economic operators and the many innovative experiences in the field of sustainable tourism must be involved, managed by cooperatives, guides and other entities.

The Foundation straddles these two worlds and can work both as a facilitator and a sponsor supporter of the initiatives.

Carlo Alberto Medici

Having now better understood the characteristics of the project, as representative of Confartigianato LAPAM, believes that strengthening the network is an important goal that can involve the productive entrepreneurial categories of the territory. If the project can also intervene on the things that are missing, the fashion district should be remembered. It is one of the main economic vocations of the area and should be noted as an element to be added to the sectors that develop activities, attract visitors and contribute to increasing interest in the area. "Modamakers" is a small trade fair event that brought hundreds of people to Carpi before Covid. An economic tourism that will be able to make its contribution to general tourism development. Another activity that produces commercial tourism are the outlets in the fashion sector. Once fully operational, it can become an interest factor, complementary with the cultural attractions. A further example are the events that have held in the past in the museum

circuit, exhibitions dedicated to the theme of fashion. Finally, within a discussion table on fashion industry, it is thought of organizing a meeting point that can also become a cultural attraction. The initiative is called "the Labyrinth of Fashion" and will retrace the history of the fashion industry in Carpi. These four initiatives may be useful for the future path.

Giovanni Lenzerini

There are similarities between the developments of the EMOUNDERGROUNDS project and other moments of confrontation and discussion that are opening up in the city of Carpi. The Carpi Project talks about an ecosystem of education. Emoundergrounds combines a Software intervention represented by the creation of a

network aimed at enhancing sites characterized by certain peculiarities with a Hardware intervention inside the Castle, the main monument of the city. In parallel, we think that the CarpiCard can evolve, also thanks to the developments of the EMOUNDERGROUNDS project. From a Card dedicated to the museum circuit, it could open up to the world of commerce and Carpi entrepreneurship in general. Another theme is identity. Speaking of tourism, one cannot ignore a strategy that, in any case, aims to intercept the tourist flows that already exist. For example those of Modena or Mantua. But the offer must also be finalized. One of the issues to be resolved is the enhancement of the manufacturing soul of Carpi as one of its main cultural heritage. Walking through the center of Carpi I don't realize that here is one of the most important fashion centers in Italy, just as I don't fully realize the general manufacturing vocation which I believe is one of the greatest strengths of this city. In addition to working on the single initiative, it is necessary to reflect on the construction of a harmonious design for the enhancement of the city also for tourism purposes. It has already been said that the reasons for arriving in Carpi can be many. For example, in this period, most of the overnight stays in the city accommodation facilities are represented by relatives or carers of patients admitted to the Ramazzini hospital. This too is a type of tourism that must be understood and integrated. Initiatives of the highest cultural depth with an immediate reference to the productive fabric of the city are fine, but they must be integrated within a broader strategic plan. The observations of Carlo Alberto Medici are totally acceptable.

Francesco Stagi

The intervention of Carlo Alberto Medici can be shared. Our organizations work together in many situations. With this meeting, the aims of the Emoundergroups project were better understood. Carpi needs strategies and guidelines in many sectors. The city is already working on this. For example, the Carpi Fashion System is helping a lot. There will be some changes and in recent weeks we are discussing them with the municipal administration. We try to create more and more of a system and to broaden participation. Lanzerini's observation of the difficulty a visitor may have in perceiving the importance of the fashion district of this area is also shared. A theme that even the trade associations must address. Another element to add is the provision for the creation of a university center in Carpi. This will lead to an increase in the use of the city by a young audience that has so far been a minority. The city and business organizations will have to rethink their services but also the organization and the tourist offer of the city will have to be the subject of reflection. Business organizations already work synergistically on many issues, this synergy should also be extended to sectors that were less frequented until now such as tourism and culture, which have an increasingly important impact on the economy. The castle should continue to produce exhibits that can appeal Davide Dalle Ave
As councilor for culture it must be said that this project allows Carpi to enter into

synergy with Italian and European realities, brings resources and from a cultural point of view intervenes in the context of the recovery of spaces in the Castle that were not usable for some time. The integration between culture, tourism and economy is important. The city council has already started talking about this. The castle is the identity element of the territory and can increasingly be the place where its values are represented. The Emoundergroups project goes in the right direction as it brings together the use of new technologies, collaboration between different local subjects and international networks, management innovation.

The coordinator recalls that the fashion sector is included among the CCI cultural and creative industries and that many products of the manufacturing industry incorporate a cultural and sometimes artistic component that is recognized by the final consumer. In conclusion, Carpi appears as a territory with an ecosystem favorable to innovation and the integration of different actors and themes. The theme of development is of such vastness that it does not allow us to imagine a predefined and certain outcome. However, the methodology appears clear, based on the maximum inclusion of local actors and on the sharing of useful resources. The need has emerged to share projects between the public and private systems, in order to mutually enrich them. The role of the physical place of the Castle as a starting point for the interpretation and use of the territory appears to be widely shared and could be one of the elements to be re-proposed also within the transnational Emoundergroups network, at least as a methodological approach. In terms of policies, the need to reflect on investments must not be forgotten. In yesterday's meeting there was strong criticism of global technological platforms, which in fact exclude from the economic benefits they achieve, those who are the real producers of information, the real partners, or the users who provide the information. On a local scale, a reflection must also be made on sharing the added value produced by the synergy between culture, economy and tourism. Appropriate policies can mitigate any imbalances that may arise.

Inviting the participants to further moments of discussion, Davide Dalle Ave and Giovanni Lanzerini conclude by recalling how Emoundergroups Project is part of the activities to enhance the city's heritage and for the planning of the development of city's future, a city that has all the elements to do it successfully.

5. PP3 Municipality of Andravida Killini Focus Groups Minutes

5.1 First Focus Group

Held on 13/2/2022 at 6:00 P.M.

Online conference on ZOOM platform

Participants

Mr. Panagiotaras Dionysios, Professor of the Department of Environment at the Ionian University, Ms. Asimakopoulou Anna, Representative of the Municipality of Andravida - Kyllini, Ms. Giannitsi Alexandra, Representative of the Municipality of Andravida - Kyllini and Ms. Lepida Anna, Press Representative.

The purpose of the focus group was to present the current situation of the municipality, through the identification of problems and opportunities, to create a fertile ground for cooperation.

The participants were asked by the moderator questions about the problems of the region that so far have led to the unorganized development of the cultural asset.

The discussion started with a presentation of the project by the group coordinator and an introduction of the participants. The participants were then given the floor to suggest how they could contribute to the development of the region. In the first instance, from the point of view of the representatives of the municipality, reference was made to the 'consumption of space' by anarchic housing development and the promotion of the 'compact city' principle.

One of the major problems, is the seasonality of tourists and the type of visitors (school trips). The lack of mass planning does not help the maintenance and autonomy of the Castle, due to the seasonality and low frequency of the Castle's visitation.

In the context of the problems, issues of bureaucracy and issues within the functioning of the region were highlighted. The problems are very specific, such as maintenance, services, the cost of human resources and the suitability of the person in the position of responsibility. It is still clear, that the role of the Municipality is crucial for financial issues and for the achievement and consistency of objectives.

However, the representatives of the Municipality are not lacking in ideas, plans and opportunities.

Also, the education sector, especially university education, is responsible for the lack of promotion of the region's cultural heritage until now. This is because there is no link between university education and the labour market and graduates do not have the right opportunities to apply what they are taught.

Furthermore, the issue of the necessity to protect cultural monuments not only from man-made factors but also to shield the monument from natural disasters was raised for discussion. Protection from exogenous factors is essential for the sustainability of cultural heritage monuments for future generations.

In conclusion, the participants in the first focus group agree on the development of an integrated strategy between all stakeholders to overcome all the problems and exploit all the opportunities offered by the region. The problems include anarchic residential development, the lack of connection between museums, the lack of training of cultural workers and the lack of exploitation of the round areas. Opportunities include the exploitable natural wealth of the area, the constant development of technological advances, the exploitation of the natural areas for the wider development of the municipality and the goodwill for cooperation between the parties.

5.2 *Second Focus Group*

Held on 14/2/2022 at 6:00 P.M.

Online conference on ZOOM platform

The second Focus group had already set a basis for a discussion about good practices for the development of cultural goods by using new technologies. The participants were able to suggest good practices and possible proposals for implementation in the context of smooth cooperation between the responsible persons. Despite the pandemic created obstacles alongside the existing bureaucracy, the representatives of the region are willing to work for the cultural development of the Municipality of Andravida – Kyllini.

The questions asked during the discussion concerned the practices of the Castle's utilization as a cultural monument, the contribution of small local businesses and the opinion of each participant from his own point of view.

The Municipality of Andravida - Kyllini has a huge natural wealth, thermal springs, the lagoon of Kotichi, which remain untapped, and could be exploited to attract tourists. At the same time, the traditional settlements, which could be transformed into living elements of modern life and tourist hospitality, are in a state of abandonment and decay.

Also, was discussed the proposal to create a single ticket, which each visitor would use to access all the attractions in the area. By upgrading of the Castle and the museum infrastructure in general, the single ticket could be designed to attract tourists with a long stay and with a promise for alternative forms of tourism. The single ticket could be combined with a discount policy in contracted shops or accommodation in the area. This practice gives to the visitor the opportunity to visit a shop or accommodation in the area and at the same time to achieve economic development of the area. Furthermore the regional development, will increase the employment, the business competitiveness, and the exploitation of business opportunities throughout the county in general.

The participants proposed the creation of tourist packages to provide organized services to tourists. These packages would include a number of destinations in the region to enable him/her to visit a number of destinations at preferential costs.

Also, human resources should be utilized through training in marketing with a focus on tourism. Employees both in the castle and in the area outside the castle should have the expertise to manage the different types of visitors. Particularly, a training for tourism workers, e.g. for employees who own travel agencies, should be organized to train them in tourism-related issues and marketing in the cultural sector.

According to the participants, the promotion of cultural heritage is possible through the creation of posters in either conventional or digital format. Along with the creation of special itinerary packages, direct marketing, attracting conference tourism and organising participation in exhibitions.

In conclusion, the cultural creative industries will have to adapt and understand the importance of technology in cultural management. At the same time, public bodies should be receptive to this process of digitisation of culture and be a link between them and businesses. Tourism should be targeted and segmented, to attract investment that will bring tourists, with greater purchasing power will increase the economic growth of the region.

Conclusions

In conclusion, the participants of the focus groups suggested the creation of a coordinated strategy to achieve a meaningful result. Participants articulated a

number of obstacles, which include lack of a coordinated effort to promote the cultural asset, lack of utilization of the surrounding area as a cumulative factor in attracting tourists, lack of appropriately qualified staff in the tourism sector and bureaucratic problems.

The participants proposed at the second meeting proposals for the promotion of the Chlemoutsi Castle and the wider castle area. The participants stressed the creation of a common strategy by key people to create a unified strategy. These efforts include cultural assets, the use of new technologies and the involvement of the local community in the enhancement of Chlemoutsi Castle and the whole region.

6. PP4 Rijeka Tourist Board Focus Groups Minutes

6.1 First Focus Group

Held on 30/06/2021 in Project Centre Subjekt, Drage Šćitara 34, Rijeka

Participants

Speaker:

Mr. Petar Škarpa, director of Rijeka Tourist Board

Mr. Dominik Damiš, project manager

Mr. Valerij Jurešić, external expert

Participants:

1. Local Board City of Trsat – 1
2. Rijeka Tourist Board – 3
3. Maritime and History Museum of the Croatian Coast – 1
4. Academy of Applied Arts – 1
5. The Archaeological Museum in Zagreb – 2
6. Ministry of Culture and Media – Rijeka Department
7. Friends Club of the City of Trsat – 1
8. Center for innovative media – 1
9. Natural History Museum Rijeka – 2
10. Primorje and Gorski kotar County – Department for culture – 1
11. Rijeka City Museum – 1
12. Subjekt L.L.C. – 3

After the introduction of Mr. Jurešić, who started the workshop by presenting the agenda, Mr. Škarpa greeted all present participants and explained the reason for its holding. Mr. Škarpa explained that the Rijeka Tourist Board plans to develop tourism products based on natural and cultural heritage and effective participation of local stakeholders.

Presented stakeholders include local, regional and national authorities, cultural and educational institutions and representatives of private companies. All participants were physically present in the Subjekt project center (18 participants). Mr. Jurešić and Mr. Damiš introduced the participants to the Adrion program, the Emoundergroups project and its goals. Also, the structure of project partnership and program management was presented.

Mr. Jurešić presented the structure and goals of the project to the participants in more detail. He explained the work packages, activities and results. An open discussion structured around the cultural attraction and management system of the Trsat Castle followed. All participants were active in analyzing the strengths and weaknesses of the management system, which was divided into several stakeholders.

Representatives of the Natural History Museum Rijeka, the Archaeological Museum of Zagreb and the Conservation Department of Rijeka presented the main information and details from the studies on the Trsat Castle that were made within this project. Representatives of the Natural History Museum Rijeka briefly described the flora and fauna at the Trsat Castle and the underground of the Castle where the focus of this project is. Representatives of the Archaeological Museum of Zagreb briefly described the main conclusions from the archaeological study, and a representative of the Rijeka Conservation Department presented several details from the conservation study on the implementation of the protection of this valuable cultural attraction. After the details from the studies were presented, potential future products of the Trsat Castle were discussed.

In the last part of the workshop, 3 focus groups were created, composed of the so-called model quadruple helix. Each focus group had the task of designing an interpretation of cultural and natural heritage in the area of Trsat Castle. The groups discussed arranging the list of belonging heritage, challenges and limitations of arranging Trsat Castle, strategic documents in which the Castle is located, events and trainings in the function of interpretation and connecting with international networks of cultural attractions.

Each group had a worksheet with 4 tasks, for each topic separately. The questions to be answered, depending on the topic, are: Describe the location of the interpretation content, design an attraction (ER, VR, mobile application), connect events - physical and online; identify stakeholders for the organization of events and write about the potentials of international cooperation and networking.

The topics covered by the focus groups are: The Middle Ages; Construction heritage; Park; Laval Nugent; Lapidary and Underground.

Each group presented their ideas on the interpretation of the heritage of Trsat Castle, along with questions from other participants.

After the final speech of the director of the Rijeka Tourist Board, the next workshop is

scheduled for September 28, 2021.

Summary of groupwork

Group1

Topic: park and the Middle Ages **Location:** park and other space

Attraction: Augmented reality (interesting locations enlivened by sounds and virtual reality - horsemen riding by the bridge, conversations, old crafts, things from life) Horticultural landscaping - stories about plants that are there and that used to be **Events:** gastronomy, theater performances, summer stage, urban story festival **International cooperation:** foreign associations dealing with similar matters

Group2

Topic: lapidary and underground

Location: underground

Attraction: VR (descent into the underground, but also into the past, by wearing appropriate equipment, the theme of treasure and karst world)

Events: exhibitions

International cooperation: a link with Ljubljana and associations dealing with dragons

Group3

Topic: construction heritage and Laval Nugent

Location: Former Mausoleum Mir junaka and between two basilicas **Attraction:** mobile application (the application contains a floor plan of Trsat fort with information on what the tower looked like, when it was built and other historical information and the revival of Laval who talks about himself and his history, the time in which he lived)

• Open a social media profile for Laval Nugent

Events: Educational programs for children, events related to restorations and conservations, lectures, exhibitions, drama program in which Nugent appears as a character in the play

International cooperation: Ireland, Austria, Naples, connecting with institutions of a similar profile - online open discussions

6.2 Second Focus Group

Held on 28/09/2021 at the Project Center Subjekt, Drage Šćitara 34, Rijeka

Speakers:

- Mr. Dominik Damiš, project manager, Rijeka Tourist Board
- Mr. Valerij Jurešić, external expert, Subjekt d.o.o.

Participants:

1. City of Rijeka – 1
2. Rijeka Tourist Board – 2
3. Academy of Applied Arts – 1
4. Ministry of Culture and Media – Rijeka Department - 1
5. Friends Club of the City of Trsat – 1
6. Natural History Museum Rijeka – 2
7. Rijeka City Museum – 1
8. Subjekt L.L.C. – 3

Mr. Jurešić greeted everyone present and started the workshop by presenting the agenda. After Mr. Jurešić, Mr. Damiš explained the reason for its holding. Mr. Damiš also reiterated to all stakeholders that the Rijeka Tourist Board plans to develop tourism products based on natural and cultural heritage and which must integrate the effective participation of local stakeholders and align with the goals of sustainable development.

Presented stakeholders include local, regional and national authorities, cultural and educational institutions and representatives of private companies. All participants were physically present in the Subject project center (12 participants).

After general information about the project, Mr. Jurešić introduced the participants to the concept of this workshop. He explained how the work in groups and introduced the group leaders, especially the guest from Poland, also the leader of one of the groups, Karolina Bednarczyk.

3 focus groups were created, composed of the so-called model quadruple helix. The first group, led by Tamara Kosanović, recapitulated the first interpretation workshop. Based on the first interpretation workshop, this group chose a central interpretation theme, defined the spatial scope for interpretation, chose the best interpretation tool, or technology, and finally presented a draft of the interpretation task. The second group, led by Karolina Bednarczyk, presented the game, i.e. the so-called a mystery tour, which would involve a variety of

stakeholders from caterers to actors. The third group, with the leader Valerij Jurešić, proposed the formation of a permanent model of cooperation according to the model of the so-called quadruple helix.

Summary of groupwork

Group1

Topic: Interpretation of the heritage of the Trsat castle

The first group focused on continuing to devise an interpretation of the underground of the Trsat Castle. The main topics covered by the group were:

- selection of a central interpretive theme
- defining the spatial scope for interpretation • choice of interpretation tools - technology • draft interpretation task.

The theme of the interpretation would be the fortification underground, as one of the key elements of the Emoundergrounds project. Interpretation of natural and cultural heritage would start from the crypt, the space where the originals of the two preserved sarcophagi would be located, as well as fragments of tombstone and replicas of the statue. The main actor of the interpretation would be Laval Nugent, as a person of great importance for the whole area of the Trsat Castle. Interpretation would take place via VR. When launching the VR, the visitor would have a view of the sarcophagi in ideal condition. When the visitor touches one of the sarcophagi, the character of Laval Nugent revives and tells a story about himself and his life and makes contact with the visitor by asking him if he is running away from someone or looking for something. In this way, the visitor can choose between two experiences: escaping from Trsat Castle and searching for Nugent's treasure. In order for the visitor to complete one of the stories, they will encounter various tasks that need to be solved in order to continue their mission, while learning new information about the natural and cultural heritage of this pilot area.

Group2

Topic: mystery tour

The second group was working on developing guidelines for a game that would be self-directed with the help of an app or some prop, or would be performed with actors for larger and more important events. The main points of each game are stories, places and puzzles. Possible stories are: finding a vague diary of Laval Nugent (mysterious notes, riddles, missing content); players are archaeologists, who are on their way to discovering a diary or some treasure; it is possible that there is information about some hidden treasure of the Frankopans, but dangers lurk in the form of ghosts and basilicas. Possible places for realization of the game are: castle and surrounding area; inhabited area around the castle; a catering facility in the castle or in the surrounding area, where game participants could relax with drinks and food; sarcophagi; crypt space. Possible puzzles are: following Nugent's dreams (through a diary), following the White Lady (live when there are bigger events or through a recording); tracking the story via QR codes, videos and recordings; code detection by stacking bones; the

coat of arms of the Frankopans and their family tree may contain some secret; parts of the story can be revealed using images from the past; search for maps and blueprints. A stamp can be obtained at the end of the game.

Group 3

Topic: model of permanent stakeholder cooperation

The third group focused on proposals for the development of a model of permanent cooperation of stakeholders who would manage the Trsat Castle. The proposed model of cooperation is focused on the formation of a governing body using the quadruple helix model, i.e. stakeholders from the fields of administration, academia, economy, culture and society.

Stakeholders from the area of administration would be the Republic of Croatia, the Primorje and Gorski kotar County, the City of Rijeka and the local board of Trsat. Stakeholders from the academy area would include UNIRI, private colleges and schools.

Stakeholders in the field of economy would be caterers, agencies and souvenir providers. In the field of culture and society, museums from the area of Rijeka cities such as the Rijeka City Museum, the Maritime and Historical Museum of the Croatian Littoral, the Natural History Museum Rijeka and various associations operating in the field of culture would be included.

The group highlighted 3 possible legal forms and their advantages and disadvantages:

1. Coordinating body - easy to set up but weak in implementation.
2. A company or association - difficult to establish, but effective in implementation.
3. Cluster - an easier establishment and the most efficient on a wider scale.

Based on the analysis of the above, the legal form of the cluster proved to be the most effective. The future cluster could take over the concession over the company Rijeka 2020 by putting into operation the programs set within the ECOC 2020, but also be in charge of promotion, production of new content and organization of various trainings in the area of Trsat Castle.

Establishing such a legal form and involving stakeholders from various fields is a lengthy process.

7. PP5 Fortress of Culture Šibenik Focus Groups Minutes

7.1 First Focus Group

Held in April 30th 2022, at Barone Fortress, Šibenik

The focus group was open to general public.

29 participants present (21 female, 8 male, mostly local population)

7.2 Second Focus Group

Held in May 19th 2022, at the House of Arts Arsen, Šibenik

Stakeholders in culture (quadruple helix) was invited.

66 participants present (47 female, 19 male), including:

- 7 representatives of PCI Fortress of Culture:
 1. Đurđa Vrljević Šarić,
 2. Josip Pavić,
 3. Morana Periša,
 4. Zoran Erak,
 5. Ines Furčić,
 6. Martina Horvat,
 7. Gorana Barišić Bačelić.

- 10 representatives of 5 national public authorities:
 1. Danijela Jaguš Šumljak (The Agency for Mobility and EU Programmes)
 2. Sandra Buljan (The Agency for Mobility and EU Programmes)
 3. Vesna Jurić Bulatović (The Agency for Mobility and EU Programmes)
 4. Sanda Viskiće (National Archive in Split)
 5. Nikolina Cvitanović (National Archive in Split)
 6. Vesna Rimac (National Archive in Split)
 7. Ana Taslak Prusac (Archeological Museum Narona)
 8. Toni Glučina (Archeological Museum Narona)
 9. Sandra Grčić Budimir (Ivan Meštrović Museums)
 10. Angela Bujas (The Ministry of Culture and Media, Directorate for the Protection and Preservation of Cultural Heritage in Šibenik-Knin County)

- 5 representatives of 3 regional public authorities:
 1. Hrvoje Perica (Zadar People's Museum)
 2. Renata Peroš (Zadar People's Museum)

- 4 members of 3 different NGOs in the field of culture and/or creativity:
 1. Nansi Ivanišević, (Prokultura, Split)
 2. Hrvoje Jelković, (Šibenik Youth Association Š.U.M.)
 3. Ana Ramljak (Žena, Drniš)
 4. Iris Ramljak (Žena, Drniš)
- 4 representatives of 3 higher education and research institutions:
 1. Tihomir Žiljak, (The Academy of Arts and Culture in Osijek)
 2. Ana Katarina Rajčić (Public Open School Libar, Šibenik)
 3. Emma Baraka (Public Open School Libar, Šibenik)
 4. Željka Sijerak Radas (University of Split)
- 4 representatives of 3 education/training centres:
 1. Maruška Nardelli, Marko Marulić City Library Split
 2. Renata Vojvodić, Marko Marulić City Library Split
 3. Andrea Beljo, Juraj Baraković Library Ražanac
 4. Ana Gligora, Šime Šugar Ivanov Library Kolan
- 5 representatives of 4 SMEs:
 1. Zdravko Bogdan, Kreator ATK (Marketing communication agency)
 2. (Civitas Sacra Interpretation Centre)
 3. Valentino Dražić Celić (Civitas Sacra Interpretation Centre)
 4. Vjeko Kaleb (FABBRICA Ltd.)
 5. Minira Novak (Wita Projekt Ltd.)
- 1 representatives of enterprise, excluding SME:
 1. Kristina Maravić, Vranjica Belvedere d.d. (AMADRIA)
- 5 representatives of 5 sectoral agencies:
 1. Tina Vickov (Šibenik Plus Tourist Agency)
 2. Antonija Matijaš (Adriatic Kamp Ltd.)
 3. Helena Vujić (Vacansoleil Ltd.)
 4. Krešimir Sesar (HAPPYCAMP Ltd.)
 5. Damir Vuletin (Grancigula Tourist Agency Ltd.)
- 2 representatives of 1 business support organisation:
 1. Ivan Šoda (Trokut Center for New Technologies and Entrepreneurship)
 2. Matej Milovac (Trokut Center for New Technologies and Entrepreneurship)
- 2 representatives of 2 International organisations under national law:
 1. Dirk Röder (FORTE CULTURA, non-profit association for the promotion of the cultural heritage of fortresses)
 2. Rafaël Deroo (EFFORTS Europe Network Organisation)

Cultural heritage, tangible and intangible, is the common wealth of humanity in its diversity and uniqueness, and its protection is one of the important factors for recognizing, defining and affirming cultural identity. Cultural heritage is of great importance for the Republic Croatia and enjoys its of Culture and Media of the Republic Croatia develops mechanisms and establishes measures for the protection of cultural heritage in order to ensure its sustainability, which includes identifying, documenting, researching, maintaining, protecting, using and promoting its values.

The Ministry of Culture and Media takes care of cultural heritage through the Directorate for the Protection and Preservation of Cultural Heritage as one of the four offices of the Ministry of Culture. Management consists of two sectors:

- Sector for protection of cultural heritage:
 - o Immoveable Cultural Heritage Service
 - o Service for movable, ethnographic and intangible cultural heritage
 - o Service for documentation, register and promotion of cultural heritage
- Sector for Conservation Departments and Inspection:
 - o Cultural Heritage Protection Inspection Service
 - o 19 Conservation Departments

The conservation departments in the Republic Croatia are organized according to the territorial structure. There is a conservation department in each county.

Conservation departments perform professional and administrative tasks related to research, study, monitoring, recording, documenting and promotion of cultural property, application of appropriate methods and measures for protection of cultural property, providing professional assistance to owners and holders of rights to cultural property, determining special construction conditions for the protection of parts of cultural heritage, determining the conditions of use, purpose and management of cultural property, determining the protection regime, organizing and performing protective work on cultural property, conducting first instance administrative proceedings in accordance with legal regulations on protection and preservation of cultural heritage.

Conservation departments perform professional supervision, trade supervision, import and export of cultural goods, ensuring the operation of a single information and documentation service in cooperation with other bodies of local and regional self-government units and legal and natural persons in order to encourage and promote cultural heritage protection.

Equally responsible for the protection and preservation of cultural property are state administration bodies, local government bodies, spatial planning offices, environmental protection, construction, housing and communal services, tourism, finance, internal affairs and justice in accordance with law and other regulations.

Many participants warned that not only state institutions ought to take care of heritage but also all citizens of Croatia, they are obliged to report to the authority the property that is considered to have the status of cultural property and damage to property.

Types of cultural property, establishment of protection over cultural property, obligations and rights of cultural property owners, measures for protection and preservation of cultural property, performance of work on protection and preservation of cultural property, administrative and inspection work, and preservation of cultural property, as well as other issues related to the protection and preservation of cultural property are regulated by the Law on Protection and Preservation of Cultural Property. It is the most important set of rules that defines and regulates the area of heritage protection. The main purpose of protection of cultural property is the protection and preservation of cultural property intact and in original condition, and the transmission of cultural property to future generations and establishing conditions for cultural property to serve the needs of the individual and the general interest.

The competent authority for the implementation of the Law on the Protection and Preservation of Cultural Heritage is the Ministry of Culture and Media, the Directorate for the Protection of Cultural Heritage and conservation departments in the field, distributed among local county units.

For the purpose of protection, all cultural goods are inlisted in the Register. The Register is a public book kept by the Ministry of Culture, and consists of three lists: the List of Protected Cultural Property, the List of Cultural Property of National Importance and the List of Preventively Protected Property.

Cultural assets that are determined to be of the greatest national importance for the Republic of Croatia shall be entered in the List of Cultural Assets of National Importance. The local self-government body may also, by its decision, declare as protected a property located in its territory. For the cultural good, a decision on preventive protection can be made temporarily, which is passed for a certain period of time.

If the cultural property loses the features for which it is protected, the Ministry of Culture shall issue a decision on the termination of the decision of the cultural property, on the basis of which the cultural property will be deleted from the Register.

An owner must be determined for immovable and movable cultural property. If the cultural property has no owner or it cannot be determined or it is unknown, the Republic of Croatia becomes the owner. Property found in land, sea or water is the property of the Republic of Croatia.

The ownership of cultural property can be public, private and civil. Public property is usually managed by the Ministry of Culture or local self-government units under the supervision of the competent authority. Private property is acquired by inheritance or purchase. Privately owned buildings are usually individually protected or are part of a protected unit. The third form of ownership is the civil sector. There are not many examples in Croatia where the civil sector manages cultural assets. It is most often an industrial heritage in ownership that is transformed into cultural centers. Here we must mention that in Croatia a large number of cultural goods are owned by the church. Sacral buildings and complexes mostly have a purpose, so the investment in their maintenance is continuous. Difficulties arise in their economic valorization because the owner is unwilling to open sacred goods to the public. Parish churches and monasteries in function are in better condition, and churches and chapels out of function are in worse shape.

Whoever owns a cultural property is obliged to: treat the cultural property with due care, protect it and maintain it regularly; implement prescribed protection measures, inform the competent authority of any changes in the cultural property, damage, allow professional and scientific research, make the cultural property available to the public, preserve the integrity of the protected collection of movable cultural property, perform all other obligations prescribed by this Act and other regulations.

If the owner does not implement the prescribed measure for the protection of cultural property in time, the measure will be implemented by the competent authority at the expense of the owner. The costs related to the preservation and maintenance of the cultural property, and the implementation of technical protection measures shall be borne by the owner of the cultural property.

The owner of a cultural property is entitled to compensation for the purpose of limiting property rights and to exemptions and certain privileges if he implements protection measures determined by the competent authority. They have a right to free professional assistance from the competent authority for the proper protection and preservation of cultural property.

The owner for the purpose of the cultural property must seek permission or consent of the competent authority, and if the owner would use the cultural property contrary to the purpose, and therefore damage the cultural property, the competent authority obliges the owner to eliminate the damage. They must repair the damage within a certain period of time by restoring it to the previous state, if possible. If they do not eliminate the damage within the time limit set by the competent authority, the decision will be enforced.

The owner who intends to sell the cultural property is obliged to first offer it to the Republic of Croatia, county, city or municipality in whose territory the cultural property is located, stating the price and other conditions of sale. In the case of the sale of cultural property in the protection, preservation and restoration of which funds were invested from the state budget, the owner is obliged to return the amount of invested funds before the sale by payment to the state budget.

The competent authority constantly monitors the condition of cultural property.

Participants warned that although legal solutions can be considered good, there are always a number of cases in which protection measures are not respected. Problems most often arise after the inspection finds irregularities, and a decision is made to return the property to its original condition or to collect the damage. However, then long-term processes begin in which the owners / investors, by appealing against the decision, avoid the execution of the decision, and the competent authority does not have enough possibilities and capacities for stricter approach to violators. Participants called for a stricter approach to such perpetrators who exploit the inertia of the system to reduce investment costs and cement the situation.

Private owners are usually not aware of the rights and obligations they have as owners of cultural property or individual property within protected cultural and historical cores. They also do not know that they have the right to free information from the conservation office or do not intentionally ask for it, because special conditions usually mean an increase in investment costs, given that these are special materials. This is an area where there are opportunities to raise the awareness of owners, investors and citizens about the importance of

heritage protection as well as the implementation of prescribed conservation guidelines, even when these guidelines increase investment costs. It is important that all stakeholders understand that heritage is an important attractive factor that attracts visitors to Šibenik and generates tourist revenue. If we destroy the attraction base by the arbitrariness of individuals, we will endanger our own existence.

There is also a part of private owners who live in a cultural property or in a building that is part of a protected entity, but does not have the financial means to maintain the property. Participants pointed out, for example, several buildings within Šibenik's old town where there are a number of such buildings that decay over time and become a threat to the environment. Only a few months ago, we witnessed an example of the roof collapsing on a building in the contact zone. Funds for the protection and preservation of cultural property are provided from: the state budget, the budget of local self-government units, donations, fees for concessions, bills and foundations, EU funds or other sources.

Once a year, the Ministry of Culture and Media announces in the media and on its website the Call for Financing Public Needs in Culture, which finances programs for the protection, preservation, restoration, presentation and maintenance of cultural heritage. Owners of historic buildings, natural and legal persons can apply for this call.

Funds for the maintenance and preservation of cultural property are provided by the owner of the cultural property, or the holder of the property if the property is not used by the owner. Exemptions and privileges that the owner or holder of a cultural good realizes on the basis of the law are considered to be the share of the Republic of Croatia in the preservation of cultural goods.

Here we should also mention the problems that arise when applying for maintenance financing programs, which are not only affected by the social or financial status of the owner. In Croatia, there is a problem of multiple ownership of the facility. Where there are multiple owners of the facility it is very difficult to agree on the settlement of costs or their participation in maintenance costs or co-financing. In some cases it is very difficult to identify and find all owners, which is important in cases where co-financing of maintenance of the facility by the state or European funds is required, where applications require clearly defined ownership and consent of all owners to implement the program. As a result, the facilities are falling into disrepair, and the competent authority is not resorting to the unpopular measure of expropriation of the owner.

In addition to the Ministry of Culture and Media, local government are in charge of managing and preserving local heritage, ie the City of Šibenik and all its departments, as well as its citizens.

The competent authority for cultural property determines the system of protection measures. Spatial planning documents, depending on the type and area of coverage, must contain data from the conservation base with a system of measures for the protection of immovable cultural property located in the area covered by the plan.

The conservation basis is determined by the competent authority, and it contains general and special conditions for the protection and preservation of cultural property in the area covered by the plan. The spatial planning document may be adopted only with the prior consent of the

conservation department, which confirms that it is in accordance with the conservation basis or the established system of protection measures.

In order to take action on immovable cultural property, it is necessary to obtain special conditions for the protection of cultural property in the process of issuing a location permit. Special conditions for the protection of cultural property are issued by the competent authority at the request of the administrative body responsible for issuing the location permit.

The city of Šibenik is a city of rich cultural and historical heritage, and therefore the owner and manager of cultural assets. The city of Šibenik is a millennial city with two UNESCO monuments, surrounded by two national parks Krka and Kornati. Unlike other cities along the Adriatic coast founded by Greeks, Illyrians and Romans, Šibenik was founded by Croats. It was first mentioned in the Charter of the Croatian King Petar Krešimir IV. and for a time was the seat of this Croatian king. That is why Šibenik is also called "Krešimirov grad" (Krešimir's city).

The City of Šibenik has almost one hundred cultural assets registered in the Register of Cultural Assets of the Republic of Croatia. Among them are two UNESCO monuments, a protected cultural and historical ensemble of Šibenik and the old town as an urban ensemble, four fortresses, ninety individually protected buildings, three archaeological sites and two temporarily protected properties. The rich heritage is a great responsibility of the local self-government unit, but also an opportunity for the development of selective forms of tourism, especially cultural tourism. In the area of Šibenik there are valuable sacral monuments that stand out for their preservation, architectural integrity and distinctive stylistic expression. The city center of Šibenik is specific in that as many as 28 sacral buildings have been built in a relatively small area throughout history. Most of the buildings have been preserved in some form to this day, but only a few are available for tourist visits.

The City Council of the City of Šibenik passed the Decision on Communal Order, which prescribes provisions on the arrangement of settlements, arrangement and use of public areas, removal of illegally placed objects, penalties for violations and more. Within this Decision there is a special part - Maintaining order in the old town, which stipulates that under the Law on Protection and Preservation of Cultural Heritage direct care and supervision to preserve all historical details of buildings and public areas is carried out by the Conservation Department in Šibenik.

Before starting the preparation of documentation, every citizen or investor can and should consult with the local conservation department and the city departments for physical planning and construction about the spatial planning documentation and planned works.

In order to protect and preserve this rich heritage, the City of Šibenik cooperates with all its Administrative Departments and Services. In order to encourage cultural activities, cultural production and heritage preservation, the City of Šibenik is the founder of the following cultural institutions:

- ✓ Šibenik City Museum - takes care of Šibenik and Croatian cultural heritage by collecting, researching, protecting, professionally processing, preparing documentation, presenting with the aim of spreading knowledge about the history of Šibenik and monitoring modern achievements in the development of world famous museums. In addition, it performs conservation of archaeological and historical sites

for their appropriate presentation to visitors; and participates in the preparation and implementation of cultural projects from international funds. It is a museum of a complex type consisting of an archeological, cultural-historical, a department of recent history and an ethnographic department. There is also a restoration and conservation workshop within the Museum. In its collections it keeps numerous objects of museum value important for the study of Šibenik's past from the earliest times to the present day.

- ✓ City Library "Juraj Šižgorić" - holder of library activities in the Šibenik-Knin County, as the main library for public and school libraries in its area. The main activities of the library are the acquisition, professional processing, storage and protection of books, publishing books, brochures, brochures and similar publications.

Croatian National Theater in Šibenik - the main activities are organizing their own drama production, guest theater appearances, concerts and various workshops, organization of the International Children's Festival in Šibenik, round tables and international cultural cooperation.

- ✓ Gallery of st. Krševan - gallery exhibition space
- ✓ Public Cultural Institution Fortress of Culture Šibenik - which takes care of the fortification heritage of the city of Šibenik and manages its sustainable use by organizing cultural events for citizens and visitors to the city of Šibenik.

After the reconstruction of the St. Michael fortress, The City of Šibenik has recognized the need for quality management of revitalized fortifications. Both in terms of economically sustainable management, maintenance and content management. To this end, in 2016 he founded a public cultural institution that today manages three revitalized Šibenik fortresses; st. Michael, st. John and Barone, the Arsen House of Art and the City Point information office in the center of Šibenik.

PCI Fortress of Culture's activities focus on: managing cultural heritage in a modern and innovative way that includes financial sustainability; strengthening the perception of Šibenik fortresses as a platform for promoting cultural and creative industries through the organization of cultural events; providing attractive, cultural and entertainment content - be it educational, music, film, dance or gastronomic programs; development and education of cultural audiences and active encouragement and spread of interest in cultural and historical heritage, its contents and programs in public. The institution prepares and nominates cultural projects according to international funds, coordinates the preparation and candidacy of cultural projects of other entities according to international funds, and coordinates cultural and artistic activities of interest to the city of Šibenik for cultural, tourist and economic activities. development of Šibenik.

PCI Fortress of Culture is also engaged in various public activities, which can be seen in the Departments (Department of Heritage Research and Interpretation; Department of Program Production; Department of International Cooperation and Projects; Department of Marketing and Public Relations; Department of Tourism and Sales; Department of Finance, Department of General Affairs and Procurement, Department of Technical Affairs, Maintenance and Protection, Department of Operational Affairs). Under the leadership of the director Gorana

Barišić Bačelić, in less than five years since its establishment, the Institution has been intensively involved in the design and implementation of EU projects in Šibenik.

The main goal of the Institution is to manage the fortification system and preserve Šibenik's cultural and historical heritage, and the long-term financial and program plan is to maintain the stability and sustainability of the Institution, contribute to economic and social well-being of Šibenik, and be an example of best cultural management practice in the region.

An innovative governance model based on public-civil partnership has also been established. The institution is managed by the Board of Directors. The Board of Directors has five (5) members and consists of: three representatives of the Founder, two representatives of employees of the Institution, one of whom is elected by professional staff of the Institution, and one by all employees of the Institution in accordance with the Labor Law.

Three members of the Board of Directors are appointed by the competent authority of the Founder from among prominent cultural and artistic workers in the field of cultural activities who can contribute to the work of the Board of Directors. Following an agreement with the City of Šibenik, two of the five members of the PCI Fortress of Culture Board are representatives of the Šibenik Heritage Preservation Society Juraj Dalmatinac (NGO), making PCI Fortress of Culture a rarity, an example of a Croatian cultural institution directly implementing a participatory governance model.

Through its numerous collaborative projects, workshops and events organized by the PCI Fortress of Culture Šibenik, it actively contributes to the implementation of cultural, educational and environmental policies at the local and regional level. One of the best examples of the implementation of cultural and educational policy is the Friends of Šibenik Fortress Club, a community development program and response to the challenge of reconnecting the local community with its revitalized cultural heritage.

PCI Fortress of Culture Šibenik is constantly working to spread the benefits of the Friends Club, while educating and developing a community that respects and promotes tolerance and diversity. Through programs for adults and children held in St. Michael and Barone Fortress, the Friends Club engages and educates the local community (4000 of them - about 10% of the population of Šibenik) on cultural heritage topics, while seeking feedback and opinions through surveys and discussions on the Internet and on site.

First of all, part of the funds raised from the membership fees of the Friends Club is invested in programs, while the other part is re-invested in the preservation, research and conservation of cultural heritage in Šibenik and the surrounding area. In this process, members are the ones who can choose which monuments or places they want to restore through an online survey. PCI Fortress of culture Šibenik has so far carried out three such actions with the aim of making the members of the Friends Club "business partners" and active participants in the functioning of the institution; creators of new content and protectors of heritage.

The City of Šibenik finances the restoration and maintenance of cultural property owned directly by the budget and by applying for tenders for national and EU funds. Through co-financing programs for the maintenance of facilities in the old town, it helps citizens, ie private owners of cultural property, to maintain them.

The City of Šibenik finances directly from the budget activities to assist in the restoration and investment maintenance of cultural monuments, funding research and conservation works to

protect cultural heritage and the preparation of documentation for the restoration of cultural heritage projects to rehabilitate cultural monuments and help church buildings.

Based on the "Old Town Center - Renovation of Facades and Roofs" Program, the City of Šibenik annually announces a public call for co-financing measures to restore facades and roofs in family houses and residential buildings in the Old Town of Šibenik, which is a protected cultural and historical ensemble.

The City of Šibenik, as a unit of local self-government, provides funds in its budget to meet public needs in culture in the city area. Through these institutions, the founder of which organizes a large number of cultural programs for citizens and visitors. In addition to the institutions of the City, the Tourist Board of the City of Šibenik also appears as an organizer of cultural events, which enriches the summer tourist offer of Šibenik by organizing various events. In addition to the above institutions, cultural associations are also actively involved in the organization of cultural events. About fifty of them are active in the city. Associations are most often involved in the organization of cultural events and education. According to the type of program of the association, these are most often music and stage programs, concerts and festivals, programs related to the preservation of intangible heritage.

On topic of cultural production, the City of Šibenik likes to boast being the City of Festivals. The most famous of them is certainly the International Children's Festival organized by the Croatian National Theater. This festival has been held since 1958. During the two weeks of the festival, over 100 different cultural programs intended primarily for children will be performed on Šibenik's squares and streets. The Children's Festival is the oldest festival in Šibenik and this year the 62nd Children's Festival is being held. Over time, many other festivals have developed, most often music, which enrich the summer entertainment offer.

Most events take place in the summer months, in June due to the International Children's Festival, which in two weeks on city stages, streets and squares through plays, workshops, playrooms, film screenings hold more than 100 cultural programs for children and in the evening for adults. According to the structure of events, there were musical events, followed by plays, exhibitions and film screenings.

In this category it can be also talked about entrepreneurs in culture, organizers of festivals and summer events, and even public-private partnerships. One of such partnerships are the Martinska project, the Barracks Project, the Tunnel. In these projects, the City of Šibenik allocates unattractive public space to entrepreneurs who organize festivals and concert events in that area.

The characteristic of the space of the historic city center of Šibenik is the exceptional possibility of transforming each space into an attractive venue. Thanks to the specific ambience, squares and streets are transformed without major interventions, adding value to every event. In an extremely small space there are more than forty (40) places where entertainment and cultural events are organized. Due to the large number of festivals, the spectacular scenery of Šibenik's streets and squares where other various programs take place, a slogan was developed under which the Šibenik cultural offer was promoted - the City is a Stage.

During the focus groups, there was talk about the orientation of tourism in organizing events. So we can talk about seasonality in the organization of cultural events as a consequence of the increased number of people in the Šibenik area (tourism). Longer hot summer days take people to the streets, life is transferred to the squares, so maybe even in this change of lifestyle, the answers to the question of seasonality should be marketed. In support of the claim of seasonality, by reviewing the time dispersion of events, we can conclude that most annual events are organized from June to August, ie in the tourist season. The participants said that one gets the impression that nothing happens in winter, there are no people in the city and that the city does not live in winter. The problem is also the lack of more closed space for organizing events, which enhances the impression of desolation in the winter months. It was also pointed out that there is a lack of coordination between the organizers of the event, because it often happens that in the summer there are several events a day that overlap.

Increased noise levels in the organization of such events are also mentioned here. Namely, the organizers often receive complaints and reports due to noise in the late hours of the night because citizens and tourists complain that they cannot sleep due to loud music. It is necessary to find a balance between the possibility of holding such events and the right to night rest of residents and tourists.

The momentum of tourism in Šibenik began with the Terraneo Festival (three editions from 2011 to 2013) and projects for the valorization of Šibenik fortifications. By reconstructing the first Šibenik fortress, St. Michael, which was given the function of a summer stage with 1077 seats and its opening in June 2014, Šibenik got a cultural attraction that raised the visibility of the city and launched other projects in the city. Some positive ones like beautifying the city, building the city beach, raising the tourist offer to a higher level, arranging old palaces into small heritage hotels in the old town, but also a bit controversial like converting buildings in the old town into tourist apartments.

Šibenik was a strong industrial city that lost most of its industrial plants in the war and the transition from a socialist economy to a market one, and thus a large number of jobs. The first decade of the 21st century in Šibenik was marked by economic decline and depression. After the revitalization of fortresses, Šibenik records a continuous growth of tourist traffic, especially from 2016 to 2019. In the record year 2019, Šibenik was visited by 324,699 guests. The big drop in tourist traffic comes during the global pandemic COVID-19, with the weakening of the pandemic, tourists are returning. In 2021, 224,792 people visited Šibenik in 2021, who spent 1,202,874 nights. The largest number of guests are from Germany, Poland, Austria, the Netherlands and the Czech Republic. Domestic guests are in second place in terms of the number of arrivals. The largest number of tourist traffic is realized from June to September.

On the revitalization and opening of the St. Michael fortress was followed by the revitalization of the Barone Fortress, which opened in 2016, and which was conceived as a compatible complement to the program of the St. Michael fortress. Their connection and a

kind of joint offer is visible through the fact that it is managed by the same institution - the Public Institution Fortress of Culture under the city of Šibenik.

All those present will agree that it can be said that the renovation projects of Šibenik fortresses were the trigger for the orientation of Šibenik to the city of cultural tourism and a kind of symbol of the final recognition of their own potential by the people of Šibenik. The revitalization of the fortresses had a positive impact on the inhabitants of Šibenik from a psychological point of view, but also in terms of attracting other investors who have now recognized Šibenik as a tourist potential.

Representatives of tourist agencies agree that Šibenik has made an enviably good foundation for promoting the development of cultural tourism, from rich cultural and historical heritage, various cultural events, customs to the fact that it is the only Croatian city with two monuments on the UNESCO World Heritage List gives importance and attractiveness. Agencies have the opportunity to create different programs based on cultural heritage for different target groups. From programs for school-age children to guests from distant lands visiting UNESCO sites.

Tourists are becoming more demanding and looking for more, looking for new experiences. Once the basic purpose of tourist travel was rest and relaxation, swimming, while today tourists are increasingly looking for new knowledge and experiences. They travel with the aim of getting to know the destination, passive travel becomes active, and includes education. They want to get to know and know the natural and cultural values of the destination, gain new experiences and participate in the activities that the destination provides, so cultural tourism has become extremely popular around the world.

According to the TOMAS 2019 survey, which measured data at the county level, and Šibenik is the largest city and cultural center of Šibenik-Knin County, culture and art are the motive for coming to this county for 32% of tourists, while the Croatian average is 12%. It is especially important to note that manifestations and events for 8% of tourists are a motive for coming, twice as much as the Croatian average.

In addition to the term cultural tourism, another term applicable in the context of Šibenik is mentioned, and that is the so-called cultural entrepreneurship, ie entrepreneurship based on cultural heritage. It can be defined as “a group of those activities whose products and services are given commercial value by creative work based on knowledge of history, art and culture.

Entrepreneurship in heritage-based tourism in Šibenik can be found in several forms. From the simple provision of accommodation within a building that is a protected good or part of a protected whole, the organization of excursions and site visits to the interpretation of heritage and creative management of heritage sites.

The simplest form of using heritage in tourism is for the purpose of providing accommodation services. Šibenik in the beginning of development in terms of tourism, in the city itself did not have a large number of accommodation facilities. The construction of the city beach and the revitalization of the fortresses increased the demand for accommodation facilities in the city. During this period, citizens began to rent apartments, and those in the old town are especially attractive. Tourists could enjoy the authentic surroundings of the old city center and the Mediterranean way of life. Over time, more and more citizens are deciding to move out of the

old town and convert housing units into tourist apartments. Investors are also appearing who are buying facilities and converting them into tourist apartments.

Within the old town of Šibenik, a protected cultural asset, with the conversion of private buildings into apartments in recent years, three heritage hotels have been opened. Heritage hotels have opened in medieval palaces, cultural assets that have been breathed a new life. These are now small exclusive and luxury hotels renovated on the instructions of conservators in which the guest can feel the historic ambience. Heritage Hotel Life Palace is located in the very center of the city on the town square Medulić in the building of the Renaissance city palace, which has been converted into a family hotel. Elements of the 15th-century Marenci Palace are perfectly integrated into the exclusive interior of this city hotel, which pays homage to the famous city of which it is a part at every turn. Hotel Heritage King Krešimir is located in the old town of Šibenik and offers an ideal blend of historical tradition and modern facilities. The hotel is housed in a 19th-century Divnić Palace, once owned by a noble family. Charming heritage boutique hotel Armerun is open in the heart of the old town of Šibenik, on the coast. Elements of a 15th-century Dominican convent are perfectly integrated into the interior of this heritage hotel.

These hotels are open all year round and, in addition to being successful projects for the revitalization of years of neglected facilities, they enrich the city's tourist offer and provide year-round jobs.

The focus group participants warned about the phenomenon that is happening with the growth of tourist demand, especially in the old town, which we call apartmentization. Namely, due to the possibility of earning money in the summer months on the sale of accommodation services. Citizens and entrepreneurs are turning housing units into apartments, which leads to the abandonment of the old city center, or the outflow of residents of the old city center. Fears have been expressed that the originality of the way of life and the specific Mediterranean atmosphere in the old town are disappearing with the departure of the inhabitants. Fear of losing the identity, spirit and customs of that space. In addition to the loss of inhabitants, trade and craft shops are being lost, leaving places to seasonal shops with mostly souvenirs. In the end, despite the fact that today the old town looks beautiful and decorated with renovated buildings, life has been lost and after the tourist season, in the winter months it remains uninhabited. It was concluded that with the loss of the inhabitants, the spirit and customs of the space, the tourist interest in that space, those apartments, will be lost.

As it was already mentioned, festivals and various events are a significant part of the tourist offer of Šibenik in the summer months. With the renovation of the city fortresses, each got a space, a stage for organizing various events organized primarily by JUK Fortress of Culture, but it is also possible for different promoters or managers in culture to organize various events on these stages. Šibenik fortresses, as monuments of cultural heritage, are an ideal place for a different and more creative approach to business tourism, as well as a unique location for organizing events. Depending on the needs of the fortress, they can be ceded in full or only a single unit can be ceded, with the closure of facilities for other visitors and / or the closure of parts of the facilities for other visitors.

An important and recognizable part of the tourist offer of the city of Šibenik are tourist guides, interpreters of heritage. They are a creative form of entrepreneurship in tourism that

strongly participates in creating experiences about the destination. Licensed guides are competent to interpret the historical, cultural, natural, traditional, sights of Šibenik. The guides are organized into an association that works to raise awareness of the importance of heritage conservation and tourist guides within the local community as well as with travel agencies and tour operators.

If they are not owners, a private investor can participate in heritage improvement projects through the concession institute. The concession gives the right to economic use of cultural property or the right to perform economic activity in connection with cultural property owned by the Republic of Croatia, county, city or municipality. The concession is based on public procurement conducted by the Ministry of Culture and Media. All concessions are entered in the Register kept by the Ministry of Culture and Media. Concessions are often given for souvenir shops, coffee bars, clubs or museums on cultural assets.

In Šibenik we have an example of what creative industries and culture can make of a cultural good when it is successfully run in the form of the very successful Azimut Club. The Club Azimut was founded in 2013 with the aim of promoting various cultural contents unencumbered by form and given content, but with absolute freedom of expression. It is located in the historically significant area of the Šibenik wells, built in 1453. The wells then contained 5 million liters of water and meant life to medieval Šibenik. Today, there is no more water in Bunari, but today culture lives in Bunari.

The Club Azimut has also won many professional awards for landscaping and the quality of content it offers to its visitors. In the space you will find various exhibitions of contemporary artists, find numerous art installations, enjoy concerts, music or a pleasant atmosphere.

Another example of the revitalization of cultural property is the Civitas project Sacra, the interpretation center of the Cathedral of St. Jacob inside the medieval Galbiani Palace. The project is an example of cooperation between various institutions implemented in cooperation with the Tourist Board, the City of Šibenik and the Diocese of Šibenik. "Civitas Sacra - Holy City" summarizes the rich history of the Šibenik diocese in one place and tells visitors a story about the peculiarities of the construction of the Šibenik Cathedral, which brought a revolution to the architecture of that time, the importance of the building for the history of Šibenik, its cultural radiance but also about the people, the people of Šibenik who are responsible for the construction of the magnificent building.

The development of digital information technologies enables new systems of heritage protection and interpretation. Through various information systems, applications and programs, characters from history are never more easily brought to life today, interpreting events in an interesting and visually attractive way.

The Republic of Croatia has been using the Information System of Cultural Heritage of the Republic of Croatia - TEUTA since 1999, which has three main goals:

- ✓ provide insight into the entire monument fund of the Republic of Croatia;
- ✓ creating a platform necessary for work on the protection of cultural heritage in terms of providing insight into the level of documentation of the monument and the existing documentation on the monument as well as

monitoring the state of protection and implemented programs of protection and preservation of cultural property;

- ✓ protection of cultural heritage in its most direct sense, ie digitization of documentary collections, which are in themselves a cultural asset.

The Ministry of Culture and Media of the Republic of Croatia manages and administers the Cultural Heritage Information System (ISKB), of which the web browsers are an integral part: the Web Register of Cultural Heritage of the Republic of Croatia and the Geoportal of Cultural Heritage of the Republic of Croatia.

All cultural assets of the Republic of Croatia are registered in the Register of Cultural Assets of the Republic of Croatia, a publicly available book of cultural assets kept by the Ministry of Culture and Media. It consists of three lists: the List of Protected Cultural Property, the List of Cultural Property of National Importance and the List of Preventively Protected Property.

The Register is active content that is changed and supplemented daily with regard to new procedures for determining the properties of cultural property, revision of decisions on protection of cultural property, deletion from the Register due to loss of properties and change of other important data on goods.

The publicly published Register on the website of the Ministry of Culture and Media (official name - Web Register) contains the following data from the database of the Register:

- ✓ the name of the cultural property,
- ✓ the mark of the List on which the cultural property is inscribed,
- ✓ registry ordinal number of the cultural property,
- ✓ designation of the type of cultural property (immovable, movable, intangible cultural property),
- ✓ classification of cultural property (according to Article 8 of the Ordinance on the form, content and manner of keeping the Register of Cultural Heritage of the Republic of Croatia),
- ✓ accommodation of cultural property (address, settlement, municipality / city, county),
- ✓ authors / authors of cultural property,
- ✓ time of origin (dating),
- ✓ competent conservation department,
- ✓ summary description of the cultural property,
- ✓ a photograph of a cultural asset.

The Web Register of Cultural Heritage of the Republic of Croatia presents results for immovable and intangible cultural property.

The Geoportal of Cultural Heritage of the Republic of Croatia is a central point of access to spatial data on immovable cultural property under the authority of the Ministry of Culture and Media of the Republic of Croatia.

The Geoportal is a product of the latest software technologies with an interactive cartographic interface in a bilingual version adapted for use on mobile devices.

Encouraged by the inquiries of citizens and the problems faced by investors, the Society for the Preservation of Šibenik Heritage Juraj Dalmatinac has launched the local information portal Geonucleus.si.

Insufficiently developed methodology and procedures for the preparation of conservation and technical documentation for restoration are the cause of slow and inadequate restoration, which reduces the properties of the monument. On the other hand, insufficient systematic informatization and up-to-date monitoring of data on architectural heritage, especially inventory, are the causes of the slow operation of the system. The result is that citizens and investors have been waiting a long time for conservation information, whether it is minor interventions on the building related to painting or materials that can be used to repair roofs, doors or windows, or major restoration interventions.

The basic idea is to attach an appropriate information card with basic information and conservation guidelines to each building in the old town of Šibenik. All information and guidelines have been agreed with the relevant conservation department. The goal is to enable citizens on the publicly available portal to click on the building before going to the conservation office to get basic conservation information and guidelines, or a kind of "identity card" of the building on which they plan the project.

In addition to the IT platforms being developed for heritage protection, Šibenik was one of the first cities in Croatia to start using digital technologies for heritage interpretation.

For the project of the virtual guide Juraj Dalmatinac, in 2014 the Tourist Board of the City of Šibenik received the world award for innovations in tourism Ulysses. Augmented reality technology has created a three-dimensional character of Juraj Dalmatinac, who tells tourists the story of the Cathedral of St. Jakov, its history, construction and details, and through the actual image of an object or location on a mobile phone, other multimedia content can be launched, such as educational films about the history of the Šibenik core. Another major project was the restoration of the Barone Fortress. At the Barone Fortress there is a high-tech museum that uses augmented reality technology (augmented reality technology) for the presentation of the "setup". In this way, visitors can view and explore content from the rich history of Šibenik, primarily from the 17th century, the period of the Ottoman siege of Šibenik and the Candian War, via smartphones or tablets. The story of the defense against the Ottoman danger and life in Šibenik is told by the famous 3D character Frane Divnić, a humanist and historian from the 17th century.

A sophisticated 3D mapping system has been installed at the St. Michael fortress, more precisely in the cisterns inside the fortress. Visitors to this attraction can experience the history of the city of Šibenik and the fortress through two video spectacles in a virtual space created by 34 projectors for wall mapping.

In the first cistern, the biblical story of the struggle between good and evil, that is, the victory of St. Michael, the patron saint of the city of Šibenik, over the dragon, the embodiment of evil, while the second shows the history of the city with special emphasis on the role of the St. Michael Fortress as the core from which the city arose.

Participants pointed out that although Šibenik is one of the pioneers in the use of technology in the interpretation and recreation of history, websites and applications are needed that would provide tourists with information about practical things while staying in the destination. There is a need to create a unique application or a web portal that would unite all events and

attractions through which citizens and tourists would receive information about concerts and events in the city, buy tickets, rent accommodation, book restaurants and more.

At the end of the meeting, the need for more frequent mutual communication was emphasized. Such meetings and exchanges of views contribute to better understanding between all stakeholders, allow stakeholders from different sectors to meet and agree on possible future cooperation.

8. PP6 RRC Koper Focus Groups Minutes

8.1 First Focus Group

Held online in December 16th 2021 h:14,00

meeting: <https://us02web.zoom.us/j/86785978793pwd=d0g3d1FBbjJOTTA5dUltZUJpeTQxZz09> Meeting ID: 867 8597 8793

Participants:

- Erik Modic, Mayor of the Municipality of Komen
- Uroš Skok, Municipality of Komen
- Astrid Prašnikar, Istitute ROS Turist, Kaštelir project coordinator
- Aleš Vodičar, Local development agency Krasa in Brkinov
- Helena Kosmina, Local development agency Krasa in Brkinov
- Domen Miklavec, Info center Štanjel
- Uroš Simčič, Info center Štanjel
- Sara Baša, Tourist organization Municipality Miren-Kostanjevica
- Ariana Suhadolnik, Municipality Miren-Kostanjevica
- Petra Arko Kovačič, Municipality of Sežana
- Nataša Matevljič, Municipality of Divača
- Katja Kosič, Public Institute of the Republic of Slovenia for the Protection of Cultural Heritage
- Nataša Kolenc, architect conservator
- Aaron Uazeua, Lipica stud farm
- Jana Martinčič, The Škocjan Caves
- Valerija Pučko, Tourist association Rodik, Mythic Park
- Vlasta Markočič, Tourist guide
- Blanka Malgaj, Villa Fabiani

The Focus Group was planned to focus on the analysis of policies, rules, practices in the field of cultural innovation in accordance with the activities and objectives of the project with stakeholders primarily on local authorities, which are responsible for the protection of cultural heritage and tourism development. All activities of the focus group are primarily aimed at creating a partner's contribution to the cross-border capacity building program for the analysis of policies, rules and practices in the field of cultural innovation.

Focus groups aimed to create and improve an integrated approach and a strategic vision on tourism in order to strengthen cooperation, planning and complementarities among municipality and to forge strong partnerships, but also, to integrate public and private actors into a common strategy with the goal of working alongside each other on transversal synergies while ensuring an effective procedure.

Within the EMOUNDERGROUNDS project, the focus groups are a continuation of the work carried out by the project partner as a continuation of the Territorial Animation Meeting in the field of tourism organized in each project area. Through the focus groups, the project partner deepened the knowledge of stakeholder expectations in the field of tourism in the area and identified real opportunities for the development of the tourism product, which will enable long product life, scalability and long-term development with the possibility of long-term growth.

In addition, the focus groups aimed to take a step closer to creating an EMOUNDERGROUNDS integrated tourism product that will enable enable long product life, scalability and long-term development with the possibility of long term In accordance with the results of the Animation Territorial Meeting, a list of potential focus group participants was drawn up for efficient continuation of the EMOUNDERGROUNDS project.

8.2 Second Focus Group

Held online in December 20th 2022, h: 12,30

Zoom Meeting [https://us02web.zoom.us/j/89876155943?](https://us02web.zoom.us/j/89876155943?pwd=NS9tYVhOckdhVjJQSC95QlZvZnhDZz09)

[pwd=NS9tYVhOckdhVjJQSC95QlZvZnhDZz09](https://us02web.zoom.us/j/89876155943?pwd=NS9tYVhOckdhVjJQSC95QlZvZnhDZz09) Meeting ID: 898 7615 5943

2nd Focus Group 20. December 2021 was planned to focus on the current situation in the field of digitalization and use of advanced technologies in conservation and promotion of cultural heritage with stakeholders providing tourism activities and tourism-related or related services at the wider regional and national level. All activities of the focus group are primarily aimed at creating a partner's contribution to the cross-border capacity building program for the analysis of policies, rules and practices in the field of cultural innovation.

Needs, obstacles and difficulties emerged from the territorial animation meetings and from the local Focus Groups.

In 2022 the Karst Municipalities adopted the Tourism development and marketing strategy for destination Kras and Brkini 2022-2028 (Strategija razvoja in trženja turizma destinacije Kras in Brkini 2022-2028). Because the participant of the focus groups were the same people who were involved in one way or another in the preparation of the strategy, the conclusions are very similar.

Positive impacts associated with tourism:

- Preservation and protection of cultural heritage for tourist purposes
- Preserving the identity of the inhabitants
- Spreading knowledge about the past by including cultural heritage in thematic trails, museums,...
- Revitalizing heritage with events and new content
- Use the income from tourism for heritage revitalization and preservation
- New touristic products
- New jobs

Potential negative impacts due to tourism:

- Intentional and unintentional damage of heritage, theft
- Change or loss of local identity
- Change of life style because visitors presence
- Pollution at the events

Needs:

- There are Insufficient accommodation facilities
- There is a need to networking and cooperation between providers
- The integration of touristic products is not sufficient
- investment in the development of new integrated tourism products are not enough

Lack of quality offer for demanding tourists

Challenges:

Tourism is not developed as on the national level.
Shorter length of stay and low average daily consumption.
Lack of beds for overnight stay.
Poor brand identity
Poor profile as the Karst area in wide tourism context.

Expectations

Growth of the tourism sector in the area.
Capitalization of the area in many aspects (increased visits focusing on quality guests) related to good geo-location.
Peace, sustainability and hospitality - competitive advantages for the future and post COVID 19 tourism development.
Better valorisation of the gastronomy on the tourism markets due to proximity of the world's UNESCO tourism locations, such as UNESCO Park Škocjan Caves and Lipica Stud farm.
Development and inclusion of traditional craft as element for the educational and interpretative aspects of sustainable tourism products.

9. PP7 Municipality of Ivančna Gorica Focus Groups Minutes

9.1 First Focus Group

Held in November 9, 2020, h: 12.00 - online - Google Meet platform

Participants:

- Tomaž Smole, Deputy Mayor of the Municipality of Ivančna Gorica
- Primož Jeralič, Municipality of Ivančna Gorica, EMOUNDERGROUNDS project coordinator
- Maja Lampret, Pleasant Home Institute, director
- Katja Klemenčič, expert associate, Pleasantly Homey Institute
- Drago Perko, expert associate on the EMOUNDERGROUNDS project, communication activities
- Representatives of the contractor KASPR, Janja Novoselc s.p.: Janja Novoselc, mag. Valerija Pučko

Due to the objective limitations of the epidemic and past experience with virtual meetings, it was agreed that not all participants would be invited to both focus groups. The day before the meeting, the deputy mayor of the Municipality of Ivančna Gorica, Tomaž Smole, canceled his participation due to unforeseen urgent obligations, so we included a recording of the conversation and the municipality's position on individual topics in the 1st focus group meeting.

Agenda and speakers:

- What is EMOUNDERGROUNDS and what are the goals of the project; Primož Jeralič, Municipality of Ivančna Gorica
- Cultural heritage, key investments for its preservation, models of cultural heritage management in the Municipality of Ivančna Gorica and its placement in tourism, Tomaž Smole, Deputy Mayor of the Municipality of Ivančna Gorica
- The role of the Prijetno domače Institute in the field of cultural heritage

management in the field of tourism, the role and vision of the Institute; Maja Lampret, Prijetno domače Institute, director

- Discussion on the role of cultural heritage in the local environment, opportunities to change management models and integrate it into tourism products / offerings and how to seize the opportunity of cross-border integration within the EMOUNDERGROUNDS project; Janja Novoselc, KASPR

At the beginning, **Primož Jeralič, a representative of the Municipality of Ivančna Gorica and EMOUNDERGROUNDS project coordinator**, presented the project of digitization of Podsmreka Castle within the EMOUNDERGROUNDS project.

The Municipality of Ivančna Gorica is a partner of the EMOUNDERGROUNDS project (Emotional technologies for the cultural heritage valorisation within the cross-border undergrounds) of the INTERREG ADRION program. The partnership brings the municipality the opportunity to realize the potential for the development of smart tourism and new tourism products. The project brings the history of Podsmreka Castle closer to the local public and tourists. Using new interactive and innovative tools, a presentation of Podsmreka Castle will be made as part of the Carniolan Bee House in Višnja Gora. With a unique experience in virtual reality, smart mobile applications, holographic presentations and interactive projections, the Municipality of Ivančna Gorica creates a model of tourist offer based on the exploitation and innovation of cultural heritage, increasing the attractiveness and accessibility of the local environment and developing additional tourist heritage. The project includes municipalities from Italy (the holder of the project is the municipality of Nardo), Greece, Croatia, Slovenia, Albania, Montenegro and Bosnia and Herzegovina.

Tomaž Smole, Deputy Mayor of the Municipality of Ivančna Gorica, highlighted joint inter-municipal administrations with the municipalities of Dobrepolje, Grosuplje, Škofljica and Ig as one of the key projects of the Municipality of Ivančna Gorica. The practice so far has always shown a gap between the needs of the municipality, what they would actually need and what is available. Even if there are no projects, they tend to look for other sources of funding so that not everything goes from the municipal budget.

Currently, in the field of tourism, most attention is focused on the project of establishing the House of the Carniolan Bee, especially on the establishment of infrastructure with a hostel, cafe or catering offer and also a center of innovative solutions, which will find its place in the house of the Carniolan bee. The starting point is the preservation of cultural heritage, because the whole square in Višnja Gora is under the conservation plan and is now renovated, the old school was renovated with the already mentioned contents (House KČ and center of innovative solutions, hostel, TIC, bar), but at the same time it also means reviving the old town

of Višnja Gora (where Valvasor's fountain also stands) and preserving the intangible heritage with the legacy of Baron Rothschild, the father of Carniolan lavender, and all things related to it, from cuisine to beehives and beehive extensions. The bar in the building would play an important role in reviving the old city center, which would return to this once-famous city the lost urban splendor and liveliness that led to the granting of city rights centuries ago. According to Smole, the development of the Višnja Gora area would continue with the development of soft content - with projects related to cultural heritage, the development of tourism. The Carniolan bee house will be managed by the Prijetno domače Institute. The management model is in principle determined - the municipality will give the Institute the infrastructure to manage, and external partners will be sought for the bar and hostel. The exception is the entrepreneurial part, which will be carried on by the Municipality of Ivančna Gorica. The governance model will be clear in about a month when they check the management options to avoid state aid, but the municipality certainly wants to keep both under its auspices.

Another major project is significantly related to this - the cultural and administrative center in Ivančna Gorica itself, which is in the final phase of obtaining a building permit. The facility will include a new cultural center, a library and a new administrative municipal betting shop. The project is also a candidate within the European Capital of Culture Ljubljana, where various projects would be run with an emphasis on the establishment of a choir singing center, not only in Slovenia but also beyond, which is an important starting point in connection with the Choir Camp. These plans are followed by the equipment of the cultural center, and in cooperation with the library and the central atrium a number of other events are to take place in this building, which follow the direction of the municipality that the settlement of Ivančna Gorica does not become a sleeping settlement, but a living space that will attract guests from elsewhere, as is typical of the Stična Festival or the concerts of Ambassador Nina Pušlar when guests come from more distant places. Although there will be fewer such events, most of the events will be intended for citizens and residents of Ivančna Gorica, where there are currently fewer cultural events than in other local communities of the municipality (eg Šentvid, Stična, Ambrus). As the Municipality is one of the fastest growing municipalities, where immigration is also strong, the offer of cultural and related activities for the population must follow these needs.

There is a large number of young people in the municipality - the number of children up to 15 years of age is much higher than the number of inhabitants over 65 years of age. Immigrants need time to start integrating into associations and connecting, they want to encourage this, both by providing infrastructure (cultural center) and promotion (institution).

PROMOTING ENTREPRENEURSHIP AND ENTREPRENEURIAL INITIATIVE

A strong economy is one of the key factors for a good ranking according to the indicator of the coefficient of development of municipalities on the list of the Ministry of Finance. The Mayor's Entrepreneurship College is an institute that cooperates with the municipality and the mayor in identifying the needs, wishes, exchanging data and visions of local entrepreneurs, and various strategies are formed accordingly - they are currently preparing a development strategy 2020-2030 also an amendment to the tourism development strategy. In this way, they respond to the initiatives of entrepreneurs to bring the municipality as close as possible to them.

In the past, attention was focused on providing economic infrastructure with electrification (so that it could follow economic growth), logistics, roads, this part is not yet completed, as in the coming years with additional overpass traffic in Ivančna Gorica near Akrapovič is the concentration of companies the largest) and economic or. the industrial zone, which was realized by one of the members of the college and was sold as soon as the information about the regulation appeared, now the same investor plans to increase the industrial zone to the same extent as the first part was realized. The largest companies in the municipality are Livar and Akrapovič.

SPOT points were not established in the municipality; whereas the creation of new businesses is so strong that the provision of adequate infrastructure has been a higher priority. The Center for Innovative Solutions, which will find its place in the House of the Carniolan Bee, will be dedicated to start-ups whose needs are completely different from those of operating companies. This will give young entrepreneurs access to high technologies and find innovative solutions, and will offer them help in finding answers to their challenges in their development phase. The structure of companies in the Municipality of Ivančna Gorica is such that one third of revenues are generated by companies that are large companies in Slovenia (they employ about a third of people), one third of revenues are generated by medium-sized companies (also employ one third), and one third of revenues are generated by small companies and craftsmen. . They need answers to the questions of how to proceed, how to make the leap from entrepreneur to Ltd., how to expand the sales network, how to penetrate foreign markets ... These questions are more relevant than how to set up new companies and these impulses are followed by creating a supportive environment in in the form of the Center for Innovative Solutions.

At Municipality of Ivančna Gorica they do not think about financial support for new entrepreneurial ideas, not even in the field of agriculture, although it is of strategic importance. There may be some incentives in the field of tourism, in the field of development of complementary activities, but for the time being, except for the possibility of access to high technologies and knowledge under very favorable conditions, they are not considering this possibility. No other incentives are planned for the time being. Consideration of financial incentives goes in the direction of subsidies for providers of ancillary activities - accommodation facilities, which are

chronically lacking in the municipality. Some will be provided by the hostel, some by private providers. Especially in this area, they are actively looking for an investor who would be willing to build a hotel in the area, which does not exist in the municipality. Visitors to events, project meetings and also visits related to economic cooperation are currently being accommodated in the neighboring municipalities of Trebnje and Grosuplje. This is also pointed out by larger companies in the municipality.

One of the key challenges in the municipality is the lack of manpower - together with companies from the municipality and neighboring municipalities, they tried to re establish the metal designer program in high school, which raises the biggest issue, but were unsuccessful, despite being provided for the whole class for 4 years of scholarships from the economy. This is being offset by the immigration growth of workers from other countries, so they do not see the need to further stimulate an economy that is strongly without incentives. Incentives are provided through the provision of infrastructure so that they can take care of the rest themselves.

SOCIAL ENTREPRENEURSHIP

They are not considering the development of this segment, they have studied the possibility, but have come to the conclusion that such projects die out fairly quickly when the funds for their launch are exhausted. Restrictive conditions did not attract much interest in the development of this branch of entrepreneurship.

CONNECTING LOCAL PROVIDERS

Prijetno domače Institute, which already manages Jurčič's homestead and will also manage the House of Carniolan Bee, is supposed to have this as a kind of gravitational point. The institute will be the one to connect the bidders, some projects in this area have already started. The next step in this area is the establishment of a common platform where not only accommodation providers but also other service providers could participate, with the institute playing a unifying role in the design of integrated tourism products and supporting this with a single reservation system to ensure maximum tourist visit.

The revival of the open-air museum is also part of the establishment of a wider tourist offer; Jurčič's homesteads as part of Jurčič's year next year. The plans have been significantly changed by covid, but they will continue with the realization of the renovation, because in addition to preserving the cultural heritage, Jurčič's homestead can also become an interesting tourist product. Although Jurčič's march is an extremely resounding event and the municipality therefore financially supports it, it is still a unique event, similar to the Choir Camp, Stična mladih and Šent folk festival in Šentvid near Stična. If they want to take a step forward, it is necessary to ensure continuous events throughout the year and add appropriate extensions to recognizable, well-attended content to make them interesting and ensure a smaller but constant visit throughout the year.

ASSOCIATIONS AND THEIR INCLUSION IN THE EMERGING OFFER

The municipality finances the association through two tenders - for the operation and program on the one hand and the purchase of funds on the other. They don't think about additional incentives, the thoughts go more in the direction of how to maintain what they are already doing. Deputy Mayor sees the richness of the activities of associations not only in the events they create, but also in connecting both individuals and associations and enriching life in the place where they operate. He sees an opportunity in connecting associations, so that by connecting associations we can also achieve cultural surpluses and thus raise the level of cultural activity in the municipality, and to this add the hosting of other cultural providers from other cultural environments, including professional ones, which again leads to the need for a new cultural center, which is planned and will be modernly equipped to meet the conditions of theaters, music events at a higher quality level and the subscription offer, which is sold out today, with severely limited capacities, in a few hours. He emphasizes that the aim of the municipality is to preserve cultural associations and their activities, which they want to further connect, supplement and upgrade with the new infrastructure. The same applies to tourist associations - with the establishment of the Prijetno domače Institute, the municipality gave a clear signal to tourist associations that they expect associations to pursue their mission and continue their activities, but if they want to make a development breakthrough in tourism, they need an organization. deals only with the development of tourism and the integration of the offer in the field. The Municipal Tourist Association and the Association of Cultural Municipalities successfully coordinate the activities of associations, each in its own area, but the institute provides an upgrade of this voluntary activity.

The municipality also recognizes the liveliness of the operation of cultural associations as a possible opportunity in the field of tourism, so they want to maintain this liveliness of operation by engaging in tourism development. However, in the coming years it will be necessary to answer the question of how to involve young people in all these activities more than before. There are many young people in the municipality, and the associations are aging according to their age structure. That is why the commission for youth issues will soon start working, where young people will try to become active through volunteering as an opportunity to realize ideas.

The municipality is open to proposals, to ideas which, if they are well thought out and feasible, it is also ready to support financially. In the past, it has been shown that it is easier to support individuals or groups with ideas and intrinsic motivation than to lure them to realize something they don't take for granted and drag people along.

At the end of the conversation, he points out the last important project - the intergenerational center, where they are waiting for the decision of the owner of the land, who bought it on the condition that he place a home for the elderly there, and

on that basis bought by the investor with whom they negotiated.

Maja Lampret, director of the Prijetno domače Institute, defines the well-attended events, which are also interesting for the general public, and sees the possibility of supplementing the tourist offer in the operation of associations.

The Institute is currently involved in the process of regulating several areas: -
Identification and getting to know the providers,

- preparation of a strategy in the field of tourism and a strategy for the House of the Carniolan Bee,

- Establishment of a guide service, with appropriate bases (decrees) adopted, but it still needs to be established in the field because they do not have licensed guides. So far, this has been done by individuals on a voluntary basis and on their own initiative, but they have not met the necessary formal requirements (license).

Prijetno domače Institute sees it as a support institution that connects providers, directs development in the field of tourism and provides the necessary infrastructure (legal-formal and development aspect, guide service).

The institute manages Jurčič's homestead, which is owned by the municipality. It does not offer a clear answer for the House of the Carniolan Bee in Višnja Gora, whether they will manage it or look for an external manager, but says that it will probably be necessary to look for a tenant. , it is clear from the conversation that he does not want to set the concept of the café in the House of the Carniolan Bee before the start of talks with potential bidders. There is also no clear answer as to who will run the hostel.

Among the well-attended points / events Lampret identifies:

- Stična (youth festival, museum of Christianity, Stična monastery opens, where it sees an opportunity for further development, individual providers are extremely active, eg House Ida in Stična),

- Krka or Krka Cave with a developed offer on farms,

- Jurčič's March is the largest and most massive event (Saturday, March 1, start in Višnja Gora), which is not a one-day event. Before the march (in the evening), the associations organize panes, but this is intended primarily for the local population, here they want the accompanying events to become interesting for external visitors and not just locals. The march is co-organized by the institute, they also support it, both financially and organizationally. There is also a beehive on Jurčičevina in Muljava (connection with the training apiary in Višnja Gora ?, the apiary on Jurčičevina also has a special feature - a thatched roof), they are considering a challenge, and an interactive kiosk is planned at both points in the future.

- The only visible event in Višnja gora is the Camp of Slovenian Choirs, which is an international event, as choirs from abroad (minorities IT, A, HR) also come there. This year, due to the situation, it was not, but the challenge at this event is how to renovate the event and bring it closer to smaller singing groups.
- An important segment of visitors are schools (home kindergartens, primary, secondary, visiting the beehive and learning path Polževo, here it would make sense to expand the offer, as in her opinion it has the potential to develop additional offer.

There are 24 associations in the municipality, some of which have 7 sections, and vary greatly in size and breadth. Amateur culture is the driving force behind the events. Among them is also the Tourist Association of Višnja Gora.

The aim of the workshops, for the design of integral tourist products, was to create half-day and one-day programs that would take people to several hidden corners (called pearls) in the municipality. offer throughout the municipality.

They want to connect Višnja Gora and Jurčič's homestead, they offer one opportunity to the apiary, and they see another in the story Kozlovska sodba in Višnja Gora, where the project of translating Kozlovska sodba into European languages was created as an amateur project. translated into all European languages.

Katja Klemenčič, coordinator of the RAST project at the Prijetno domače Institute, acts as a connecting link with providers. We were mainly interested in providers operating in Višnja gora, in its immediate vicinity and in the area of the Jurčič Trail. We walked along the Jurčič trail and found that on the trail itself, which is 15 km long in one direction, the walking time is approx. 3h (Višnja gora - Muljava) only one provider, Gostišče Polževo.

During discussion we found that if we wanted to highlight Jurčič's path with a theme, we have little opportunity for an adventurous hike along the way. The provider on the way from Višnja Gora to Muljava in Zavrtači is Hotel and Inn Polževo, and in Muljava only Guethouse pri Obrščaku (Jurčič's room, Krjavelj trout ..) and Organic farm Klemen, which offers the sale of organic vegetables at home.

All the listed cultural tangible and intangible heritage is at least partially included in the tourist offer of the area, but it has additional potential for systematic inclusion. The interlocutors also touched on the findings of Tjaša Zidarič, an expert in the field of valorization of cultural heritage and elements of the heritage of the Podsmreka

Castle area, which will be included in the digitization of Podsmreka Castle within the EMOUNDERGROUNDS project.

During the discussion, the interlocutors formed the opinion that the interlocutors are in favor of preserving important tangible cultural heritage in public ownership and management, as this preserves the importance and value of areas, and recognizes many opportunities to guide businesses to integrate heritage into their business

processes. in the field of tourism. When searching for economic operators, especially in the vicinity of important segments of the cultural heritage of the area, they can be focused on preserving individual segments of intangible cultural heritage, both by clearly defining conditions and soft incentives for their involvement at the local level, especially in tourism.

9.2 Second Focus Group

Held online in Friday, April 9, 2021, at 6 p.m. - Google Meet platform

Participants

- Primož Jeralič, Municipality of Ivančna Gorica, EMOUNDERGROUNDS project coordinator
- Maja Lampret, Pleasant Home Institute, director
- Marijeta Lovrič Simoniti, TD Višnja Gora, president
- Kristina Zadel, Zlati Polž, procurator
- Representatives of the external expert KASPR, Janja Novoselc s.p. : Janja Novoselc, Mateja Grzetič Žerjal M.Sc., Valerija Pučko M.Sc.

At the beginning, **Primož Jeralič, a representative of the Municipality of Ivančna Gorica**, presented the course of the project of digitization of Podsmreka Castle within the EMOUNDERGROUNDS project. He pointed out the integration of the project into a cluster, which will in the future connect related projects that take place within the Interreg ADRION program.

He described the process of digitalization, which is part of the EMOUNDERGROUNDS project, a multimedia interactive presentation which, in his non-final version, shows the visitor Podsmreka Castle, its surroundings and beehives that once stood near it in a very realistic way. The digitalized Podsmreka Castle, which is being created in cooperation with the external contractor Izstop, will be on display in the House of the Carniolan Bee, with a special emphasis on the rich cultural heritage of beekeeping. Also in cooperation with the company Izstop and

with the support of the Beekeepers' Association of Slovenia, they are preparing a pioneering project, which will bring visitors closer to the events in the beehive through the seasons with close-ups from the hive itself.

The project also includes the purchase of equipment, where the tender for the contractor has not yet been completed. It is a supply of digital kiosks, two of the three will be set up in Višnja Gora. They will provide visitors with interactive access to information and purchase of individual parts of the offer in the area. He also highlighted the events that have taken place and will continue to take place within the EMOUNDERGROUNDS project.

Among the activities aimed at promoting the EMOUNDERGROUNDS project, which began in the period since the territorial animation meeting (November 2020), Jeralič also pointed out a competition for primary school students who will co-create a booklet that will serve as an information brochure about the project.

Maja Lampret, director of the Prijetno domače Institute, also briefly presented the House of the Carniolan Bee and the contents developed at the institute and intended to be included in the House of the Carniolan Bee (HKČ): the concept of a hostel and sleeping in a honeycomb, co-creating a museum installation, multimedia content, the design of a tourist information center and a café, which will be a space for boutique events in the future.

She also pointed out that the Prijetno domače Institute wants to encourage the connection of providers in the area and contribute to the additional development of tourism in the municipality with such a large acquisition as HKČ. Among the activities that have changed from the territorial animation meeting in November 2020 from plans to ongoing activities is the organization of training for guides, which, according to her, are also successfully attended by future guides to Višnja Gora.

Janja Novoselc, KASPR, initially presented the starting points that guided the team of the external experts in creating the conceptual designs of the draft integrated tourist product (ITP). Given that HKČ is located on the central Višnja Gora square, the team considered HKČ as the entry point and the central square as a starting point for visitors for whom the integrated tourist product is intended, where it makes sense that the ITP is based on a sensory experience that includes elements of the cultural heritage associated with Podsmreka Castle highlighted by the EMOUNDERGROUNDS project.

Among the ITP conceptual designs, four were presented:

- FLAVORS OF VIŠNJA GORA: a unified tasting menu of the wider area of Višnja Gora, where the red thread is linked to the cultural heritage of the area by honey dishes;
- OPEN VIŠNJA GORA: monthly thematic activities with providers who fill the central square by offering local produce and products and open their doors to visitors at

their locations. A visitor with a single coupon (in the form of a honeycomb or hive extension, can also be in digital form) wanders among the providers, tastes, experiences, etc.);

- IN THE KINGDOM OF THE CARNIOLIAN BEE: gamification of the experience of HKČ and the learning apiary with treasure hunting;
- GET TO KNOW VIŠNJA GORA: a two-day ITP, where the central role is to connect a small group through teambuilding or thematic workshops (eg a beekeeper for a day or with literary workshops, where you could successfully connect Jurčič's homestead).

After the presentation of the starting points, Marijeta Lovrič Simoniti, Višnja Gora Tourist Association, pointed out the question of how the proposed drafts of ITP conceptualities are connected with the activities carried out by the Prijetno domače Institute. Maja Lampret, Prijetno domače Institute, answered that the activities of both the institution and the project are aimed at the same goal - the development of the tourist offer in the area. As she pointed out, the institute wants connections and that the development of new ITPs is necessary for further development. In addition to the presented drafts, it raised concerns about whether existing providers in the area will be able to ensure the continuous implementation of ITP once a month. As honey dessert was highlighted in the draft concept of ITP as an integral part of the tasting menu, Kristina Zadel, Zlati polž, added that honey desserts, in her opinion, certainly belong on the tasting menu, but we must not forget the traditional snails; Zadel also raised the question of what to prepare for vegetarians. Throughout the discussion, Lampret once again pointed out the fear that the tasting menu will not always be available, as there are not enough providers with such a comprehensive offer that they could ensure the preparation of the entire menu and the tasting space.

As part of the draft conceptual design of ITP OPEN CHERRY Mateja Grzetič Žerjal, KASPR, pointed out that if there are not enough providers in the area of Višnja Gora, their range can be extended to the entire municipality, with ITP OPEN Višnja Gora may initially be a novelty and an additional offer to existing events or tied to new thematic events. Lampret points out that we should have a single concept that would connect providers (as one of the options he proposes horses and equestrianism), and Lovrič Simoniti adds that the springboard of Ana's fair could be one of the most popular events where visitors would be invited. on the Forest Learning Path and experiencing the surroundings of Višnja Gora.

During the further discussion, Grzetič Žerjal points out the case of Hostel Pliskovica, which was the reason for organizing events in the village, where nothing was happening, but with the opening of such an important infrastructural acquisition, HKČ, , as was the case with the Istrian Breakfast, which, when purchasing breakfast, provided visitors with free tastings and experiences with providers in order to make additional sales. Lovrič Simoniti added that there are already a lot of big and

resounding events available in Višnja Gora, among which, in addition to Ana's fair, she also highlighted the carnival, Jurčič's march, World Bee Day, Krevs run, chestnut picnic and New Year's meeting. Among the active providers, she also pointed out Jelenov rog and added that the educational institution also takes care of the events.

Janja Novoselc, KASPR, added that the draft conceptual design of the ITP OPEN Višnja Gora can be one that can connect all existing events and upgrade them at the same time. Existing events would be upgraded with ITP, which would enable the promotion of local providers, because in addition to attending and providing additional local offer at the events themselves, this would also allow them to carry out the promotion so that visitors visit them on their next visits.

Through a discussion of the target groups highlighted by Lampret and Zadel, the KASPR team explained that the new ITP would focus on hikers - active families, active retirees and foreign visitors (motorhomes) in transit to Croatia, with an increase in visit and stops at motorhome stops. Zadelova also pointed out the question of what needs to be done to bring people to Višnja Gora who will provide revenue to providers by visiting.

Janja Novoselc and Mateja Grzetič Žerjal pointed out the opportunity to supply lunches for school groups, but Lampret explained that the school groups are already focusing on the HKČ marketing strategy and that a visit during the week is planned.

Based on the discussion, it was decided that the KASPR's team of experts should focus on the further development of the draft conceptual design of the ITP OPEN Višnja Gora. It was pointed out that connecting providers in a chain that will ensure its implementation is crucial for the beginning, and it is also crucial to understand that the investment in the promotion and implementation of ITP pays off after three years of implementation, similar to company development. Lovrič Simonitij also pointed out that Višnja Gora Tourist Association wants projections of visits (a rough estimate of museum visits in the area of the Municipality of Ivančna Gorica is from 8 to 15 thousand visitors per year). She also pointed out how to approach the providers together, in a cohesive way and encourage and inspire them to cooperate, and also expressed her desire for a more detailed knowledge of the HKČ programme.

At the end of the meeting, the KASPR team presented the next steps related to their work as an external contractor in the EMOUNDERGROUNDS project:

- development of the ITP OPEN Višnja Gora concept, taking into account the results of the 2nd focus group,
- harmonization of the concept with the Municipality of Ivančna Gorica and the Prijetno domače Institute and determination of joint further steps on the path of ITP implementation,
- preparation of appropriate project documentation.

Conclusion

The conclusion of the second focus group summed up the achievement of the work into an extremely concrete whole - an initiative to create an integrated tourism product, taking into account the findings of all previous meetings within the EMOUNDERGROUNDS project; both the Territorial Animation Meeting and the focus groups.

After the completion of the focus groups, the work related to the design of ITP is transferred to the field and concretized with:

- development of the ITP OPEN CHERRY MOUNTAIN concept, taking into account the results of the 2nd focus group,
- harmonization of the concept with the client and the Prijetno domače Institute and determination of joint further steps on the path of ITP implementation,
- preparation of appropriate ITP documentation.

In accordance with the ITP proposal, additional meetings will be organized outside the project, which will enable the Pleasant Home Institute and other stakeholders to concretize their plans.

10. PP8 Municipality of Kukës Focus Groups Minutes

10.1 First Focus Group

held on 5 May 2022 in the Palace of Culture of the city of Kukës

10.2 Second Focus Group

held on 6 May 2022 in the Palace of Culture of the city of Kukës

Participants (in both the Focus Groups):

Gladiola Ismailaj, (Municipality of Kukes-European Integration Department)

Amarilda Kosova, Municipality of Kukes

Besmir Billa, (Ombudsman's Regional office)

Arben Palushi, (Municipality of Kukes-Tourism Department)

Gentjana Palushi, (Prefecture of Kukes)

Liridon Cenaj, (Ethnographic Museum)

Andi Tepelena, (Art Kontakt ong)

Elsa Murataj, (Social Center)

Amarildo Kosova, (CYP-Center for Youth Progress)

Kujtim Bilali, (Professor in Visual Art)

Sadik Bilali (Cultural Center)

Arber Palushi, Library of Cultural Center

Ervisa Todaj, Havzi Nela High School

Valbona Elezi, (Business sector)

The focus groups was performed as two open discussion meetings and in-depth analysis that addressed the topics already addressed during the 9 March 2020 territorial promotion meeting, which brought together stakeholders and key actors in the field of local tourism. At that meeting, the Emondergrounds project and local dynamics of tourism and culture were analyzed, initiating the creation of an integrated public-private system for the development and growth of local heritage,

expanding in the territory the effects of the project intervention on the underground heritage of the underground city. Kukes. It was also stressed that the importance of using new digital technologies and harmonizing public policies in improving cultural heritage and tourism, which inspired the development of the Emoundergroups project, have become central and urgent topics in the debate sparked by the Covid-19 sanitary emergency situation.

In first day of the Focus Group the meeting analyzed in more detail the framework that regulates the valorization of cultural heritage and tourism and identified the needs and what should be the right path for the valorization of the cultural heritage of Kukes in order to develop the territory, as well as the necessary conditions and difficulties to overcome them.

In the second day the meeting was more interactive between participants, who were schoolchildren who wish to study cultural heritage management. archeology and history.

The discussion was at a more advanced level towards practical solution. They say say that from this meeting many things should be delegated to public institutions and they appeal for a greater transparency in the involvement of young people in this process.

They required the involving of young people to advance towards a secure future based on tradition, culture and its preservation. Also, they highlighted the use of innovative technology which should have an impact on visitors in order to convince them that in Kukes there are many cultural monuments need to be touched and explored.

Ola Velia— Directorate of youth at the Municipality of Kukes

Ola Velia said that the cultural identity of Kukes region should be promoted more and the cultural public institutions, civil society etc. have the obligation to transmit it to future generations

Gentiana Palushi, Prefecture

Gentiana Palushi, emphasized the importance of identifying the critical issues to be overcome in order to make the territory more attractive and competing.

Gladiola Ismaili, European Integration, Municipality of Kukës

As at the Territorial Animation Meeting at 20219 March 9th she underlined the importance of increasing the management capacity of the Municipality of attracting funds from the various European programs.

Besmir Billa, activist, Ombudsman's office in Kukes

Besmir Billa stressed the lack of technologies applied to cultural heritage and the need of new spirit behavior regarding tunnels improving the enjoyment of the cultural asset.

Arben Palushi, Municipality of Kukes-Tourism sector

Arben Palushi underlined that the underground tunnels constructed during the communist dictatorship as a fully fledged city, with a hospital, government offices, army quarters and residential areas, it represents a reminder of a sinister regime that might be worth opening to the public.

Liridon Cenaj, Ethnographic Museum

Lirion Cenaj stressed the importance of combining tradition, cultural heritage and the use of contemporary tools in promoting ethnographic heritage in Kukes.

Kujtim Bilali, Visual Art professor

Kujtim Bilali expressed concern for cultural life in Kukes, and appreciated the project as much as it was known at the meeting, as Mr. Bilali was the first to receive information about this project. He spoke about the nostalgia and the mechanism that we must build to turn this life into some added value for the cultural life of the city. He expressed concern about the lack of an art gallery in the City. He said that it existed, but now not anymore.

Arber Palushi, Library of Cultural Center

Arber Palushi expressed concerns regarding the recognition of the project and how the tunnels will be accessed. He underlined the importance of the dialogue with the ministries responsible for the tunnels, "*in primis*" Ministry of Defense.

Sadik Bilali, Cultural Center

Sadik Bilali told that previously there was maintenance, now missing for almost decades. By him, the children would be happy to discover their city, its underground heritage, to move, to act in that space. The concern of the participants was the fact that some spaces in front of the tunnels have been turned into private property, which brings concern to the citizens. They think that the main priority is to make the tunnels accessible to visitors and tourists, as the current conditions of the tunnels doesn't allow the valorization and use of multimedia in them

Andi Tepelena, Art Kontakt Director

Andi Tepelena made an introduction of his role in this project, and then explained the whole project and the challenges to make the underground city as physically accessible as much as possible.

He illustrates the main features of the ADRION program and the EUSAIR strategy, adding a reference also to the Albania Ministry's Strategic Plan for Tourism in rural areas. He continues by presenting the EMOUNDERGROUNDS transnational partnership, the project actions and objectives how to use of new technologies in promoting the Underground heritage in Kukes.

He also spoke about the importance of creating a cultural brand around the city's underground heritage, needs and development of the cultural life of the city to make it more attractive for tourism, especially in the spring and summer period.

11. PP9 Tourism organization of Bar Focus Groups Minutes

11.1 First Focus Group

Held on 10/12/2021 at the Municipality of Bar headquarters

Participants

- 3 representatives of Tourism organization of Bar
- 1 representative of Municipality of Bar
- 2 representatives of Cultural Center
- 2 representatives of Olive growers association
- 3 tourist guides
- 3 restaurants
- 1 tourist agencies
- 2 representatives of souvenir shops
- 1 apartment owner

Cazim Alcovic - Municipality of Bar
Aida Krcunović – Avetours
Aldin Petovic – Bedem Konoba Restaurant
Marko Bozovic – Turistiki Vodici
Osmon Dulamenovic – Apartmani Kula

Filip Jovovic – Maslinar
Sado Pericic - JP KC Turistiki Vodici Bar
Farhudin Haveric – Souvenirnica Bracia Haveric
Dejan Draskovic – JP KC Turistiki Vodici Bar
Ivana Dabanovic – JP KC Turistiki Vodici Bar
Vernes Lugac - Stara Čaršija Hotel
Petar Pukic – Souvenirnica Gavodola

Slavica Mooric – Star Placa
Sabrija Krcikovic - reataurant owner
Snezana Karanicic - To-Bar
Nikoleta Nikcevic – To-Bar
Darko Pekic – To-Bar
Almira Lukolic - To-Bar

Mr Darko Pekic opened the meeting and welcomed 18 participants from different stakeholder groups. Then the project manager, Ms Nikoleta Nikcevic, took the floor and underlined that numerous participation at this event was just a proof of the high importance of Old Town of Bar to the stakeholders. Mr Pekic informed the participants about the context of the ADRION Programme and the goals of EMOUNDERGROUNDS. He opened a discussion through a set of questions with a special focus on the governance of the underground heritage in the Old town of Bar and the opportunities related to the integrated approach to satisfy the needs of different stakeholders.

Mr Dejan Draskovic, representative of the Cultural Center Bar, expressed the need for a better cross institutional collaboration. He emphasized that two ongoing projects in the Municipality of Bar targeted similar audience and had similar goals (VR introduction) which should not be the case. Mr Sado Pericic pointed out the high interest of foreign tourists in the Old Town as one of the most important cultural monuments but he specified numerous limiting factors that were further elaborated in the later stage of the event. Tourist guides agreed that for years Old Town of Bar had been in shadow of other old towns in the coastal region (Budva, Kotor...) but they also emphasized the importance of legal commitments because in Montenegro any foreign person can act like a tourist guide while in neighboring countries, such as Croatia for example, Montenegrins are not allowed to do the same.

The participants agreed on main issues that need to be urgently addressed with a dialogue between different institutions and a common action:

- Lack of street cleaners in the Old Town
- Lack of public toilets- tourists often need to wait in line for long as soon as they get off the
- bus and share this impression as a bad memory
- Lack of parking space close to the Old Town. Participants suggested to let buses stop to
- just drop off passengers and then park somewhere else as there is not

enough space on

- the main parking lot.
- There is a need to have a public fountain on the main street

Participant also agree that in the Old Town of Bar the existing number of restaurants is enough for the needs of tourists and local citizens and in their opinion a restaurant within the Old Town's walls would just damage the charm of the Old Town. However, some of the participants suggested that Old Town would need to be more explored at night and that it would be needed to provide proper lighting.

The owners of souvenir shops explained that handmade souvenirs were highly requested by tourist, more than "made in China" although they cost less. But there is a lack of craftsmen in the Old Town and this is an issue that requires further elaboration. Mr Sabrija Krcikovic, a restaurant owner, said that owners of local restaurants promoted the Old Town and despite all the difficulties it is more attractive to tourists and local citizens now than it used to be 10 or 20 years ago. He invited all participants to meet more often and collaborate in order to protect the cultural heritage and make guests feel welcome.

The participants agreed that an integrated approach is needed in the protection and promotion of Old town.

11.2 Second Focus Group

Held on 27/01/2022 at the Municipality of Bar headquarters

Participants

Irina Dabovic – Municipality of Bar
Ivana Dabanovic – JP KC Turistiki Vodice Bar
Vesko Gvodenovic – Municipality of Bar
Nikoleta Nikcevic – To-Bar
Slavica Pavlovic – Municipality of Bar
Darko Pekic – To-Bar
Predrag Jankovic – Ro-Bar

Ljubisa Tadic – Municipality of Bar
Snezana Karanicic - To-Bar

- 2 representatives of Tourism organization of Bar
- 5 representative of Municipality of Bar
- 1 representative of Cultural Center

The project manager, Ms Nikoleta Nikcevic, opened the meeting and welcomed the participants from different departments of the local self-government. She informed the participants about the context of the ADRION Programme and the goals of EMOUNDERGROUNDS. Then the focus group moderator, Mr Darko Pekic, opened a discussion through a set of questions with a special focus on the role of the local government and the concept of integrated approach as a tool to satisfy the needs of different stakeholders.

Ms Ivana Dabanovic, representative of the Cultural Center Bar, expressed the need for a better cross institutional collaboration. She underlined the importance of the Old Town for the citizens of Bar but also stressed that her generation (born in 80s/90s) was not aware of its enormous potential and only recently “discovered” it. Ms Dabanovic pointed out that tourists and citizens of Bar complain on tickets prices for opposite reasons- citizens of Bar believe the entrance should be free of charge for the locals while tourist consider tickets cheaper than it’s a standard in the rest of Europe for similar attractions. Ms Irina Dabovic from the Secretariat for culture, sport and youth informed the participants that the Municipality of Bar has recently adopted a local action plan for youth and that a youth hub was organized in the Old Town. The Secretary of the Secretariat for Communal and Housing Affairs and Environmental Protection, Vesko Gvozdenovic, elaborated the achievements related to development of infrastructure, public lighting and decorative public lighting in the Old Town. He also explained that the Municipality invested 500 000 euros in the reconstruction of cobblestone (kaldrma) and set a deadline of 90 days for execution of works. A new project idea promoted by the Municipality will be bike sharing and it will of importance for the Old Town as well. As for the integrated approach, Mr Gvozdenovic had an idea to form a council of different stakeholders that are involved or economically benefit from the Old Town.

One of the major issues- illegal charging for parking space- has been partially solved with official toll collection (starting from 2019). However, there are still some places where they locals charge illegally if they leave a car and this leaves a bad

impression about Old Town. The municipality has engaged an expert team of consultants to work on a stationary traffic study said Mr Ljubisa Tadic, also from the Secretariat for Communal and Housing Affairs and Environmental Protection. This study will determinate the flow of traffic, best parking spots and focus on innovations that are expected to facilitate the traffic issues in Bar.

Ms Dabanovic pointed out that lack of communication was a key challenge in local governmental bodies and in order to achieve the level of smart cities better flow of information is needed. All participants agreed that waste bins and public toilets are needed in the Old Town and its surroundings. Also it would be desirable to provide decorative lighting for the whole Old Town as it needs to be visible at night.

The participants agreed that an integrated approach is needed in the protection and promotion of Old town. Mr Predrag Jankovic, project coordinator, concluded the meeting with few remarks on the existing situation related to the Old Town. He also announced the upcoming activities of the project team.

12. PP10 TREDEA Focus Groups Minutes

12.1 First Focus Group

Held on 22/12/2021 in Trebinje

Participants

1. City of Trebinje Deputy Mayor;
2. Tourist organization of the City of Trebinje;
3. The department for Spatial Planning - City of Trebinje;
4. Institute for the Protection of Cultural-Historical and Natural Heritage of RS
5. Cultural Center Trebinje;
6. Museum of Herzegovina, Trebinje;
7. Youth Center Trebinje
8. Tourist guides;
9. Local winery "Anđelić";
10. NGO "Home";
11. NGO "Center for Development of Herzegovina";
12. NGO "Vasila";
13. Development Agency of City of Trebinje.

Discussion

After completion of the guidelines for realization of this working package by Lead partner and partner leading the WP, local partner TREDEA went into local research about potential organizations involved and their interest for participation.

The concept for realization of focus groups had followed instructions from guidelines and included two focus groups on proposed topics which were slightly adjusted to local context but having in mind transnational nature of the project and its subject.

Organizations which took part in focus groups were those linked with areas of heritage preservation and protection, tourism, local authorities and other institutions responsible for relevant issues as well as local NGOs and sports clubs gathering enthusiasts interested in aforementioned subjects.

In the line with the relevant Laws and strategies on various levels, but also having in mind local accountability for heritage, it was underlined that practical sustainability and green agenda need to be taken into consideration within all planning and discussions.

First focus group was held on 22 December 2021 and it was focused on the current state of art but also included discussions on local heritage protection and valorisation rules and regulations; local heritage management and local cultural production; information about local tourism system; existence and usage of new technologies for the cultural heritage valorisation.

Participants were briefly introduced with the expected directions of the meeting and the subjects to be focused on in order to ensure discussion on the subjects that are in the relation with the project and expected outcomes. It was concluded that present

When the legal preconditions for the valorization of cultural and historical heritage in tourism are concerned, it needs to be mentioned that those are subject to the Laws on Culture, Cultural Heritage, Museum activity and that they are largely state-owned and managed by local communities where opportunities for cooperation should be sought.

The Ministry of Education and Culture of the Republic of Srpska and the local administration, as well as public institutions, are responsible for the implementation of activities related to the field of culture, while local Department for Physical Planning of the City of Trebinje are at disposal to all interested organization for the legal issues related to the tourist valorization of cultural/historical heritage.

The Republic Institute for the Protection of Cultural, Historical and Natural Heritage is a republic administrative organization within the Ministry of Education and Culture of the Republika Srpska. The competencies of the Office are regulated by the Law on Republic Administration ("Official Gazette of the Republic of Srpska" No. 115/18).

The Institute performs administrative and other professional tasks related to, among other things, determining the properties of cultural, historical or natural heritage, declaring the property protected, drafting projects for restoration, reconstruction and conservation of cultural, historical and natural heritage, issuing permits for archaeological and other research, cooperation with bodies and organizations in the field of protection and users or owners of cultural and natural assets. The activities of the Institute are financed from the budget of the Republika Srpska. The Institute is involved in the celebration of numerous events and has constant cooperation with relevant institutions in the field of heritage protection and preservation, at the local, regional and international levels.

Cities and municipalities in the Republika Srpska have established public cultural institutions, which are the main bearers of activities in the field of culture in local communities. These institutions, with the support of the republics, are mostly one of the most important executive producers of local events and festivals.

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Laws:

- Law on Cultural Heritage of the Republika Srpska ("Official Gazette of the Republika Srpska", No. 11/95)
- Law on Nature Protection ("Official Gazette of RS", No. 20/14)

Part of the competencies in the field of nature protection is regulated at the state level and refers to the implementation of international obligations of Bosnia and Herzegovina (monitoring and coordination of preparations for concluding and implementing international agreements, coordination for projects in cooperation with international organizations, programs and funds). structures in BiH, entities and Brčko District). State-level competencies belong mainly to the Ministry of Foreign Trade and Economic Relations of Bosnia and Herzegovina and to a lesser extent to the Ministry of Civil Affairs (e.g., UNESCO Convention)

All aforementioned aspects need to be considered for any actions dealing with tourist valorisation of cultural/historical/natural heritage and also in the line with international conventions, especially having in mind its sustainability and green agenda.

Trebinje Administration has good connections with entity level institutions dealing with heritage management and has Trebinje local office of the Republic Institute for the Protection of Cultural, Historical and Natural Heritage. Tourist organization is the point of connection of these institutions in order to perform local heritage management. In 2020, mountain Orjen above Trebinje, which was recognized by NATURA 2000, was announced as Park of nature. The park of nature „Orjen” is being ruled by the Center for Carst Management which within PE Forests of RS.

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Cultural production can be described through existence of various organizations dealing with it, it include Academy of fine arts, Primary and secondary music school, Museum of Herzegovina which is placed in the middle of old town and with rich permanent exhibitions, Cultural Center Trebinje with more than 400 different performances per year, various individuals and associations such as NGO “Vasila” dealing with traditional cloths and habits, 2 folklore groups, Herzeg TV, Photo club, Amateur Theatre, local chorus etc. There are several manifestations or fairs on poetry, film, traditional food..., which represent good foundation for enriching local tourist offer.

Since there is always space for improvements, local Trebinje tourism actors are very interested to participate in local, regional or transnational projects and is ready to share experiences with other local communities or organizations.

The tourism system in Republic of Srpska and BiH is organized on various levels and in both entities (Republic of Srpska and Federation of BiH), but despite the existence of the umbrella organizations, the most of the action and mechanisms are on local level. As far as the Trebinje is concerned, in last 10-15 years, there are some visible improvements and Tourist organization in Trebinje is supported and coordinated very well. Currently, the statistics shows that there is more than 100.000 overnights per year which is more than 10 times more comparing to the period on the beginning of the century, 15 years ago Trebinje had only 2 hotels and now there is more than 20.

The tourist offer in Trebinje comprise cultural attractors, combined Mediterranean/Ottoman/Austro-Hungarian architecture from various periods, religious offer, beautiful and still preserved nature, 2 lakes and 2 rivers etc. It is good to mention that almost 70% of all registered protected monuments in Republic of Srpska are placed in Trebinje.

Activities of tourist organization are supported by RS Ministry of Tourism and RS Tourist organization, but also strongly supported by local authorities and coordinated with other corresponding organizations gathering people interested in culture, architecture, history, nature...

Local food is very well represented through numerous hotels and restaurants as well as rural households, and particularly through Herceg-House – an organic store led by Agrarian Fund of City of Trebinje which gathers more than 110 cooperates (local households).

As far as Trebinje is concerned, position of key actors in tourism is that Trebinje should follow the examples of good practices and introduce new technologies according to development dynamics and available resources.

It is expected that introduction of technological innovations within the tourism sector will contribute to local and transnational presentation of cultural/historical/natural heritage and improvement of processes, thus it will also influence management in terms of efficiency, effectiveness, openness of the tourism actors and better monitoring of trends. It means that combination of improved management in the line with technological innovations will improve overall "performance" of whole system as well as its sustainability.

Technological innovations, beside the opportunity for wider presentation of local heritage, bring attractive contents in tourism and more comprehensive information needed for evaluation of results and planning which are crucial for management. It also provides an opportunity for easier transnational cooperation and matching popular trends.

Technological improvements force organizations to change, so having all aforementioned in mind, general economic, environmental and performance sustainability of processes can be improved by introduction of technological innovations.

At local level, it basically means better touristic offer integrated into wider transnational context and valuable data collected through usage of inovative solutions which will be used to plan further activities and steps. Also it represents an opportunity to present some hard to reach locations and make it closer for tourists.

Potential new approach in management models can be expected in terms on orientation towards modernisation and incorporating introduction of new inovations in future plans and strategies.

Basic recommendations from FG1 would include proposals to increase usage of the educational potentials of the project to improve the quality of offers and services as well as usage of modern technologies for the presentation of hard-to-reach and unregulated locations, and to potentially link adrenaline tourism (hikers) and the offer of natural heritage with tours of the fortifications. 2nd FG is to produce more concrete recomendations for further steps.

12.2 *Second Focus Group*

Held on 28/12/2021

Participants

Second focus group was focused on proposals to improve the cultural-tourist offer and the local economy. The agenda covered the following topics:

- Public policies and public-private partnership models
- New technologies
- Transnational networking
- Other issues

The focus group gathered following organizations/departments representatives (total 19 participants):

1. Tourist organization of the City of Trebinje;
2. Department for Culture, Family, Sports and Education - City of Trebinje;
3. Department for Spatial Planning - City of Trebinje;
4. Local Economic Development Department - City of Trebinje;
5. Institute for the Protection of Cultural-Historical and Natural Heritage of RS;
6. Cultural Center Trebinje;
7. Youth Center Trebinje;
8. Museum of Herzegovina, Trebinje;
9. Public Library Trebinje;
10. Travel agency / Tourist guides;
11. NGO "Home";
12. NGO "Vasila";
13. Chamber of Commerce and Industry of Trebinje Region;
14. Development Agency of City of Trebinje.

Discussion

Participants were briefly introduced with the main issues and results of first focus group, and expected directions and topics of second meeting, in order to ensure discussion on the subjects that are in the relation with the project and expected outcomes.

This part of meeting started with short overview of regulatory framework in this area, mostly on entity level (Republic of Srpska - RS):

- Strategy of Cultural Development of RS for 2013-2022
- Law on Cultural Heritage of the RS ("Official Gazette of the RS", No. 11/95, 103/08)
- Law on Nature Protection ("Official Gazette of RS", No. 20/14)
- Low on Culture ("Official Gazette of RS", No. 66/17), and special laws on various cultural activities

New Law on cultural heritage is currently in procedure of adoption. Some observations related to the new law are that it will bring some improvements, especially in the area of organisation and coordination of activities and responsibilities of different cultural institutions. Also, preconditions will be created for better treatment of intangible cultural assets, as well as digitalization.

Concerning plans for creation of new RS Strategy of cultural development (previous ends in 2022), it was concluded that actors from the City of Trebinje should be actively involved in its creation, considering the overall importance of culture for Trebinje, as well as the participation of cultural heritage from the area of Trebinje in the entity structure of cultural heritage.

Head of City Department for culture, family, sports and education stated the intention and decision of the City of Trebinje to create and adopt a city strategy for cultural development and asked the actors present at the meeting to be actively involved in the process of its development.

Public-private partnerships (PPP), by law, can be used as one way of managing cultural heritage. Different PPP models can be used, but in any case, one should be very careful, because there is a danger of putting priority on economic indicators and profits, neglecting the main goal - the protection of cultural heritage.

One of conclusions of this part of focus group meeting was that City authorities should consider adoption of some city-level regulatory framework for protection of cultural heritage, in order to better regulate this area, which is extremely important for Trebinje.

As an introduction to this part of the meeting, the concept of Industry 4.0 was presented to the participants. A focus was on issues and technologies interesting for creation of cultural and touristic content, such as: virtual reality, augmented reality, big data analytics, location-based (GPS) services etc. Few relevant examples were presented and discussed. Participants agreed that introduction of new technologies in interpretation and presentation of cultural heritage, and cultural content in general, is very important innovation in local practice.

Concerning transnational networking, as a way to improve the cultural-tourist offer, a few proposals to be considered were discussed.

Cultural Route of the Council of Europe are defined as an invitation to travel and to discover the rich and diverse heritage of Europe by bringing people and places together in networks of shared history and heritage. The aim is to promote a better understanding of European cultural identity, preserving and enhancing natural and cultural heritage as the source of sustainable development. The Cultural Route network aims to ensure the sustainable cultural tourism and the sustainable economic development along the route. One of such routes, known to some of the participants, *Iter Vitis – Les Chemins de la vigne*, dedicated to improvement of the enological tourism offer by promoting the great varieties of European enological territories and landscapes.

Forum of Adriatic and Ionian Cities (FAIC) is a non-profit international association of municipalities of the Adriatic-Ionian basin, founded in Ancona in 1999. The aim of Association is to represent a tool for economic, political, cultural and human cooperation, broadly in line with the European Union Strategy for the Adriatic Ionian Region (EUSAIR). All of the present 43 cities, FAIC members, are oriented towards cultural and creative development. The cultural and creative industries, which will play a very important role in future development, are characterized by a high level of innovation and creativity and are closely linked to local communities and regional networks, contributing to the transition to a "sustainable", "smart" and an "inclusive" economy. Forum of Adriatic and Ionian Cities closely cooperates with another two similar organisations – Forum of Adriatic and Ionian Chambers of Commerce, and UniAdriatic – Association of Universities of the Adriatic-Ionian basin.

Finally, project EMOUNDERGROUNDS includes networking in its project activities, and expected results. Some of expected results, closely connected with networking are:

- Closer European integration in target areas, Cooperation improved, Public Authorities and private tourist and culture operators being networked, experiences exchanged and best practices transfer among transnational territories.
- Widespread visibility and better fruition of the targeted tourist destinations.
- Local Communities granting benefits; Wider dissemination of Adriatic-Ionian regions culture, history, art and better knowledge of creative-cultural heritage.

Some practical ways of networking within the project, especially using IC technology, were discussed.

At the end of the focus group meeting project activity T3.2 was presented and discussed. The activity refers to: Implementation of trainings paths across project areas on innovative management methods and technologies for cultural sites.

TREDEA as project partner will select experts - teachers in the below mentioned topics, and conduct creation and implementation of education path process.

Three training paths on the following topics will be held:

- Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters;
- Historic and philological origins of selected cultural asset;
- Innovative Technologies and methods to manage the underground cultural attractor.

Participant agreed upon proposed topics and shortly discussed about education content and their expectations.



ANNEX 2 - Transnational pilot training programme, with three training paths in each partner territory





D.T.3.2.1: Transnational pilot training Programme and local public contests documents to select participants in each project area

“EMOUNDERGROUNDS” - “Project N° 905”
“EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS”

Adriatic-Ionian Programme INTERREG V-B 2014-2020 - 2nd call

Del. T.3.2.1 - Transnational pilot training Programme and local public contests documents to select participants in each project area

All the Project Partners



Project Details:

Programme: **Adriatic-Ionian INTERREG V-B 2014-2020**

Programme Priority: **2) Sustainable Region.**

Programme priority specific objective: **Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the Adriatic-Ionian area**

Project Title: **EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS**

Project Acronym: **EMOUNDERGROUNDS**

Reference No: **501**

Lead Beneficiary: **Municipality of Nardò**

Total Budget: **2.599.994,86 €**

Time Frame: **01/01/2020 - 30/06/2022**

Deliverable Details

WP: **T3 - Capacity building, education and cross-cultural contamination events**

Deliverable Title: ***Transnational pilot training Programme and local public contests documents to select participants in each project area***

Responsible Beneficiary: **Municipality of Carpi (PP2)**

Involved Beneficiaries: **All Partners**

Deliverable Description: *The Transnational pilot training program will be designed, developed and implemented for groups of candidates. Public competitions will be implemented to select participants for each area of the project. The pilot Transnational training program will include 3 training paths to be implemented in each project territory. The coordinator of the task related to this deliverable, is PP4 (Rijeka Tourism Board). Each partner will chose a local coordinator of the training paths, teachers, tutors, animators and actors that will give their contribution for the development and implementation of the training paths, on the following topics: 1. Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters; 2. Historic and philological origins of selected cultural asset; 3. Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.*

Date & Place of delivery: **31 October 2021, PP2 Carpi (Italy)**



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Abstract

All the Project Partners organized and performed a training path made of three cycles of lessons in each involved territory. The title of the cycles was the same for all the Project Partners:

1. Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters;
2. Historic and philological origins of selected cultural asset;
3. Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.

The three titles have been locally interpreted keeping in mind the needs and the potentials of the involved cultural sites and of the territories.

The training courses aimed to increase the knowledge of professionals, volunteers, entrepreneurs or future entrepreneurs on the use of innovative ICT techniques and methodologies for the management of cultural heritage, also giving more chances to the creation of new jobs in the enhancement of cultural heritage, with particular regard to the promotion and the valorization of the EMOUNDERGOUDS cultural attractors, the development of innovative tourist services and in general local tourism development as well as the involvement of the cultural-creative industry.



1. Transnational pilot training programme: Guidelines and Implementation Model

The guidelines for the trainings organization that was shared and discussed within the consortium on the base of the proposals prepared by the WP Leader PP2 Municipality of Carpi, in coordination with the Project Leader.

The objectives of the activity were to increase the knowledge of future entrepreneurs on the local underground heritage, on the use of innovative ICT techniques in the creative-cultural heritage valorisation and on innovative management methods. The guidelines state this, following the provisions of the Application Form. Each Project Partner was free to adapt to their own local needs, plans and socio-cultural environment, the way to achieve these goals.

For the Preparatory phase it was recommended to select a capable coordinator and experts as the teachers, tutors and animators. Teachers are asked to create the programmes of the lessons of the three topics.

For the management of the signatures of the participants, PP2 prepared and sent to all the PPs a personalized template. A draft of the public announcement for the selection of the participants to the trainings was available too.

The shared guidelines recommended that:

- the teaching activity include theoretical lectures, practical-applicative and interactive exercises;
- the courses are free of charge and held in the local language;
- it's up to the teachers the use short videos and other supplements;
- to minimize the use of specific texts;
- to address the Educational Program mainly to unemployed and employed citizens, students, employees and collaborators of associations, cooperatives or companies, involved or interested in the enhancement of cultural heritage, museum services, tourism, culture, history, art, local development;
- to admit applicants with the minimum age of 18 years old at the time of registration;
- to respect the rules for the pandemic prevention;
- to produce a report on the activity, also providing visual documentation from the lessons.

Each teaching session must last 40 hours, divided into theoretical, practical and didactic lessons, including interactive. The overall didactic offer was provided by each Project Partner is equal to n. 120 hours.

Participation in the training activities is confirmed by the "Form for Expression of Interest", duly filled, signed and provided to the PP by the participating candidate.



Teachers was in charge of the collection of data and feedback during the lessons, in order to obtain useful information for the improvement of the Training and Education Program. Many PPs performed the lessons both in person and remotely.

At the end of each teaching cycle, some PPs delivered a Certificate of Attendance to the participants who attended most of the scheduled hours.



2. Table 1 Training Path Overview

TRAINING PATHS OVERVIEW					
Partner	No FG	Place	Date/RP	Target Groups	Final Del.
LP (Municipality of Nardò)	1 st TP	ON-SITE: at Nardò Castle and by lessons performed as educational visits outside the classroom	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 47 (37 female, 10 male)	PPR 5.2
	2 nd TP		Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
	3 rd TP		Jan-Feb 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
PP2 (Municipality of Carpi)	1 st TP	ON-LINE 20 hours (5 lessons) by GOOGLE MEET ON-SITE at Palazzo dei Pio, 20 hours (5 lessons)	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity: No Participants (in all 3 TPs): 22 (18 female, 4 male)	PPR 5.2
	2 nd TP	ON-LINE 1 hour (1 lesson) by GOOGLE MEET ON-SITE at Palazzo dei Pio, 36 hours (9 lessons)	Jan-March 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
	3 rd TP	ON-LINE 16 hours (4 lessons) by GOOGLE MEET ON-SITE at Palazzo dei Pio 24 hours (6 lessons)	Jan-Feb 2022 5 th RP (5.1) (Nov-Dec 2021 Public contests)		
PP3	1 st TP	ON-SITE at	Sep-2022	Creative, cultural and tourism operators including	PPR



(Municipality of Andravida-Killini)	2 nd TP	Municipality's City Hall	5 th RP (5.2) (Jul-Aug 2022 Participants/Tutors selection)	future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:	5.2
	3 rd TP			No Participants (in all 3 TPs): 8 (5 female, 3 male)	
					No Participants (in public contests): 8
PP4 (Rijeka Tourist Board)	1 st TP			Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:	
	2 nd TP	ON-LINE by TEAMS Platform and ON-SITE at Trsat Castle	Oct-2022 5 th RP (5.2) (Sep2022 Public Contest)		PPR 5.2
	3 rd TP			No Participants (in all 3 TPs): 21 (16 female, 5 male)	
				No Participants (in public contests): 30	
PP5 (Public Cultural Institution Fortress of Culture Šibenik)	1 st TP	ON-SITE: Šibenik old town, Šibenik City Museum		Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:	
	2 nd TP	ON-SITE: Trokut, Šibenik's center of new technologies and entrepreneurship	Jun-Jul 2022 5 th RP (5.1 and 5.2) (May/June 2022 Participants/Tutors selection)		PPR 5.2
	3 rd TP	ON-SITE: House of Arts Arsen in Šibenik		No Participants (in all 3 TPs): 32 (20 female, 12 male)	
				No Participants (in public contests): 32	
PP6 (Regional Development Centre Koper)	1 st TP	ON-LINE: ZOOM platform	May 2022 5 th RP (5.1) (Apr 2022 Participants/Tutors selection)	Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:	PPR 5.2
	2 nd TP	ON-SITE: Štanjel territory	Nov-Dec 2022 5 th RP (5.2) (Sep-Oct 2022 Participants/Tutors selection)		
	3 rd TP			No Participants (in all 3 TPs): 22 (12 female, 10 male)	
				No Participants (in public contests): 22	



		public contests): 22			
<p><u>PP7</u> (Municipality of Ivančna Gorica)</p>	1 st TP		<p>Oct 2021-Apr 2022</p> <p>4thRP and 5th RP (4.1 and 5.1) (Sep 2021)</p> <p>Participants/Tutors selection)</p>	<p>Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:</p> <p>No Participants (in all 3 TPs): 55 (34 female, 21 male)</p> <p>No Participants (in public contests): 55</p>	<p>PPR 5.2</p>
	2 nd TP	<p>ON-SITE: at Carniolan Bee House in Višnja Gora</p>			
	3 rd TP				
<p><u>PP8</u> (Municipality of Kukes)</p>	1 st TP	<p>ON-LINE: ZOOM PLATFORM and ON-SITE: in Municipality facilities</p>	<p>Sep-Oct 2022</p> <p>5th RP (5.1) (Jun2022)</p> <p>Participants/Tutors selection)</p>	<p>Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:</p> <p>No Participants (in all 3 TPs): 50 (37 female, 13 male)</p> <p>No Participants (in public contests): 50</p>	<p>PPR 5.2</p>
	2 nd TP	<p>ON-SITE: at the Palace of Culture "Hasan Prishtina" and the Ethnographic Museum of the city of Kukës</p>	<p>Jun-Sep-Oct 2022</p> <p>5th RP (5.1) (Jun2022)</p> <p>Participants/Tutors selection)</p>		
	3 rd TP	<p>ON-SITE: at the "Aiden Academy" Kuka in the municipality of Kukes</p>	<p>Nov-Dec 2022</p> <p>5th RP (5.1) (Jun2022)</p> <p>Participants/Tutors selection)</p>		
<p><u>PP9</u> (Tourism Organisation of Municipality of Bar)</p>	1 st TP			<p>Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:</p> <p>No Participants (in all 3 TPs): 45 (20 female, 25 male)</p> <p>No Participants (in public contests): 45</p>	<p>PPR 5.2</p>
	2 nd TP	<p>ON-SITE: in Bar, conference room of Municipality of Bar and in the premise of the Old town of Bar</p>	<p>Nov-Dec 2022</p> <p>5thRP (5.2) (Sep-Oct 2022)</p> <p>Participants/Tutors selection)</p>		
	3 rd TP				



<p>PP10 (Trebinje Development Agency)</p>	1 st TP	ON-SITE: at Cultural Center Trebinje	<p>Mar2022 5thRP (RP 5.1) (Feb 2022 Participants/Tutor s selection)</p>	<p>Creative, cultural and tourism operators including future aspiring entrepreneurs, young people, students and unemployed people interested in culture, tourism and creativity:</p>	
	2 nd TP	ON-SITE: at the Museum of Herzegovina while other part was organized outside on some interesting locations	<p>May 2022 5thRP (RP 5.1) (Feb 2022 Participants/Tutor s selection)</p>	<p>No Participants (in all 3 TPs): 40 (12 female, 28 male)</p>	<p>PPR 5.2</p>
	3 rd TP	ON-SITE: at Cultural Center Trebinje	<p>Jun 2022 5thRP (RP 5.1) (Feb 2022 Participants/Tutor s selection)</p>	<p>No Participants (in public contests): 40</p>	

3. Municipality of Nardò LP Training Paths

The performed training paths was addressed to the raising of knowledge of professionals, volunteers, entrepreneurs or future entrepreneurs on the use of innovative ICT techniques and methodologies for cultural heritage management. These skills and can be useful for professional activities in tourism and cultural sectors, and in general in the cultural-creative industry. It should be able to foster the Castle management, the local network and the cultural offer, then potentially generating new employment.

In November 2021 the Public Notice of Expression of Interest was launched, in order to manage the admission to the three Training and Educational Programs:

1. Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters;
2. Historic and philological origins of selected cultural asset;
3. Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.

The Public Notice included the detailed training calendars and the related contents are here attached. During the training the selected candidates showed appreciation for the contents and methods of conducting the courses.

The three training paths have been fully implemented in the first semester 2022. They were performed by professionals in the sectors of the respective subjects, alternating theoretical lessons with practical activities, visits or workshops. Each course totaled 40 hours of work.

The goal of bringing useful skills to strengthen the tourist and cultural offer to the territory of Nardò has been achieved.

3.1 LP Training path n.1 Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters

The teacher in charge of the Training path was Angelo de Matteis, professional actor in theatre and cinema, trainer at Teatro Stabile di Torino, Teatro Nazionale, assistant director.

3.1.1 Program

The training program was carried out following the following schedule:

January 18, 2022 - Introduction to the course, program illustration, practical presentation exercises, 3 h



January 20, 2022 - Elements of the history of the theater 1, 3h
25 January 2022 - Elements of the history of the theater 2, 3h
January 27, 2022 - Theatrical theory and practice of the Host in para- theatrical contexts,
3h February 1, 2022 - Principle of imitation and awareness training, 3h
3 February 2022 - Theatrical animation and museum animation common elements, 3h
8 February 2022 - Examples of museum animation, 3h
10 February 2022 - Guercio di Puglia and the historical context, 3h
February 15, 2022 - Guercio di Puglia and Nardò, 3h
February 17, 2022 - Museum animation and dramaturgy workshop 1, 3h
February 22, 2022 - Museum animation and dramaturgy workshop 2, 3h February 24, 2022 - Museum animation and dramaturgy workshop 3, 3h March 1, 2022 - Museum animation and dramaturgy workshop 4, 4h

Educational materials

Theatre theory

<https://www.teatroecritica.net/2022/01/il-teatro-popolare-darte-e-i-cul- de-sac/>

Theatre history

W. Shakespeare 'Consigli agli attori', Amleto, Atto III, scena II, trad. di Cesare Garboli

Dramaturgical analysis

- Dialogue: W. Shakespeare, Richard III, Act I scene II (Lady Anne and Richard III) from the documentary film 'Looking for Riachard' by Al Pacino;

- Monologue: W. Shakespeare, Julius Caesar, Act III scene II (Marcantonio funeral oration).

Samples of theatre animation

<https://www.wired.it/economia/start-up/2020/09/26/musei-startup/>

<https://www.museoegizio.it/esplora/notizie/spazio-zero-sei-egizio/>

<https://mannapoli.it/father-and-son-the-game/> <https://www.museodelrisparmio.it/il-percorso/sperimentare/>

http://www.comune.bolzano.it/news_detail.jsp?ID_NEWS=1562&areaNews=22%3Eemplate=cultura_home.jsp

<https://www.linkiesta.it/2017/09/capiremo-larte-grazie-allintelligenza- artificiale-il-meglio-e-il-peggi/>

<https://www.castellodibardi.info/avventure- costume-secondarie/>

<https://www.youtube.com/watch?v=tAm80DeOg0M>

Case study

TED Conference & Public Speaking <https://www.youtube.com/watch?v=8S0FDjFBj8o&list=PLATeFdECzJp7YSD2MFbkgfYCHo-aVefLx&index=1>

Historiographical sources

<https://www.comune.nardo.le.it/it/page/cenni-storici-5de4c5be-4a66- 42dc-b523-3f094ab62beb>



https://it.wikipedia.org/wiki/Giangirolamo_II_Acquaviva_d%27Aragona
Lu Guerciu ti Puglia duca ti Nardò, Ministoria in vernacolo a cura di Paolo Zacchino

3.2 LP Training path n.2 *Historic and philological origins of Castello Acquaviva Personè*

Arch. Giovanni De Cupertinis is the teacher who was in charge of the second Training Path. De Cupertinis is an architect specialized in the recovery of the historical architectural heritage, working for a long time in the Lecce area. He is also a tour guide licensed by the Puglia Region. As tourist guide he works for agencies, groups, associations, schools and individual visitors.

The course retraced the history of the castle from its origins to its transformation into a city palace. The construction date and the designer of the first castle are unknown. Tradition attributes the commission to the powerful Acquaviva d'Aragona family. The period of construction is between the second half of the fifteenth century and the beginning of the sixteenth. Various clues and evidence, some of a documentary nature, suggest that the first nucleus of the Castle was built already in the Angevin period.

The training course also explored the history of the city of Nardò and the Castle, in relation to the events of the characters who linked their lives to the fortified complex.

The carried out didactic activity was structured with a module of 40 hours completed in the presence. Partly theoretical lessons carried out in the conference room of the Carmelite cloister, partly carried out right at the castle by visiting and analyzing the more characterizing spaces of the castle and the relationship with the urban structure of the city, verifying on the spot what was learned during the theoretical lessons.

The participants demonstrated their involvement and interest in the proposed topics. They acquired the concepts and skills proposed during the lessons and expressed an interest in participating in any further training modules on local history and architecture or in-depth studies on the theme of the Acquaviva d'Aragona Castle.

During the course the following topics were covered:

History and urban planning of the city

- The ancient city
- The medieval city
- The urban fabric, streets, short alleys • Division into "Pittagi" (districts)
- The fortifications of the 1500s
- The relationship with the countryside: villas and farms • The earthquake of 1743 and



urban transformations

- The nineteenth-century city closed in the walls

The Normans

- The origins
- Normans in Italy
- The Norman Castle of Nardò
- The medieval city: the relationship between the Norman castle and the Abbey of S. Maria de Nerito
- Santa Maria de Nerito: the transition from Abbey to Cathedral church

Fortifications in the Renaissance: Examples of fortifications by Francesco di Giorgio Martini, Sangallo and Michelangelo

The territorial fortification system:

- The local defensive system: Castles, walls, coastal towers and farms
- Fortified Cities: the case of Acaya

The Acquaviva d'Aragona Castle

- Origins and construction phases

The Duchy of Nardò

- The Acquaviva d'Aragona family (XV-XVI)
- Chronology of the Acquaviva d'Aragona dukes who took turns in governing the city.
Belissario I - Giovan Bernardino Acquaviva d'Aragona - Caterina Acquaviva d'Aragona
- Giangirolamo II Acquaviva d'Aragona
- The riots of 1647: Duke Giangirolamo II Acquaviva d'Aragona known as Guercio di Puglia

The transformation from Castle to Palace

- Abolition of feudalism and transfer of the castle to the Personè family.

The urban transformations between '800 and '900

- The arrangement of the square in front of the castle
- The rehabilitation of the city of Nardò. The extramural project and the birth of the villages.

3.2.1 Program

The lessons schedule is the following:

January 21st – in Nardò Castle

January 24th – in Nardò Castle undergrounds

January 28th – in Nardò
January 31st – in Nardò
February 4th – in Lecce
February 11st – in Nardò
February 18th – in Nardò
February 25th – in Nardò

40 training hours in total.

3.3 LP Training path n.3 Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds

The Training path was conducted by three teachers: Gabriella Rucco, Giuliana Genoese and Pina Alloggio, a team of art historians, operators of museum education, tourist and environmental guides who have been working for years in the context of the use of cultural heritage as well as in the design and implementation of tourist itineraries aimed at adults or schools.

The course was characterized by the following thematic groups of lessons. Four lectures was devoted to the Management of Cultural Heritage, the Technologies used for the Enhancement of Cultural Heritage and Communication in the cultural field.

Three lessons was performed as educational visits outside the classroom, able to "touch" realities working on or managing cultural attractions in the area. Four practical workshops to allow course users to express their potential and ideas regarding the Enhancement and Management of the Castle of Nardò Cultural as Attractor.

The lectures were supported by the use of tools as power point presentations and articles from specialist magazines. The contents of the teaching material were commented in the classroom, thus trying to make participation in the course as engaging as possible.

The educational outings and practical workshops allowed the participants to create a design draft for the enhancement and management of the Acquaviva Castle in Nardò.

3.3.1 Program

17/01 Cultural heritage and cultural attractions (3 hours in the classroom)
19/01 Cultural tourism (3 hours in the classroom)

24/01 Visit to the Castle of Nardò and the Museum of rural civilization and The management of cultural heritage (3 hours in the classroom)
Innovative technologies and methods applied to cultural attractors:
26/01 How technology and innovations affect the management of cultural heritage (3 hours in the classroom)
02/02 Practical workshop 1: development of an innovative idea for the management of the identified cultural attraction and its basement (3 hours in the classroom)
04/02 Practical example 1: the Castle of Charles V and the Temple of Isis in Lecce (5 hours of practical visit in site)
07/02 Practical workshop 2: development of an innovative idea for the management of the identified cultural attraction and its basement (3 hours in the classroom)
09/02 Practical example 2: the Museum of the Ancient Sea and the Archaeological Museum of the Boys of Nardò (5 hours of practical outing)
14/02 Practical workshop 3: development of an innovative idea for the management of the identified cultural attraction and its undergrounds (3 hours in the classroom)
Communication for cultural attractors:
16/02 Introduction on the communication of cultural heritage (3 hours in the classroom)
02/21 Practical exercise 1: creation of a social campaign aimed at opening the identified cultural attraction and its basement (3 hours in the classroom)
23/02 Practical exercise 2: creation of a social campaign aimed at opening the identified cultural attraction and its basement (3 hours in the classroom)



4. Municipality of Carpi PP2 Training Paths

In Carpi the public announcement for the selection of the participants to the trainings was published on the website of the Municipality of Carpi on November 19th. The deadline for the applications was December 10th 2021.

Following the guidelines shared with the Project Partners:

- the teaching activity included theoretical lectures, practical-applicative and interactive exercises;
- the courses were held in Italian;
- short videos and other supplement to what the teachers illustrated for each topic have been used;
- the use of specific texts was minimized;
- the Educational Program was addressed to unemployed and employed citizens, students, employees and collaborators of associations, cooperatives or companies, involved or interested in the enhancement of cultural heritage, museum services, tourism, culture, history, art, local development;
- it was requested to the applicants the minimum age of 18 years old at the time of registration;
- to participate in face-to-face meetings, the comply of the at the time current rules was strictly compulsory;
- the maximum number of participants per module was 20;
- each teaching session lasted 40 hours, divided into theoretical, practical and didactic lessons, including interactive. The overall didactic offer was equal to n. 120 hours, held from January to March 2022.

The training was divided into meetings of a maximum number of 4 hours a day, in lessons, activities and visits both in person and remotely.

Participation in the training activities was confirmed by the "Form for Expression of Interest", which must be duly filled, signed and provided to the PP2 by the participating candidate.

Teachers was in charge of the collection of data and feedback during the lessons in order to obtain useful information for the improvement of the Training and the Education Program.

The trainings, free of charges, took place from January 17th to March 24th 2022.

At the end of each teaching cycle, the Municipality of Carpi delivered a Certificate of Attendance to the participants who attended most of the scheduled hours, with the possibility of absence not exceeding 10% of the total hours.



4.1 PP2 Training Path 1 Dramaturgy and theatre/museum animation

Dramaturgy and theatrical animation in museums through didactic paths aimed at the knowledge and enhancement of the cultural heritage;

The cycle of lessons on dramaturgy and theatrical animation in museums through educational paths aimed at understanding and enhancing the cultural heritage began on 18 January 2022 in Palazzo dei Pio, in the Sala Cimieri with a lesson on the history of the theater which continued with a guided tour at the Municipal Theater of Carpi, curated by Sara Gozzi. The second lesson was held on January 25 in the Teatro Comunale, it was dedicated to theater theory. The teachers are Sara Gozzi and Gigi Tapella from the Carpi Theater. The third lesson on February 1 dealt with the theme of teaching and theatrical animation by Tania Previdi and Manuela Rossi and launched the laboratory of practical museum experiences. In the fourth lesson, held on February 8, Tania Previdi and Manuela Rossi held a laboratory of museum practices on the history of costume and fashion, accompanying the participants on a guided tour of the "Habitus" exhibition set up in the exhibition spaces of Palazzo dei Pio. With the fifth lesson on February 15, Manuela Rossi and Sara Gozzi started the cycle of lessons dedicated to the activity of the theater-museum animation laboratory called "Percorso Caronte". The laboratory continued in the following lessons. In the sixth lesson of 22 February, Manuela Rossi and Tania Previdi held a session of the laboratory dedicated to communication in the Sala Trionfi of Palazzo dei Pio. In the last four lessons, the theatrical animation workshop "Percorso Caronte at the Teatro Comunale di Carpi was developed and completed on 1 March, 8 March and 15 March, curated by Sara Gozzi, Gigi Tapella, Tania Previdi. The final meeting, in the form of an event, was held on 22 March in the Sala dei Trionfi.



4.1.1 Program

	Date	Topics covered	speakers
LESSON 2.1	Tuesday 18 January 14.30-18.30	Theater history Guided tour of the theatre	Sarah Gozzi (Carpi Theater) Elisa Pellacani (Incarpi)
LESSON 2.2	Tuesday 25 January* 14.30-18.30	Theatrical theory	Sara Gozzi, Gigi Tapella (Carpi Theater)
LESSON 2.3	Tuesday 1st February 14.30-18.30	Museum education and entertainment Museum laboratory	Manuela Rossi Tania Previdi
LESSON 2.4	Tuesday 8 February 14.30-18.30	Guided tour of the Habitus exhibition Museum laboratory	Manuela Rossi Tania Previdi
LESSON 2.5	Tuesday February 15th 14.30-18.30	Charon Path – introduction Charon Path – the content	Manuela Rossi, Sarah Gozzi
LESSON 2.6. Tuesday	22 February 14.30-18.30	Charon Path – communicate Guided visit to the Hall of Triumphs	Manuela Rossi Tania Previdi
LESSON 2.7	Tuesday 1st March* 14.30-18.30	Charon path - laboratory	Sara Gozzi, Gigi Tapella, Tanya predicted
LESSON 2.8	Tuesday 8 March* 14.30-18.30	Charon path - laboratory	Sara Gozzi, Gigi Tapella, Tanya predicted
LESSON 2.9	Tuesday 15 March* 14.30-18.30	Charon path - laboratory	Sara Gozzi, Gigi Tapella, Tanya predicted
LESSON 2.10 Tuesday	22 March* 14.30-18.30	Charon Path – final event	Sara Gozzi, Gigi Tapella, Tanya predict, Manuela Rossi

4.2 PP2 Training Path 2 Historic and philological origins of selected cultural asset

The training cycle of lessons began on Monday 17 January 2022 with a theoretical lesson which provided notions on the definition of cultural heritage adopted by the scientific community and by the laws in force in Italy and in European Union. Furthermore, the characteristics of cultural projects were illustrated. The meeting was held online. The teachers were Emanuela Rossi of the Civic Museums of Carpi and Giuseppe Caruso of the Europe Office of the Municipality of Modena

the following lesson was held online on 24 January 2022 by Francesca Soffici of Modenatour and Milena Ferrari of Piacere Modena, who illustrated the strengths of the province of Modena in food and wine and tourism. In the third lesson, held online on January 31, 2022, Manuela Rossi told the story of the region and its main cultural and tourist poles. In the fourth, held online on 7 February, Francesca Piccinini and Giovanni Bertugli illustrated the heritage and management system of the UNESCO site of Modena. The fifth lesson was held on 14 February 2022 in the Sala Cimieri of Palazzo dei Pio, the site affected by the actions of the Emoundergrounds Project. and was focused on the history and cultural heritage of the city of Carpi. In the sixth lesson on 21 February, experts from the Fossoli Foundation illustrated the "Path of Memory", accompanying the participants from the former Carpi Synagogue to the Monument to the Deported. The seventh and eighth meetings were also present, held on February 28 and March 7 at Palazzo dei Pio where the guided tour of the Palace was followed from the Sala Vedute, curated by Tania Previdi and Manuela Rossi. The ninth lesson was held online on March 14, during which the Director of the Musei Civici of Carpi illustrated the innovations that will invest museums in the near future. The tenth and last lesson held on 21 March 2022 was curated by Manuela Rossi, Maurizio Salvarani (Museo della Libra, Campogalliano), Alberto Marri (Palazzo Foresti), Andrea Beltrami (Diocesan Museum of Carpi), began with a visit to Palazzo Foresti (Carpi) and continued with a visit to the Diocesan Museum.



4.2.1 Program

	Date	Topics covered	speakers
LESSON 1.1	Monday 17 January 14.30-18.30	Cultural goods and heritage, definition and legislation European Union, projects and culture	Manuela Rossi <i>(Museums of Carpi)</i> Joseph Caruso <i>(Europe Office Modena)</i>
LESSON 1.2	Monday 24 January 14.30-18.30	Modena, tourism and attractiveness Modena, food and wine	Francesca Soft <i>(Modenatur)</i> Milena Ferrari <i>(Pleasure Modena)</i>
LESSON 1.3	Monday 31 January 14.30-18.30	Emilia Romagna, history and cultural and tourist poles	Manuela Rossi
LESSON 1.4	Monday 7 February 14.30-18.30	Modena, the Unesco site	Frances Piccinini John Bertugli <i>(Municipality of Modena)</i>
LESSON 1.5	Monday 14 February 14.30-18.30	Carpi, history and heritage of the city Visit to the historical centre	Manuela Rossi Tania Previdi <i>(Museums of Carpi)</i>
LESSON 1.6.	Monday 21st February 14.30-18.30	The path of memory Visit to the Monumento al Museum Deported	Specialists of Fossoli Foundation, Carpi
LESSON 1.7	Monday 28 February 14.30-18.30	The Palace of the Pio Guided tour of the Palazzo dei Pio	Manuela Rossi Tania Previdi
LESSON 1.8	Monday 7 March 14.30-18.30	The Museums of Palazzo dei Pio Guided visit to the Museums	Manuela Rossi Tania Previdi
LESSON 1.9	Monday 14 March 14.30-18.30	The future of the Palazzo dei Pio	Manuela Rossi
LESSON 1.10	Monday 21st March 14.30-18.30	Carpicard and other networks Visit to Palazzo Foresti Visit to the Diocesan Museum	Manuela Rossi, Maurice Salvarani <i>(Museum of Libra, Campogalliano),</i> Alberto Marri <i>(Palazzo Foresti),</i> Andrea Beltrami <i>(Diocesan Museum of Carpi)</i>

4.3 PP2 Training Path 3 Innovative technologies and methods for the enhancement and management of cultural heritage

The third training module was dedicated to innovative technologies and methods for the enhancement and management of cultural heritage and began on 20 January 2022 with an online lesson by Professor Elena Svalduz (University of Padua) who dealt with the themes of the history of cities, digital technologies at the service of humanistic studies and the relationship between these subjects and the city of Carpi. In the second lesson, held online on January 27, Professor Andrea Giordano (University of Padua) illustrated the state of the art of the new technologies used for the representation of cultural heritage. The following four lessons took place in the form of a guided tour, for the in-depth study of case studies related to the architectural heritage of Carpi and its enhancement with digital tools. On 3 February Manuela Rossi and Tani Previdi explored the theme of the heritage of the historic squares of Carpi, on 10 February Tania Previdi and Gianmario Guidarelli (University of Padua) illustrated the Cathedral of Carpi and its digitization, on 17 February Paolo Borin (University of Padua), Manuela Rossi and Tani Previdi visited the Torruione of the Palazzo dei Pio where the restoration works and the implementation of a part of the digital installations produced by the Emoundergroups project were underway. On 24 February Rachele Bernardello (University of Padua) with Simone Fantuzzo and Manuela Rossi visited and analyzed the church of San Nicolò, on 3 March. Andrea Momolo and Simone Fantuzzo illustrated the digital installations under construction as part of the Emoundergroups project, theme explored by Cosimo Monteleone (University of Padua) On 10 March in the Sala Vedute of Palazzo dei Pio, illustrating above all the point of view of his future management prospects. On March 17, Margherita Malagoli and Manuela Rossi held an online lesson on the theme of cultural events and the enhancement of cultural heritage. The cycle of lessons concluded with the lesson held online on 24 March by Andrea Bonifacio, on the management of cultural heritage, cultural, social and economic development and on the role of networks (local and international).



4.3.1 Program

	Date of speakers	Topics covered	
LESSON 3.1	Thursday 20 January 14.30-18.30	Carpi, history of the city and digital humanities	Elena Svalduz (University of Padua)
LESSON 3.2	Thursday 27 January 14.30-18.30	New technologies, representation and cultural heritage	Andrew Jordan (University of Padua)
LESSON 3.3	Thursday 3 February 14.30-18.30	Case history – Carpi, the square Guided tour of the squares	Manuela Rossi Tania Previdi
LESSON 3.4	Thursday 10 February 14.30-18.30	Case history – Carpi, the Cathedral Guided visit to the Festival and the Cathedral	Gianmario Guidare (University of Padua) Tania Previdi
LESSON 3.5	Thursday 17 February 14.30-18.30	Case history – the construction site of Tower	Paolo Borin (University of Padua), Manuela Rossi, Tania Previdi
LESSON 3.6.	Thursday 24 February 14.30-18.30	Case history – Carpi, San Nicolò Rachele	Bernardello (University of Padua) Simone Fatuzzo, Manuela Rossi
LESSON 3.7	Thursday 3 March 14.30-18.30	Case history – the project Emounderground	Andrea Momolo, Simone Fatuzzo (University of Padua) Manuela Rossi
LESSON 3.8	Thursday 10 March 14.30-18.30	Case histories – perspectives, deformations, representations	Cosimo Monteleone (University of Padua) Manuela Rossi
LESSON 3.9	Thursday 17 March 14.30-18.30	Events and cultural enhancement	Manuela Rossi Margaret Malagoli
LESSON 3.10	Thursday 24 March 14.30-18.30	Cultural management, networks and local development	Andrew Bonifacio

5. Andravida – Killini Municipality PP3 Training Paths

In July 2022 the Municipality assigned to the contractor the implementation of three Training and Education Programs, which included the following topics:

- Historic and philological origins of selected cultural asset;
- Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters;
- Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.

The contractor in cooperation with the Municipality proceeded to a selection of candidates upon applying for participation in the Training and Education Program.

The Training and Education Program took place in September 2022. Each thematic topic had a total duration of forty (40) hours and the participants were 8 people (female: 5, male: 3). The performed training paths were addressed to the raising of knowledge of professionals, volunteers, entrepreneurs or future entrepreneurs on the use of innovative ICT techniques and methodologies for cultural heritage management. These skills and can be useful for professional activities in tourism and cultural sectors, and in general in the cultural-creative industry. It should be able to foster the Castle management, the local network and the cultural offer, then potentially generating new employment.

5.1 PP3 Training path n.1 Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters

The main aim of this thematic unit was to focus on monuments as inspiration, through fiction and the everyday life of the inhabitants over the centuries to illustrate an important part of history.

In each thematic section, an analysis of the play and the scripts was carried out. The participants exchanged views regarding the content and the way the play was written, as well as the adaptation of each play to the theatrical stage.

Under the guidance of the teacher, an attempt was made to write both one- act plays and theatrical representations by the participants.

The Principality of Achaia offers a variety of ideas for theatrical performances that carry the viewer or reader into a fascinating medieval history.

For this reason, all the plays selected were related to both the castle and the wider

region of Ilia, due to its extensive history that goes back a very long time.

5.1.1 Program

The teacher in charge of the Training path was Kostas Zografopoulos, professional actor, writer and director.

The training program was carried out at the Municipality's City Hall according to the following schedules and topics:

5/9/2022 – From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The port of Glarentza – A port between East and West', duration: 6h

6/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'Saint Sophia of Andravida – A temple with a Frankish Identity', duration: 6h

7/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The Paleopanagia of Manolada –A Byzantine church in the Frankish state", duration: 6h

9/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The castle of Chlemoutsi - The Sleepless Guardian of the Principality', duration: 6h

12/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The Monastery of Vlaherna - A monas-tery with 'two faces"', duration: 6h

14/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The Kotychi Lagoon', duration: 6h

15/9/2022 - From the story to the stage – Presentation, Dramaturgy & Sound Investment 'The Forest of Strofylia', duration: 6h

5.2 PP3 Training path n.2 Historic and philological origins of selected cultural asset (Chlemoutsi Castle)

During the sessions, emphasis was given to texts that related both to the Chlemoutsi Castle and also the wider area of Ilia, due to rich history.

Based on the above, emphasis was given to the selection of the texts analysed, while the authors selected were either born and raised in the area of the cultural asset or were writers who lived and were inspired by the cultural heritage and history of the region.

For instance, Andreas Karkavitsas, one of the greatest Greek authors, was born in 1866 in Lehaina, Ilia. The house of Karkavitsas in Lechaina, near the market, still exists



today and is a landmark of the town. There is a bust of Karkavitsas in St. Demetrios Square, where the city's cathedral of the same name is located.

Was also explored historical origins through the reading, interpretation, and analysis of books with historical, literary or educational content.

5.2.1 Program

The teacher in charge of the Training path was Konstantina Lapsati, author. The training program was carried out at the Municipality's City Hall according to the following schedules and topics:

5/9/2022 – “In the footsteps of Andreas Karkavitsas”, duration: 6h

6/9/2022 – “From the Historical books of Agathonos Nikolopoulos collection”, duration: 6h

8/9/2022 – “Events of the unknown aspects that marked Ilia during the Greek Revolution of 1821”, part 1, duration: 6h

9/9/2022 – “Events of the unknown aspects that marked Ilia during the Greek Revolution of 1821”, part 2, duration: 6h

12/9/2022 – “From Asia Minor to Glyfa”, duration: 6h

13/9/2022 – “From Asia Minor to Glyfa”, duration: 6h

14/9/2022 – “Shevdava, the leody of silence”, duration: 4h

5.3 PP3 Training path n.3 Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds

The subject of the training was the creation of an edited image using modern techniques and computer digitization.

In addition, through the workshop on the topic "Using new technologies research is carried out", the way in which new technologies can contribute to the promotion and management of cultural product.

Among other activities, a video highlighting the use of new technologies in art and



culture was presented, while the participants expressed their ideas on how new technologies can be used to demonstrate the cultural product, namely the Chlemoutsi Castle.

5.3.1 Program

The Training path was conducted by Kostas Stavropoulos, group leader and responsible for innovative technologies in the context of path no3.

The specific path began with a presentation of the program, as well as a brief analysis of the content of each individual module.

The training program was carried out at the Municipality's City Hall according to the following schedules and topics:

7/9/2022 – Introduction and Presentation of the Program, duration: 6h

8/9/2022 – “Travelling through time by train” From engravings to digital animation part 1, duration: 6h

10/9/2022 - “Travelling through time by train” From engravings to digital animation part 2, duration: 6h

13/9/2022 – Creation of an edited image with the use of modern techniques and computer digitization part 1, duration: 6h

15/9/2022 - Creation of an edited image with the use of modern techniques and computer digitization part 2, duration: 6h

16/9/2022 –” Using new technologies research is carried out” part 1, duration: 6h

17/9/2022 –” Using new technologies research is carried out” part 2, duration: 4h

6. Rijeka Tourist Board PP4 Training Paths

Rijeka Tourist board organized training paths in the field of sustainable tourism and heritage interpretation. The trainings were held in Trsat castle and online from 3rd to 29th of October and were divided into 3 learning paths.

Topic of paths 1 and 2 was Revival of historical figures through the interpretation of heritage & Development of creative tourism and an innovative approach to the creation of a cultural-tourist product taught by creative tourism expert Ms. Iva Silla. The topic of the 3rd path was Sustainability of natural and cultural heritage through examples of good practice which was held online and the lecturer was an expert for sustainable

tourism, Mr. Nedo Pinezić.

The goal of the trainings was to increase knowledge about the cultural-tourist products and heritage management which would encourage the creation of new jobs in the field of cultural heritage, especially in terms of the cultural and creative industry, management and promotion of local heritage, development of innovative tourist services and local tourism development in general.

A public context to select participants for education in three thematic paths was opened from 19th till the September 30, 2022, and it was published on the institutional website Rijeka Tourist Board and promoted in local newspapers, portals and social networks. Participants applied via a Google form, where they had to provide their information, their area of interest and the reason why these trainings are useful for them. In total, there were 30 registered participants.

Each training path included theoretical lectures that took place online, via Microsoft Teams platform, and a practical part that took place live at the Trsat Castle, at Partizanski put 9a, in the Mir Junaka area. The language of training was Croatian.

6.1 PP4 Training 1: Sustainability of natural and cultural heritage through examples of good practice

This training path is dealt with the topic of sustainable tourism and the management of natural and cultural heritage. Through education and examples of good practice, the participants had the opportunity to receive concrete advice for the additional development of cultural assets and the development of tourism in general.

Path's themes: the importance of natural and cultural heritage, management of natural and cultural heritage, activities to improve the promotion and branding of natural and cultural heritage

Path duration: 40 hours

Performance time: October 3 - 7. 2022

Performance method: online (via the Microsoft Teams platform)

About lecturer:

Nedo Pinezić has more than 30 years of proven success in planning sustainable tourism in Croatia and BiH. He is an expert in the development, financing and management of micro-enterprises. He is an experienced professional in designing, advising, managing, monitoring and evaluating tourist projects for tourist associations and counties throughout the Republic of Croatia. He is the founder and first president of the Croatian Association for Family Accommodation (the largest in Europe) at the



Croatian Chamber of Commerce. He deals with analytics for tourism economics and is an expert in labeling, tourism marketing, promotion and product development.

6.1.1 Program

- Day 1: Significance of natural and cultural heritage for attracting tourist trips (UNESCO)
- Day 2: Management of natural and cultural heritage (Public institutions, public- private partnership)
- Day 3. Involvement of the local community in the heritage-branded tourist offer (Plitvička jezera)
- Day 4. Launching creative entrepreneurial ventures based on the established brand of cultural and natural heritage (Savičenta).
- Day 5. Manifestations in the function of cultural heritage promotion (Krak fair, Fiumare festival)
- Day 6. Events in the function of promoting natural heritage (Učar fair, sports events)
- Day 7. Germany as an example of a highly developed cultural destination (Bavarian castles, Oktoberfest...)

6.2 PP4 Training 2 and Training3 - Revival of historical figures through the interpretation of heritage & Development of creative tourism and an innovative approach to the creation of a cultural-tourist product

The unified theme "Interpretation and creative tourism" includes the first two cycles, and through project work, many practical exercises and examples introduce participants to the use of heritage interpretation in practice and in the creation of a cultural-tourism product. A wide application of interpretation was presented, from a seemingly simple welcome to more complex interpretation products and services.

Path's themes: revived history, gamification, technologies and interpretive writing

Path duration: 80 hours spread over 2 paths

Time of performance: October 3rd (online); 10 - 21, 2022.

Method of performance: combined - online (via the Microsoft Teams platform) and live (Trsat castle).

About lecturer:

Iva Silla is a trainer of guide interpreters of the organization Interpret Europe and a certified interpreter of revived history and a certified interpretation writer of the same organization, as well as a guide interpreter of the American organization for

interpretation NAI. She is an experienced educator in the field of creative tourism. She is actively engaged in interpretation as a performer and author of programs (gamified and interpretation tours) and projects (mobile applications, interpretation trails, exhibitions, brochures). Her entrepreneurial projects are Secret Zagreb themed tours, playful explorations of Playful Croatia and the Croatia Underrated podcast.

More information: kazivacica.hr.

The goal of these trainings was to educate the participants in the field of reviving the historical characters and history associated with the Trsat castle, about gamification and interpretive writing. The main goal is to encourage the participants in writing new project in the field that they are interested in. So, during the workshops, participants had the mentorship of the lecturer available all the time.

On average, 7 people participated during both cycles, and at the end, 4 new projects were created, i.e. one interpretation center and three interpretation walks with revived historical characters as interpreters. One of the interpretation walks is connected to the Trsat castle.

6.2.1 Program

October 10, 2022, Trsat Castle, Rijeka (8 hours)
October 11, 2022, Trsat Castle, Rijeka (8 hours)
October 12, 2022, Trsat Castle, Rijeka (8 hours)
October 13, 2022, Trsat Castle, Rijeka (8 hours)
October 14, 2022, Trsat Castle, Rijeka (8 hours)
October 17, 2022, Trsat Castle, Rijeka (8 hours)
October 18, 2022, Trsat Castle, Rijeka (8 hours)
October 19, 2022, Trsat Castle, Rijeka (8 hours)
October 20, 2022, Trsat Castle, Rijeka (8 hours)
October 21, 2022, Trsat Castle, Rijeka (8 hours)

7. PP5 Fortress of Culture Šibenik

7.1 PP5 Training path 1

Historic and philological origins of selected cultural asset

Day 1 - First training was about Šibenik widely known and most visible symbol, Šibenik' traditional cap, Šibenik cap - the pride of Šibenik heads, held by mentor Zvonimira

Krvavica.

The goal of the training was to introduce attendees with the background and story about the one of the most important Šibenik symbols. The Šibenik traditional cap is one of the most famous symbols of the city of Šibenik, which is still in use today.

Along with a detailed story about the history and use of the Šibenik cap, the attendees learned how to make a cap with their hand. On the orange fabric, they learned the story about symbolic of the black boule, the typical decorations found on the Šibenik cap, and how to tailor and make the Šibenik cap.

Attendees: 12 (3 male, 9 female)

Day 2 - Second training was called Theatre life of Šibenik. Mentor Antonia Slamić aimed to introduce attendees with the history of Šibenik' theatre through story about history of theatre in Šibenik, famous narrative of the first play and its connection with International Children's Festival. The International Children's Festival was created and developed as part of the Croatian National Theatre in Šibenik sixty-two years ago, and still going. Festival has an extremely important role for the social and cultural life of the Šibenik, especially for children. Through street plays and performances most children make their first interaction with different arts.

At the end of the training attendees drew their vision of a certain part of the theatre's history, which resulted in their own comic book about the history of Šibenik theatre.

Attendees: 3 (2 male, 1 female)

Day 3 - On the third day, mentor Josipa Petrina delivered story about economic power of Šibenik in the 15th century and the background story about building famous Šibenik St. James Cathedral, UNESCO site. Aim was to bring the attendees closer and familiar with the importance of salt for Šibenik. In the past, salt and salt pans had an important significance for the city. Salt was main Šibenik trade good, and generator of economic growth. As the economic power of Šibenik grew, so did its importance. To show strength and power, the city government decided to build a magnificent cathedral. The cathedral was built over 100 years.

At the end of the training attendees were introduced with different types of salt which can be used as souvenir packed together with the story of salt that helped built cathedral.

Attendees: 8 (5 male, 3 female)

Day 4 - On the fourth day, mentor Danijela Marinčić held the training about development of modern Šibenik, with focus on the great mayor Ante Šupuk who was visionary. Šupuk was responsible for numerous achievements as well as for the development of modern Šibenik. During his mandate, Šibenik became the first town in the world to benefit from electric lighting. On August 28th 1895, the alternating current electric lighting was activated for the first time in the streets of Šibenik.

Through a tour of the city, the attendees had the opportunity to hear the story of the mayor, the importance of water and alternating current, as well as the many industrial

achievements of the city, whose influence is still visible today. The training was concluded with a video about the hydropower plant on the Krka River, and tested attendees' knowledge with a short quiz.

Attendees: 10 (4 male, 6 female)

Day 5 - In search of heritage was the name and the theme of final training. On the fifth day, mentor Tina Biluš took a group to take the tour around the city. Through an interactive tour, they systematize and apply the knowledge acquired through the previous training sessions and also learned few new facts.

Through the tour of the city, stopping at relevant focus points of the city, the attendees had the opportunity to check how much they had learned through the last few days of the training and test their knowledge through various games and quizzes. The attendees solved the riddles, the answer led them from historical point to point, from site to site. All the topics covered in the training were visited, as the attendees recounted what they had learned.

Attendees: 7 (3 male, 4 female)

7.1.1 Program

Training path was held and prepared by five mentors from the Šibenik tourist guides association St. Michael from June 20th to 24th 2022. During the training participants were learning about the development of theatre life in Šibenik, the role of salt and saltworks in the history of the city, the industrial achievements that shaped today's Šibenik, and the history of the Šibenik traditional hat which they learn how to make as a souvenir during the training. Attendees, age group 11 to 15, learned how to value different segments of the rich heritage and explore the history of the city in a fun and interactive way.

Each day was structured:

- the context and the background of the cultural asset (event or person) - 2 hours
- exploring and sightseeing tour related to cultural asset - 2 hours
- discussion of what has been seen and how acquired knowledge can be creatively described and used - 1 hour
- workshop – storytelling or craft work - 3 hours

7.2 PP5 Training path 2

Innovative technologies and methods to manage the underground cultural attractor

Day 1 - During the first day the attendees were introduced with possibilities of digital technologies and its use in heritage protection and interpretation. They learned about augmented reality and virtual reality, differences between and ways of use. Many

examples of good practice such as virtual Juraj or the Barone fortress were shown and discussed with the attendees. They were challenged to think about history buildings, persons or events they would like to recreate.

Attendees: 4 (2 male, 2 female)

Day 2 - On the second day the attendees were introduced with the Tinkercad, they created free user accounts. Thinker Cad is an online collection of software tools from Autodesk that enable complete beginners to create 3D models. This software is based on constructive solid geometry (CSG), which allows users to create complex models by combining simpler objects together. The attendees were given possibility to design Šibenik's cathedral or The Fortress Barone, which one they liked. They were called to think how they are going to apply knowledge of solid geometry in designing the objects.

Attendees: 3 (2 male, 1 female)

Day 3 – The attendees spent whole training day working on their designs. They were all the way guided by the mentors who answered all their questions. For better understanding of the possibilities, things that can be done with the created 3D object, the object was printed with 3D printer. Printed object was used to create personal key holder souvenir.

Attendees: 6 (4 male, 2 female)

Day 4 - Last two days were reserved for the immersive technology where attendees were learned how to create environment or application for AR and VR in which they put their designed 3D model. Augmented reality (AR) is an enhanced version of the real physical world that is achieved through the use of digital visual elements, sound, or other sensory stimuli delivered via technology. The attendees viewed their object in virtual space through their phone.

Attendees: 6 (5 male, 1 female)

Day 5 - On the last day attendees put created object in the VR environment. Virtual Reality (VR) is a computer-generated environment with scenes and objects that appear to be real, making the user feel they are immersed in their surroundings. This environment is perceived through a device known as a Virtual Reality headset or helmet. VR allowed attendees to immerse in digital world where they could view and manipulate with their creates object like it's in front of them.

Attendees: 5 (4 male, 1 female)

7.2.1 Program

The five days training called Masters of digitally is intended for attendees who want to immerse themselves in the world of digital technologies, digital processing and interpretation of content. The training attendees learned how to think digital, use 3D scanning, 3D design and modeling in the Autodesk Thinker Card program so that



digitized content can be preserved and used in the creation of AR and VR applications, focusing on the digitization of cultural heritage and its use.

This training was held in Trokut, Šibenik's center of new technologies and entrepreneurship from June 20th to 24th 2022, the mentor was experienced IT expert and head of Trokut's IT Ivan Šoda.

Training was structured:

- Day one - Introduction to digital technologies and its use in manage cultural attractor and examples of good practice – 8 hours
- Day two - Autodesk Tinkercad registration, introduction and 3d modelling – 8 hours
- Day three - 3d modelling and 3d printing of created model - 8 hours
- Day four - What is AR, its use in reviving history, modelling environment and its use - 8 hours
- Day five - What is VR, its use in reviving history, modelling environment and its use - 8 hours

7.3 PP5 Training path 3

Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters

Day 1 - On the first day, the participants introduced themselves to the group and expressed their expectations from the training. After the introduction, Mr. Kovač showed them some basic acting exercises and techniques in which they expressed their feelings, needs, doubts, fears. They all were expressed their expectations from the training,

Attendees: 9 (3 male, 6 female)

Day 2 - on the second day the attendees choose three historical figures closely related to Šibenik and independently, with the guidance of the mentor, created a triptych composed of three short scenes:

1. The connection between Nikola Tesla and Šibenik; Šibenik is known as one of the first cities in the world whose street lights were powered by a polyphasic system of alternating current;
2. Basketball icon Dražen Petrović; Dražen Petrović was born in Šibenik, where started early to play basketball. He was the best European player and one of the first Europeans in the NBA.
3. Arsen Dedić was an artist who inspired generations. A singer, songwriter, chansonnier, instrumentalist, award-winning poet and film music author. The training was held at the hall named after Arsen, House of Arts - Arsen.

Attendees: 11 (2 male, 9 female)

Day 3 - The attendees, divided into three groups made research about chosen historic characters and themes. Mentored gave them lecture how to write the script from the collected materials and create dramaturgy. Groups wrote the draft script and mentored how to put the script on the stage. The diversity of themes is also reflected in the wide selection: science, sport and culture, where each theme is approached in a unique, specific way.

Attendees: 10 (2 male, 8 female)

Day 4 - The training consisted of script reading and rehearsing a stage performance. Changes and adaptations of the text were made. The lighting, music and props are agreed. The actors got final direction and the play has been rehearsed several times.

Attendees: 10 (2 male, 8 female)

Day 5 - The final public presentation for friends and relatives of the attendees, as well as visitors of the ICF was held at the last day of the training. The audience expressed their feelings about presented with the long, warm applause.

Attendees: 10 (2 male, 8 female)

7.3.1 Program

The training was held as from Tuesday June 28th to Saturday July 2nd and finished with the drama play for the audience. Attendees were studying dramatic composition and main elements of drama, principles and organization of dramatic structure, performances of dramatic works and dramatic text in general. Croatian theatre and film director Mario Kovač held the training. Mr. Kovač is a director, actor, composer, scenographer, playwright which participated in the creation of a whole series of amateur shows and performances.

The training is intended to the participants who want to learn how to use dramaturgy to bring historical events and people to life. The participants were walked through dramaturgical and acting training aimed at the role of a guide through Šibenik heritage. The main goals of the training path activities are to encourage the complete personal development of the attendees:

- releasing spontaneity and enabling the attendees to learn new things and experiences in the most acceptable way
- make conscious of sight, hearing and speech
- strengthening of skills and talents
- imagination and creativity developing
- getting to know the methods of experiential learning and learning of the world through creative developing
- successful expression of own feelings, needs, doubts, fears
- communication skills developing
- developing of empathy
- social skills developing

- introduction to working in a group
- public performances creation
- gaining security and self-esteem

The basic feature of the program is the humanistic-developmental approach, with exceptional focus on encouraging overall development of the personality and the quality of life the attendees. Communication is achieved spontaneously, situationally, respecting the attendees' interest and psychophysical capabilities. Through the learning process, we encouraged all aspects of the attendees' development (physical and psychomotor, socio-emotional and personality development, cognitive development, speech, communication, expression and creativity).

Training was structured:

- Day one - Introduction drama, basic acting techniques and exercises - 8 hours
- Day two – Improvisation of drama scene within mentor frame - 8 hours
- Day three – Writing the script, dramaturgy - 8 hours
- Day four – Script reading and stage performance - 8 hours
- Day five - Final rehearsals and presentation - 8 hours

8. PP6 Regional development centre Koper

8.1 PP6 Training path 1

Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters.

New tools for tourist operators: Practical training for local guides and tourist operator how to use the Emoundergrounds IT tools.

Summary

The prepared material is an overview and summary of contents adapted for the integration into a digital guide to Štanjel, the most important area of settlement heritage in the Karst. The contents are prepared as a tool for the education of local guides and other stakeholders, for even better quality and content-rich presentations of the exceptional Štanjel heritage to visitors.

Introduction

The program for education and interpretation of the cultural heritage and other contents of Štanjel was created on the basis of a digital settlement's guide, designed as part of

the EMOUNDERGROUNDS project. The e-guide is used as a tool for interpreting what is seen on a walk through Štanjel with a local guide. The tour route was managed in accordance with the available time, fitness and previous knowledge of the visitors.

Key texts

This training programme is based on the practical applications of the following key texts:

- www.visitstanjel.si
- Ferrarijev vrt – družinski portret«, Nataša Kolenc, u.d.i.a. Arhitektka konservatorka, 2021
- Štanjel: variacije v kamnu : kulturna dediščina Štanjela, 2019, Eda Belingar (ur.)

Outline programme structure

- Contents of the e-guide for Štanjel
Castle courtyard
Kobdilj's tower
Archaeological Park Gledanica
- 360-degree points
Archaeological Park Gledanica
Karst – "Land of hillforts"
Štanjel's hillfort
- Interactive points
Ancient Štanjel
Ferrari's garden
Karst – "Land of hillforts"
Castel
TIC Štanjel
- Štanjel through time (Aviko)
Virtual prehistoric boy Aviko, AR application Through Štanjel, through time. N. Kolenc and Izstop d.o.o.
- Other entries; non-interactive points
Bistro "Grad Štanjel"
Gallery L. Spacal
Experience exhibition center Karst
Gallery Kamenica
Square tower - M. Fabiani exhibition
Castle courtyard

- Field presentation
Field work with tourist guide.

Potential Participants

Destination Management professionals; Graduate students; Regional/Local tourism development professionals and destination stakeholders.

(The list was not exclusive and could include other interested parties).

Time Frame

This program is implemented in 40-hours training session, both combining theoretical and practical experience of local tourism destination stakeholders involved in the training program.

8.1.1 Program

Practical training for local guides and tourist operator how to use the Emoundergrounds IT tools

12.12.2022 - Theory and interpretation of the cultural heritage and other contents of Štanjel, Štanjel

13.12.2022 - Contents of the e-guide and 360-degree points, Štanjel

14.12.2022 – Inter - active points, Štanjel

15.12.2022 - Field work – Aviko, Štanjel

16.12.2022 - Field work – Guide 360°, Štanjel

8.2 PP6 Training path 2

Historic and philological origins of selected cultural asset;

Post-pandemic sustainable tourism - *Exploring the new reality for local tourism destinations*

CONCEPT

Key texts

This training programme is based on the practical applications of the following key texts:

- “Practical and Conceptual Strategies for the Re-evaluation of Local Tourism Destinations (Koščak, M & O’Rourke, T). Pearson (2018)
- “Ethical and Responsible Tourism - Managing Sustainability in Local Tourism Destinations” (Ed. Koščak, M & O’Rourke, T). Routledge (2020)
- “Post-pandemic sustainable tourism management - the new reality” (Koščak, M & O’Rourke, T). Routledge (2021)

Understanding the critical balance

A fundamental principle was to seek to examine the impact of processes on local tourism operations that are able to demonstrate responsible and sustainable destination management whilst at the same time maximising socio-economic benefits for local communities. Importantly, this must now be in the overall framework of the “new reality” of the tourism environment in the post-pandemic world.

Thus was discussed optimising environmental resources, maintaining essential ecosystems and aiding biodiversity. At the same time there is consideration of ethics and responsibility in terms of minimising tourism flows to ensure that footfall does not damage unique cultural and historical environments. This must also include maintaining higher levels of safety and protection in the light of the likelihood of COVID-19 and its variants continuing to be present over the next 2-3 years. Added to this, over the longer term we also have the question of dealing with the race to net zero and the impact of carbon emissions on “new reality” tourism activity.

Essentially, the “new reality” framework for local sustainable tourism that is ethical and responsible must ensure even higher levels of competence in understanding the critical balance between socio-economic objectives which benefit local communities in the short to medium term and the effects of environmental and cultural sustainability on those communities over the medium to long term.

Key concepts

It was important at the outset, to elaborate a number of KEY CONCEPTS that are drivers of the underlying vision expressed in the publications listed in 1.1 above. These are:

- Destination Management
- Ethical & Responsible Tourism
- Sustainable Tourism
- Regeneration
- Participatory planning
- Environment
- Networking
- Renewable energy

- Business adaptation
- Micro-financing
- Community-driven management
- Managing local tourism in the post-COVID world

Focus

This conceptual base may be succinctly summarised into four KEY ISSUES:

- Destination management in terms of local sustainable development
- The environmental and social aspects of ethical & sustainable development
- The business impacts of responsible tourism development
- Assessing the new reality of local tourism management in the post-pandemic world

This process was facilitated through two structural processes which involve:

- Topics - consideration, discussion and analysis of important issues deriving both from a theory-based framework as well as critical elements of practice
- Case Studies - viewing and evaluating real life situations, whilst connecting to both theory and the ever-expanding body of experiential practice

OUTLINE PROGRAMME STRUCTURE

There are four main components for the programme:

Opening plenary session

- The new reality
- The pre-pandemic situation
- A new tourism world

Topics (*organised on a small group basis*)

- Economic and financial consequences for tourism
- Reflections on new dimensions in a post-COVID world
- Local tourism perspective
- Heritage trails planning and experience
- Rural diversification and new economies on countryside
- Strategic Planning on local destination level - from preparation to implementation

Case study sessions

Presentation of case studies

Concluding plenary session

- Feedback from Topic groups

- Feedback from Case Study sessions
- Summary of key issues

PARTICIPANTS

The training was addressed to Academic researchers; Cultural & Natural Heritage managers; Destination Management professionals; Ethical & Sustainable tourism consultants; Graduate students; Operators of Responsible & Ethical tourism packages; Regional/Local tourism development professionals and destination stakeholders. (However, the list is not exclusive and could include other interested parties).

TIME FRAME

This program was implemented in 40-hours training session, both combining theoretical and practical experience of local tourism destination stakeholders involved in the training program.

8.2.1 Program

Historic and philological origins of selected cultural asset.

Post-pandemic sustainable tourism

General introduction to the new reality for local tourism destinations

5.12.2022 - Opening plenary session, Koper

6.12.2022 - Small group work 1/3 Heritage trails planning and experience Koper

7.12.2022 - Small group work 2/3 Rural diversification and new economies on countryside

8.12.2022 - Small group work 2/3 Local tourism perspective

9.12.2022 - Case study sessions and concluding plenary session Koper

8.3 PP6 Training path 3

Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.

Content Management System (CMS); Learning how to use CMS of 360° virtual guide and Aviko app.



A content management system (CMS) is computer software used to manage the creation and modification of digital content.

Custom made IzstopCMS gives you the opportunity to “bake a cake” - it will give you that extra time because it is super simple to use. We want you to have a life; to host your friends and say: "It was a piece of cake!"

The most significant benefit of using a CMS may be the fact that it makes it easier to create and maintain pages daily. You can access the system directly through the browser, and that means you don't need to download any specific software. So, there's nothing to take up more space in your computer or smartphone.

Training includes

Basic CMS training for administrators, content contributors.

Understanding the content management system and how to: login, manage account, view content zones, edit/insert pictures and content.

Introductory training on how to manage content

Finally, a customized training program can demonstrate typical mistakes and help authors to identify and correct errors. For example, a missing element may be a result of skipping a step in an earlier subroutine. The trainer can show authors how to “walk back” their work and find the source of the error. Documentation can also capture common errors and remedies in an indexed troubleshooting section.

Potential participants

Restricted only to administrators and content contributors from Municipality of Komen, local tourist Information centers and RDC Koper, project partner.

Time frame

It is envisaged that this program is implemented in 40-hours training session, mostly by practical experience with the developers and own off-line work to improve the skill.

8.3.1 Program



Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds.

Content Management System (CMS); Learning how to use CMS of 360° virtual guide and Aviko app

4.5.2022 - Understanding the content management system and how to: login, manage account, view content zones, edit/insert pictures and content. zoom

22.11. 2022 - Introductory training on how to manage content, Štanjel

23.11. 2022 - Advanced training on how to manage content, Štanjel

24.11. 2022 - Demonstration of typical mistakes and help to identify and correct errors, Štanjel

9. Municipality of Ivančna Gorica PP7 Training Paths

A bid for the Training was submitted. In accordance with the received request, after the confirmation of the offer, the activities envisaged by the offer within the project with the acronym EMOUNDERGROUNDS, which is partly co-financed by the Interreg ADRIATIC - IONIAN, ADRION Program, were carried out.

The following activities were planned:

- Training for Prijetno domače Institue's employees, 3-part workshop,
- Training for local turist guides and stakeholders in the field of tourism, - Training for locals, tourism providers and other interested public.

In addition to the training plan a tool for conducting trainings was prepared - EMOUNDERGROUNDS brochure with key historical milestones and highlights, which serves as a tool to facilitate the implementation of the guiding activity of the target groups involved, especially guides.

Content concept of the brochure:

- The Rothsčütz family and the historical landmarks of Podsmreka Castle
- Beekeeping tradition of the Rothsčütz family (key features of the Rothsčütz family innovations that are still used today or have strongly influenced modern beekeeping)
- Višnja Gora and key geographical and historical values
- Carniolian Bee house - what can we experience?

Due to the actual situation related to limiting the spread of Covid-19, the activities were carried-out in October 2021 and April 2022 in the Carniolan Bee House in Višnja Gora.

9.1 **PP7 Training path 1**

The 1st training was carried out in 3 parts and was intended for employees of the Prijetno domače Institute in order to provide an appropriate presentation of cultural heritage, which is presented by the results of the EMOUNDERGROUNDS project through the digitization of Podsmreka Castle in the Carniolan Bee House.

In the first part of the training, Petra Peunik Okorn, beekeeper, collaborator on the EMOUNDERGROUNDS project and now an employee of the Prijetno domače Institute, presented an interactive collection in detail, which is available and on display at the Carniolan Bee House in Višnja Gora. The café was also presented, with its offer strongly connected to the tradition of the Rothschutz family. The offer establishes a connection with heritage through the offer of honey confectionery according to the recipes of Antonija Rothschutz. The accommodation part of the House was also presented, which with its unique shape of honeycomb takes the visitor into the life of bees.

The president of the Slovenian Beekeepers' Association, Boštjan Noč, presented ApiLab with his exceptional knowledge. He introduced the employees to the basic characteristics of the Carniolan bee, taught them what visitors can see and provided them with knowledge about the biology of the Carniolan bee. He gave a presentation on the handling of bees, which is also related to the digitization of Podsmreka Castle as the cradle of the Carniolan bee in the 19th century.

Primož Jeralič, Municipality of Ivančna Gorica, presented in detail the content of the digitalized content of Podsmreka Castle, which is on display to visitors with the help of VR technology. He relied on key milestones in the history of the castle, which were explored as part of the EMOUNDERGROUNDS project, as well as the beekeeping heritage of Podsmreka Castle, which through an interactive presentation shows visitors VR presentation, also provided by the EMOUNDERGROUNDS project.

The basic goal of the 1st training was to properly educate employees who are the first to come into direct contact with tourists, to present the heritage of Podsmreka Castle and the Rothschutz family and to place it in the historical context of the period and area where the family worked. Through its entrepreneurial innovation, it ensured the rapid spread of the Carniolan bee around the world.

9.1.1 **Program**

Training for employees of Prijetno domače Institute was carried out on 29 October, 2021.

1st part at 12.00 in Carniolan Bee House:

- Presentation of the Carniolan Bee House to employees (Petra Peunik Okorn, Prijetno domače Institute)
- History, collection, VR technology (instructions for use and content specifications) (Primož Jeralič, Municipality of Ivančna Gorica)



2nd part at 1.00 PM, Bees in Carniolian Bee House - Boštjan Noč, Beekeepers' Association of Slovenia, key features of the Podsmreka beekeeping tradition

9.2 **PP7 Training path 2**

In the 2nd training session, Marijeta Lovič Simoniti led the audience around the center of Višnja Gora, where they learned about individual historical and cultural milestones in the development of the place. Experienced, interesting and prepared with appropriate substantive emphasis, the participants were greatly impressed. The training continued in the Carniolan Bee House, where Primož Jeralič, Municipality of Ivančna Gorica, presented the EMOUNDERGROUNDS project and project achievements, their importance for enrichment with VR content in more detail.

This was followed by a lecture on the fundamental historical highlights from the research of Podsmreka Castle by Tjaša Zidarič (approx. 30 minutes). She presented a brief history of the Roschütz family and Podsmreka Castle, as well as finds that testify to the rich beekeeping heritage. The first training ended with a visit to the Carniolan Bee House, an interactive exhibition and VR content. Due to the exceptional interest, the estimated duration of the training was extended from 3 hours to 4 hours.

The participants, who were particularly impressed by the unknown history of Podsmreka Castle and the discovery of it in the Carniolan Bee House, decided to stay for the afternoon event, which shed more light on the history of the castle and the beekeeping tradition.

9.2.1 **Program**

2nd training for tourist guide service guides and stakeholders in the field of tourism, was carried out on Saturday morning, 19. 3. 2022 at 10 a.m:

- Guided tour of Višnja Gora (selected guide, 1 hour, Marijeta Lovrič Simoniti)
- a presentation of the key contents of the exhibit in the Carniolian Bee House (Prijetno domače Institute employees) and fundamental historical highlights of Podsmreka Castle (Tjaša Zidarič, approx. 30 minutes)
- a presentation of the EMOUNDERGROUNDS project (Primož Jeralič, Municipality of Ivančna Gorica)

9.3 PP7 Training path 3

The 3rd training, entitled The History of the Roschütz Family, thus served the participants with an even more in-depth presentation of the actual collection of historical sources and artifacts, while Tjaša Zidarič explained in more detail the very meaning and stories of the objects found. The participants also showed interest in the process of creating the VR experience and how it was created. Primož Jeralič from the Municipality of Ivančna Gorica therefore focused on the presentation of the creation of VR content, comparison with the actual situation and the process of creation of virtual reality, as visitors experience it through VR.

9.3.1 Program

3rd training for locals and other interested public was carried out on Saturday afternoon, 19. 3. 2022 at 4 p.m:

- History of the Roschütz family and Podsmreka castle - Tjaša Zidarič
- a presentation of the EMOUNDERGROUNDS project (Primož Jeralič, Municipality of Ivančna Gorica)

9.4 PP7 Training path 4

The 4th training took place on 28. 4. 2022 at 5 p.m. Primož Jeralič, Municipality of Ivančna Gorica, presented the EMOUNDERGROUNDS project in more detail and project achievements, their importance for enrichment with VR content. This was followed by a lecture by Petra Peunik Okorn with the title of Podsmreka beekeeping tradition, where the lecturer focused on the importance of the Podsmreke beekeeping tradition for beekeeping today, presented the key innovations of the Roschütz family and their useful value at the time of their creation and today, and presented in more detail the beekeeping offer today. The fundamental goal of the 3rd, 4th and 5th training was to bring the offer of Višnja Gora and the Carniolan Bee House closer to the selected target groups: guides and providers in the field of tourism (2nd training), the general public (3rd training) and beekeepers from the wider area of Ivančna Gorica (4th training) with the aim of adequately introducing them to both the heritage of Podsmreka Castle and the Rothschütz family, and being able to properly place it in the historical context of the period and area in which the family operated and with its entrepreneurial innovation ensured the rapid spread of the Carniola bee throughout the world.

9.4.1 Program

34th training for locals, beekeepers and other interested public was carried out on Thursday, April 28, 2022 at 5 p.m:

Training The beekeeping tradition of Podsmreka (and the beekeeping offer today) was led by Petra Peunik Okorn, expert collaborator of the EMOUNDERGROUNDS project, and Primož Jeralič, Municipality of Ivančna Gorica.

10. PP8 Municipality of Kukës Training Paths

10.1 PP8 Training path 1

Historical and philological origin of cultural assets

The cycle of professional trainings focused on the topic "Historical and philological origin of cultural assets" in the framework of activity AT.3.2.1 (WP3) aimed at increasing skills, education and promotional activities for the cultural heritage of the city was successfully completed in Kukës. of Kukës.

This cycle of 40 hours of lectures took place on September 28, 29, 30, 2022 and October 1, 2, 5, 2022. The purpose of the lectures was to increase the knowledge and skills of professionals, volunteers, entrepreneurs or future entrepreneurs on the use of innovative techniques and methodologies for cultural heritage management, in order to encourage the creation of new jobs in the field of cultural heritage, especially through the creative industries. The management and promotion of the "Underground City" of Kukës at the ADRION zone level, as well as the development of innovative tourist services and in general local tourist development, were also discussed.

The topics of the lectures led by circular economy expert Ervisa Today and cultural heritage expert Andi Tepelena, focus on Albanian and European legislation on cultural heritage, tourist attractions, material heritage (including underground heritage) and non-material heritage of Kukës, as and aspects of museum management. In the end, it was finalized with a visit to the urban public works of the city. At the end, young participants receive participation certificates.

The Didactic Programme have been implemented by lecturer Mrs. Ervisa Today Mr. Fatush Dina, and Mrs. Andi Tepelena, coordinated by the Kukës Municipality administration.



10.1.1 Program

The training path 1 is composed by cycles of lessons on line and workshops on the topic:

Historic and philological origins of selected cultural asset;

The training course explored the history of the city of Kukës, its the cultural heritage and Underground heritage especially.

The didactic activity carried out was structured with a module of 40 hours completed face-to-face, with theoretical lessons held in the conference room of the Municipality of Kukës and at High School “Havzi Nela”, and directly at the cultural monuments of the city by visiting and analyzing the spaces related to the space and historic context verifying on the spot what was learned during the lessons.

Part of the process concerned the existing relationship between the structure urban planning of the city with its walls and the fortified structure (castle) it had over the centuries.

Structure:

lesson 1.1 Cultural heritage, definition of European legislation

lesson 1.2 Cultural heritage, definition and Albanian legislation

lesson 1.3 Tourist attraction, material heritage, (monuments, sites, etc.) in Kukës

lesson 1.4 Tourist attractions, spiritual heritage (customs, costumes, cuisine, etc.)

lesson 1.5 Museum management

lesson 1.6 The underground heritage of Kukës, its the touristic potentials

lesson 1.6 Visits to cultural monuments of Kukës

The didactic session lasted 40 hours, divided into theoretical, practical and interactive didactic lessons.

The activity has been carried out online through web-sessions scheduled and planned through ZOOM and in Municipality facilities.

Participants have been informed from Municipality Administration of the start of the training activities in June 2022. Cost participation in the didactic activities was free of charge. The training program ended with a Certificate of Attendance to the participants.

TRAINING STRUCTURE

DATES	September 2022	TOPICS	LECTORS	PLATFORM
lesson 1.1	21 September, (first part)	Cultural heritage, definition of	Ervisa Todaj	on zoom platform



lesson 1.2	21 September, (second part)	European legislation Cultural heritage, definition and Albanian legislation	Ervisa Todaj	on zoom platform
lesson 1.3	22 September, (first part)	Tourist attraction, material heritage, (monuments, sites, etc.) in Kukës	Ervisa Todaj	on zoom platform
lesson 1.4	22 September (second part)	Tourist attractions, spiritual heritage (customs, costumes, cuisine, etc.)	Ervisa Todaj	on zoom platform
lesson 1.5	23 September (first part)	Museum management	Andi Tepelena	on zoom platform
lesson 1.6	23 September (second part)	The underground heritage of Kukës, it's the touristic potentials	Andi Tepelena	on zoom platform
lesson 1.7	24 September	Visits to cultural monuments of Kukës	Ervisa Todaj	Lesson on claseroom and visits to cultural monuments of Kukës
lesson 1.8	25 September	Conclusions	Ervisa Todaj, Andi Tepelena	Palace of Culture

10.2 PP8 Training path 2

On October 1, 2022, at 11:00, in the Palace of Culture "Hasan Prishtina" and the Ethnographic Museum of the city of Kukës, Art Contact in collaboration with 30 talented young people of the city, under the artistic direction of theater director Najada Elmazi performed the thematic show "Theatre, Young People, Public".

The message was: "The role and willingness of young people to thoroughly penetrate with their passion and talent in the public, reviving and creating bridges of communication with tradition and historical elements so that their echo shouts through the centuries and into the present."

The concept of the show was "dramaturgy and theatrical animation/ to revive historical and legendary characters of Kukës". The play was based on the importance of using animated theater to bring historical characters and legends back in time. The protagonists of the show may be included in the future in such shows in Albania and in partner countries involved in the Emounderground project.

The lectures focused on the topic "dramaturgy and theatrical animation in museums with the aim of recognizing and valorizing cultural heritage". This cycle of lectures and seminars held on June 22-24, 2022 and September 29 and 30, 2022 aims to increase skills, education and promotional activities for the cultural heritage of the city of Kukes. The goal is to develop knowledge and skills for professionals, volunteers, entrepreneurs or future entrepreneurs within the Emoundergrounds project "EMOtionAl technologies for the cultural heritage valorization within transnational UNDERGROUNDS" - financed by the "INTERREG V-B Adriatic-Ionian ADRION Program 2014-2020 Second" Call for Proposal - Priority Axis"

10.2.1 Program

First day, June 22, 2022

- Presentation of participants
- Presentation of the Emoundergrounds project (Andi Tepelena)
- Introduction to the course, program illustration
- Elements of the history of the World Theater
- Elements of the history of the World Theater

Second day, June 23, 2022

- Theory of Art
- Albanian Theater and Dramaturgy
- History of Kukës Theater
- Kukës Ethnographic Museum



Third day, September 29, 2022

- Psychology Art
- Aesthetics Art
- Animated Theater and Museum Animation

Fourth day, September 30, 2022

- practical exercises for presentation
- Finalization of the workshop at Pallati Kultures and Ethnographic Museum
- Issuance of Participation Certificates

Teacher: Najada Elmazi, Theater Director. The Didactic Programme have been implemented by lecturer Mrs. Najada Elmazi, (Theater Director), coordinated by the Kukes Municipality administration.

TRAINING STRUCTURE

DATES	June 2022	TOPICS	LECTORS	PLATFORM
lesson 1.1	June 22 (first part)	Presentation of participants Presentation of the Emoundergrounds project	Najada Elmazi Andi Tepelena	on zoom platform
lesson 1.2	(second part)	Introduction to the course, program illustration - Elements of the history of the World Theater - Elements of the history of the World Theater	Najada Elmazi	on zoom platform
lesson 1.3	June 23 (first part)	Theory of Art Albanian Theater and Dramaturgy	Najada Elmazi	on zoom platform
lesson 1.4	(second part)	History of Kukës Theater	Najada Elmazi	on zoom platform



lesson 1.5	September 29 (first part)	Psychology of Theater for kids Aesthetics Art	Najada Elmazi	on zoom platform
lesson 1.6	(second part)	Animated Theater and Museum Animation	Najada Elmazi Andi Tepelena	on zoom platform
lesson 1.7	September 30	practical exercises for presentation	Najada Elmazi	Lesson on classroom
Conclusions	1 October	practical exercises for presentation finalization of the workshop	Najada Elmazi Liridona Cenaj Andi Tepelena	Palace of Culture and Ethnographic Museum

10.3 PP8 Training path 3

Digitization of cultural heritage is important for the protection, preservation, restoration, research, distribution and promotion of material and immaterial cultural assets, which come from all types of cultural institutions (museums, galleries, libraries and archives, monuments and sites). The professional training program focused on the theme "Technology and innovative methods for the valorization and management of cultural heritage" was successfully completed in Kukës within the framework of activity T.3.2.3 (WP3) of the Emounderground project, where the Municipality of Kukës is a partner, which aims to increase skills, education and promotional activities for the cultural heritage of the city of Kukës.

This training program with lectures and workshops was developed under the direction of Ark. Valerio Perna, PhD, on November 23-25, 2022, and on December 1-2, 2022 at the "Aiden Academy" Kuka.

Emphasis was also placed on increasing the knowledge and skills of young people, professionals or future entrepreneurs on the use of innovative techniques and methodologies for the management of cultural heritage, in order to promote the creation of new jobs especially through the creative industry. The digital promotion of the "Underground City" of Kukes as part of the ADRION region was also discussed, as well as the development of innovative tourist services and, in general, local tourist development.

Participants demonstrated concrete cases of creating applications. At the end, the young participants were provided with certificates of participation

10.3.1 Program

November 23, lecture online

- Crisis
- Technologies

November 24, lecture online

- Principles of Interactive Design
- Software
- Tutorials + assignments

November 25, lecture online

- Applications
- Examples

December 1, workshop, Kukes

- workshop

December 2, workshop, Kukes

- Workshop
- Conclusion
- Giving certificates to participants

TRAINING STRUCTURE

DATES	November 2022	TOPICS	LECTORS	PLATFORM
lesson 1.1	November 23	Crisis Technologies	Valerio Perna	on zoom platform
lesson 1.2	November 24	- Principles of Interactive Design Software Tutorials + assignments	Valerio Perna	on zoom platform
lesson 1.3	November 25	Applications Examples	Valerio Perna	on zoom platform



workshop	December 1	Application on practice	Valerio Perna
workshop	December 2	Application on practice Conclusion Giving certificates to participants	Valerio Perna Andi Tepelena

11. Bar tourist Board PP9 Paths

In order to boost the attractiveness/competitiveness of the municipality of Bar and strengthen social/economic development and sustainable/innovative/inclusive growth of the region by promoting new integrated creative-cultural tourist products based on advanced emotional technologies and innovative marketing tools, the Tourism organisation of Bar contracted Montenegro Adventures in order to support the organisation of four series of training/workshops in accordance with identified strategic needs of this region.

The coronavirus outbreak has paralysed the tourism industry and devastated many SMEs, the new political and economic instability is further hampering the recovery of the tourism sector. Inbound tour operators are particularly affected, fighting to stay in business, and their capacities, as well as the capacities of their suppliers, are quickly diminishing. According to WHO and UNWTO, travel in the post-covid period will require a set of different products, with a focus on health and safety, a new appreciation for nature and sustainability, history and culture, and more products that would target different niches. The new reality will include new needs of future travellers: a big rise in individual travel, or travel in much smaller groups, caring for nature, caring for people, a mix of culture, nature, soft adventures and off-the-beaten-track destinations. This project is focused on preparing tourism and related industries and local institutions in Bar municipality to respond to the changing travellers' needs. The training programs were implemented with public and private actors of the quadruple helix (public authorities, businesses, research and citizens), and the training/workshops were focused on being interactive and were organised in small groups. The focus was on learning new tools, presenting best practices, sharing needs, discussing obstacles, developing possible solutions that will improve public policies and practises, and bringing public and private sectors closer together through joint cooperation.

11.1 PP9 Training path 1

This workshops on dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters – series of five workshops were organised by two members of Melos Music Studio, Filip Despotović and Zorica Vučeljić. Music producer Filip Despotović has been creating contemporary electronic genres for the past 11 years and also deals with sound design. In 2020, he founded the Melos Music Studio together with Zorica Vučeljić, where they provide recording and sound processing services. Melos studio is known for creating music for the needs of pictures/videos and their original works, which they promote on their YouTube channel. Filip participated in the European IPA project Complicities, where he aimed to combine traditional and contemporary music through a music video. The project's outcome was a cover of the traditional song "Poljem se vija". As part of the Melos Music Studio, Filip and the rest of the team are implementing the project "Fight against addiction to social networks through audio-visual recording" in the competition for NGOs announced by the Municipality of Bar for the year 2021. The final product was the music video "Screentime", where he talks about the problems society will find itself in due to the excessive consumption of mobile devices and the Internet for the wrong purposes. Furthermore, in cooperation with Bubulj production, Filip creates music tracks for films and sound design necessary for the film.

The idea was for Melos Music Studio to serve as a small music hub during this project period and to gather younger aspiring musicians and producers through a series of training where they would discuss basic concepts of sound design, music arrangements, history of samplings and application of musical, cultural heritage in a contemporary context.

The additional focus was on raising awareness among younger musicians on the importance of ethnic music, as a significant part of the intangible heritage of this region and that besides the preservation of the original music forms, the new renditions could be of great interest to the overall tourism offer.

11.1.1 Program

Workshop 1 – Basics of working in DAW (Digital Audio Workstation) and VST programs for music creation and sound processing On Wednesday, 30 November, the first workshop was organised in the Melos Music Studio in Bar. At the first music production workshop, the participants talked about the history and origin of music production, the pioneers of music production, the equipment that was used in the previous 60 years and new opportunities, challenges and impact of the latest software for sound

recording, the history of sound sampling, new sampling technologies, and sound design. Practical demonstrations followed the discussion.

Workshop 2 – Basics of sound design, arrangement, history of sampling and its application in contemporary music

The second workshop on topics related to music production was held on Wednesday, 7 December. New sampling technologies and sound design were discussed with practical demonstrations. The demonstration included sampling and song recording on a live example between two songs created in the studio.

Workshop 3 – Creating a musical background (matrix) as well as how to apply the matrix in live situations

At the third workshop, the members had the opportunity to contribute to the enrichment of the arrangement with their vocal abilities. Through studio recording, they were introduced to the process of recording vocals in the studio. They learned how to set up a recording program, what equipment is necessary to record the vocals for a song, as well as techniques for applying effects to enrich those vocals in a musical arrangement.

Workshop 4 – The process of recording instruments and vocal parts, processing the recorded material and applying the material to the arrangement.

In the fourth workshop, the participants learned about the arrangement techniques of electronic genres and based on what they learned, they had to contribute to creating an arrangement for the song. They were also introduced to the basics of electronic music sound design, where they had the opportunity to learn the basics of software and hardware synthesisers and how to make a sound that would be useful for a music track.

Workshop 5 – Mixing and Mastering as the final process.

On the last workshop, the participants were introduced to the basics of mixing and mastering. They learned how to use essential tools for audio manipulation and where they can be used. Through the mixing and mastering workshop, they learned how to emphasise a specific instrument in a given part of the tape, what effects to use to complete the sonic picture of the musical instrument, and how instruments and vocals must harmonise with each other in order to have a final product.

11.2 PP9 Training path 2

Innovative Technologies and methods to manage the identified cultural attractor.

11.2.1 Program

Workshop1 Cultural tourism–festival tourism(half day workshop), Bar

On 23 December at the workshop lead by Milena Čaran possibilities, advantages, development and economic potential that festivals bring to the city as well as its image were discussed. Those present participated in the lecture with their suggestions on development possibilities and strategies. As a case study, they talked about the Bar Chronicle, a festival that has existed for 35 years, as well as the promotion of the cultural wealth of the city of Bar, which includes tangible and intangible heritage.

Workshop 2 – Promotion of cultural heritage as a film festival, opportunities and advantages (half day workshop), Bar

In the workshop, which was organised on 24 December, examples of good practices in the presentation of cultural heritage as a film festival (Dubrovnik, Pula, New Zealand, Prague, London, etc.) were discussed. The participants tried to assess possibilities for similar strategies for Bar municipality on how to combine cultural heritage with tours and valuable activities with regard to the natural and cultural resources located in the municipality. In this sense, the economic benefits for the local community and the economy were also presented if this type of development of creative industries is also focused on.

Virtual offer of cultural heritage

Web promotion of art

SMART application and tourism offer based on local culture

The digitalisation of logistic services - SMART cities and culture

11.3 PP9 Training path 3

The five tourism workshops were organised by Slavica Vukcevic, executive director of Montenegro Adventures, who worked with different international organisations and companies. In 2006 she founded the Centre for Sustainable Tourism Initiatives and Montenegro Adventures DMC. Some of the projects initiated and developed by Montenegro Adventures DMC were: Re-discovering Cultural Treasures of Old Royal Montenegro, The Valorisation of an Ethno-Gastronomic Heritage Route of the Lake Skadar and Establishing the Via Dinarica. Mrs Vukčević is currently working on the concept of a new project that would hopefully gather the group of leading incoming agencies from Montenegro, Serbia, Bosnia and Hercegovina and, in later phases, other countries from the Balkans, and IT professionals will create a cluster which will work on capacity building of the local activity providers in digitalisation, support the access to enter the new markets and creating a platform that would enable members to share resources. The working title of the new group of projects is Terra Balcanica.

The guest lecturer during the third workshop was Milos Vukanović, currently the assistant professor at the University of Donja Gorica, formerly project coordinator in the Association of History Educators of Montenegro, and deputy director of the National Museum of Montenegro.

Three days of asset mapping preceded the training series, and several guides from the Guiding Association were involved in the demonstration of the tours. The fact is that most of the local tourism-related businesses lost many of the core staff and most of the resources, so enhancing collaboration between the tourism stakeholders is crucial, and it will remain so for the foreseeable future.

In the period preceding the pandemic, Montenegro has been praised for its wild and unparalleled beauty and diverse cultural offer, making visitor numbers soar season after season. Although seasonality is still one of the key problems (mass tourism in July and August and very few tourists in the period from mid-October to the end of April), tourism is de facto a key driving force of Montenegro's economy and the job market. Bar municipality shares similar problems with the rest of the country, although some of the common issues are even more emphasised.

11.3.1 Program

Workshop 1 – Crossroads of civilisations and cultural heritage as the backbone of tourism offer; bottlenecks along the value chain – frontline: the quality of interpretation, guiding practices

On Friday, 25 November, the first of five tourism workshops for local stakeholders intending to strengthen the current and spark a new tourism offer in the Old Town of Bar and Bar Municipality was organised, in the premises of the Creative Hub in the Old Town of Bar, with representatives of the local tour operators, guides, rural accommodation providers, other tourism-related suppliers and local institutions.

The main topic of the first workshop was “Crossroads of civilisations and cultural heritage as the backbone of tourism offer” – the introduction was followed by a discussion about the bottlenecks along the value chain and the importance of the suppliers at the frontline – the quality of interpretation, guiding practices, and continual education of all other suppliers.

Workshop 2 – Diversification of tourism offer: activities, tangible and intangible heritage
On Thursday, 1 December, the second tourism workshop focused on further diversification of tourism offers, tangible and intangible heritage, popular, “must-see” sites and less known “off the beaten track” experiences. Also, some other aspects for different segments were discussed (what are the needs of couples and single 50+

travellers, how to create more suitable components for families travelling with teenage children, what type of tours are interesting for DINKs...)

At the end of this workshop, some challenges of the jobs “on the frontline” were discussed, and this part of the workshop focused on issues connected with guiding services, the status of tour guides, continual education and interpretation issues as a preamble to the next workshop.

Workshop 3 – Bar city tour(s) – theory and practice, visiting lecturer and tour demonstration

On Friday, 2 December, the third tourism workshop gathered 20 licenced tour guides, who actively guide in English, German, Russian, Italian, and Spanish. Miloš Vukanović, historian and educator, delivered an extraordinary overview of the history of Bar and then focused on the Old Town of Bar city tour, giving excellent examples of storytelling and focusing on the methodology of narration, connecting events, space, time, discussing vocabulary, accurate and hypothetical, and connection of the local events with the broader regional scheme of events.

An on-site demonstration of the Old Town of Bar city tour followed the interactive lecture, creating more opportunities for questions and answers in the less formal setting.

Workshop 4 – Year-Round Tourism Offer: beyond the city walls, beyond the sun & sand – multi-day tourism products – including rural tourism, customs, events, natural attractions and storytelling

On Thursday, 8 December, the fourth tourism workshop focused on creating multi-day tourism products and opportunities for a more extended stay with the goal of further diversifying the Bar tourism offer.

The samples of one multi-day tour and one incentive trip were presented, and opportunities to create similar products focusing on the Bar region were explored.

Workshop 5 – From product to the realisation: marketing and sales, new trends and new markets

On Friday, 9 December, the fifth and final tourism workshop focused on the journey from product to realisation, new trends and markets, marketing and sales and client retention. Again, the participants were highly engaged, sharing their experiences with different marketing channels and asking questions about issues they encountered in their work.

Two case studies were presented during the workshop: the first one included the local activity provider Blackstone Canyoning Montenegro and the second the Argella Farm, which allowed discussion on rural tourism and intangible heritage related to traditional agriculture and products. In addition, a site visit to Hotel Stara Čaršija was organised for the participants of the final workshop.



12. TRADEA Trebinje Development Agency PP10 Training Paths

The Transnational pilot training programme in Trebinje was conducted as described in plan of activities which has forecasted 3 training paths with lasting of 40 hours each. Coordinator of training programme was selected as a part of procurement for performing focus groups and corresponding activities while trainers were selected through separate procurement procedure. It was structured in a way to have one trainer per topic 1 and 2 while for third topic there were two trainers engaged due to the fact the topic of "Innovative Technologies and methods to manage the underground cultural attractor" was identified as a more complex and innovative for the local participants and intention was to have more focus to participants. The documentation about mentioned procedures are available within the project partner report.

The training programme was intended for participants in the field of culture, tourism and other related fields, and all others interested in the topic, namely representatives of the public and NGO sector organizations, private entrepreneurs/companies, researchers and citizens in general, or all citizens who want to participate in promotion of Trebinje cultural and historical heritage at the macro regional level, and in creating a new transnational, integrated, creative and cultural tourism product based on advanced emotional technologies and innovative marketing tools.

Animation and selection of the participants was organized through public announcements for each training path and interested parties confirmed its participation in advance. For some key representatives of institutions, project team in cooperation with engaged expert have made direct contacts to ensure good quality representation.

12.1 PP10 Training path 1

The first training path from the series of trainings within the capacity development program of local actors within the EMOUNDERGROUNDS project was held in the period from 24 to 30 March 2022 in Cultural Center Trebinje with the topic "Dramaturgy and theatre/museum animation through didactic paths to revive historical and legendary characters", and selected Trainer was Miljan Vuković.

Training was divided in 5 working days and participated by 13 participants from different sectors. It also included visits and "on the spot" discussions about some interesting cultural locations in Trebinje.

The program of the training included, among other things, opportunities to use modern technologies to better present the cultural and historical heritage, discussions on the



local potential for the application of this approach in Trebinje, introducing participants to trends in this area and visiting interesting locations.

It was agreed that local practitioners need to have knowledge of both, potentials of Trebinje as a city/tourist destination, and possibilities to effectively promote and valorise these potentials through usage of modern technologies. During the training, participants have identified some ideas that could be potentially presented in very interesting way to tourists through virtual or augmentative reality technologies combined with local theatre participation music arrangements.

12.1.1 Program

Technical organization of the training, including structural planning, was provided by Coordinator of training programme in cooperation with project team and the trainer, while engaged trainer submitted his report which is in attachment to this report together with programme of the training and other relevant documents.

Path 1	Topic	Lecturer	Method of teaching
Teaching day 1	Animation and theatricalization of visual culture o Design, visual identity and branding	Milian Vukovic	Theoretical, practical and interactive
Teaching day 2	Virtual Live artistic performance and cultural-historical heritage o Promotion of cultural treasures with photography and video in internet space	Milian Vukovic	Theoretical, practical and interactive
Teaching day 3	Digital culture in the context of artistic practices o Contemporary artistic tools and cultural treasures	Milian Vukovic	Theoretical, practical and interactive
Teaching day 4	Culture and the Internet - practical tools o Communication with the public in the virtual space	Milian Vukovic	Practical and interactive



Teaching day 5	The new reality - digitization of culture in the post-Covid19 era o New practices in cultural institutions	Milian Vukovic	Practical and interactive
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12.2 PP10 Training path 2

Second "training path" of the trainings within the capacity development of local actors program within the EMOUNDERGROUNDS project was held within the period 13-18 May 2022 (on 13/14/16/17/18 May). Part of the training was organized at the Museum of Herzegovina while other part was organized outside on some interesting locations. The topic title was "Historical and philological origins of selected cultural attractors" (The project selected old fortresses from the Austro-Hungarian or possibly Austro-Hungarian/Turkish period with an emphasis on those that have underground rooms - the focus is on locations: Museum of Herzegovina building - former Austro-Hungarian command for other fortifications in Trebinje, Strač Fortress, Golo Brdo Fortress , Petrina fortress, Kličanj fortress and Old city - Trebinje as a fortification). Old City Trebinje represents the mixture of fortresses styles as they were used or rebuilt by Otomans and Austro-Hungarians through the time.

Participants in the training were those from the field of culture, tourism and other related fields, or just enthusiasts. Total number of participants of second training path was 15. This training path included a retrospective of the origin and functions of Trebinje fortifications, an overview of historical circumstances and events from the relevant period, and the role and status of these facilities within the cultural and historical heritage with special emphasis on its potential valorization in tourism. However, having in mind wideness of the complete capacity building programme wideness, the discussion went also through other cultural attractors in Trebinje. Historical origin of Trebinje cultural attractors seemed to be interesting for the participants since different rulers made changes through the time and there are some unexplored locations and its undergrounds, particularly in the old city area.



12.2.1 Program

Same as for first training path, training was divided in 5 working days and also included visits and “on the spot” discussions about some interesting cultural locations in Trebinje.

Path 2	Topic	Lecturer	Method of teaching
Teaching day 1	<p>Historical circumstances of the Austro-Hungarian period in the area of Bosnia and Herzegovina. Historical sources for the study of the Austro-Hungarian period in Bosnia and Herzegovina.</p> <p>Historical circumstances before the Austro- Hungarian annexation of BiH, with reference to Herzegovina and Trebinje • Historical cities - archives where you can find relevant cities for the Austro-Hungarian period of BiH Newspaper articles and publications</p>	Ivana Grulic	Theoretical and interactive
Teaching day 2	<p>The system of determination in BiH and Montenegro - strategic and functional characteristics</p> <p>Fortifications and objects in Trebinje from the Austro-Hungarian period.</p> <p>Museum building Herzegovina, former Austro-Hungarian military barracks</p> <p>The building of the Post Office for letter-carrying pigeons dates from the Austro-Hungarian period</p>	Ivana Grulic	Theoretical and interactive
Teaching day 3	<p>Determination of Strac</p> <p>Determination of Petrina Utvrdenie</p>	Ivana Grulic	Theoretical

	Golo brdo Utverdenie Klicani		and interactive
Teaching day 4	Museum exhibits from the Austrian period in the historical collection Museum of Herzegovina Tour of the permanent historical installation Tour of the Museum Herzegovina and a courtyard with newly covered underground rooms	Ivana Grulic	Theoretical and interactive
Teaching day 5	The old town of Trebinje - an example of fortification - Turkish to Austro-Hungarian fortified military object - historical and architectural features •• Visiting interesting locations in the old town	Ivana Grulic	Theoretical and interactive

12.3 PP10 Training path 3

Third Training path within the EMOUNDERGROUNDS project's capacity building programme for local stakeholders, which was related to "Innovative Technologies and methods to manage the identified cultural attractor and its undergrounds", through interactive approach, acquiring information and practical examples, allowed the participants to recognize possibilities of applying modern technologies for presentation of cultural/historical heritage in terms of its valorisation in tourism.

Since this was more technical and practical segment of training programme and due to need for particular technical circumstances, training was organized in Cultural Center Trebinje in the period from 10th to 18th June 2022 (on 10/11/16/17/18 June). Total number of participants was 14 and training was primarily aimed to involved representatives of tourism sector related organizations, but also to all interested

stakeholders from public, private and NGO sectors including Trebinje citizens in general who are interested in cultural life of Trebinje.

As EMOUNDERGROUNDS project has setting the “virtual reality room” in Trebinje as a part of the activities, besides considering possibilities for wider usage of innovative approaches and presenting its practical usage opportunities, this training was also an opportunity to gain knowledge about possibilities to follow regional trends and develop regional cooperation in this area.

Participants were introduced with virtual reality technologies and had opportunity to see some of the practical examples which were developed through previously implemented projects.

12.3.1 Program

This training path similarly as previous two, was organized to last 5 working days. Technical organization of the training, including structural planning, was provided by Coordinator of training programme in cooperation with project team and the trainer, while engaged trainer submitted his report which is in attachment to this report together with programme of the training and other relevant documents.

Path 3	Topic	Lecturer	Method of teaching
Teaching day 1	Digital technologies in the presentation and preservation of cultural heritage Collection of historical information Development of scenarios for applications of digital cultural heritage 3D modeling and reconstruction of cultural monuments Photogrammetry	Selma Rizvié Milian Vuković	Theoretical and interactive

	of museum exhibits		
Teaching day 2	<p>Shooting 360 videos of historical locations</p> <p>Filming of the narrator's actors on Zelenomkliuc</p> <p>Creation of computer animations and compositing Virtual and Augmented Reality technologies</p>	Selma Rizvić Milian Vuković	Theoretical and interactive
Teaching day 3	<p>Case studies:</p> <p>Fortress in Travnik</p> <p>White tabiia</p> <p>Fortress in Arbors</p> <p>Lederata Taslihan</p>	Selma Rizvić Milian Vuković	Theoretical and interactive
Teaching day 4	<p>Case studies:</p> <p>Underwater cultural heritage</p> <p>Baia dry visit</p> <p>Kyrenia ý Mazotos</p> <p>Xlendi</p>	Selma Rizvić Milian Vuković	Theoretical and interactive
Teaching day 5	<p>Case studies:</p> <p>VR and AR applications</p> <p>VR Battle of the Neretva</p> <p>Niksić VR</p> <p>Sarajevo 5D</p> <p>Roman heritage Sarajevo</p>	Selma Rizvić Milian Vuković	Theoretical and interactive



**ANNEX 3 – Guidelines Manual on
recommendations and follow-up for
public policies**





“EMOUNDERGROUNDS” - “Project N° 905”
***“EMO*tional technologies for the cultural heritage valorization
within transnational UNDERGROUNDS”**

**Adriatic-Ionian Programme INTERREG V-B 2014-2020 - 2nd
call**

*Del. T.3.3.1 - Guidelines Manual on recommendations and follow-
up for public policies*

Beneficiaries: All PPs



Project Details:

Programme: **Adriatic-Ionian INTERREG V-B 2014-2020**

Programme Priority: **2) Sustainable Region.**

Programme priority specific objective: **Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the Adriatic-Ionian area**

Project Title: **EMOtional technologies for the cultural heritage valorization within transnational UNDERGROUNDS**

Project Acronym: **EMOUNDERGROUNDS**

Reference No: **501**

Lead Beneficiary: **Municipality of Nardò**

Total Budget: **2.599.994,86 €**

Time Frame: **01/01/2020 - 30/06/2022**

Deliverable Details

WP: **T3 - Capacity building, education and cross-cultural contamination events**

Deliverable Title: ***Guidelines Manual on recommendations and follow-up for public policies***

Responsible Beneficiary: **Municipality of Carpi (PP2)**

Involved Beneficiaries: **All Partners**

Deliverable Description: *This deliverable is strictly linked to the deliverable DT3.1.1, as in the light of the results coming from the focus-groups implemented in each project area, public policies recommendations will be developed, discussed and proposed to public authorities (national, regional and local) engaged in innovation regulation processes applied to cultural valorisation sector in order to stimulate an improvement of those policies and to make them more near to the emerged needs and obstacles that prevent the spread of innovation processes in participating countries. More in detail, at the end of the T3.1, the framework conditions governing the local innovation systems/policies on culture preservation, will be clear with the identification of strengths, weaknesses, opportunities and threats of those policies, rules, regulations and laws that governing the targeted systems and their actors both with the evaluation of obstacles, difficulties, needs for a better implementation and more effective common innovation policies. Moreover, it will be possible to make a comparison with other innovation policies and rules applied in other EU countries, in addition to the EU policies, rules and other EU initiatives finding coordinating elements and areas of potential improvement of the analysed regulatory acts and strategies. In this regard, in fact, a direct synergy with other two project financed under the 2nd call of ADRION Programme, that are, projects N° 1124 CCI4TOURISM and AN° 1050 Creatures, will be created. The Lead will activate a direct channel of cooperation, exchange and communication (Skype, Phone, email, meetings) with the LP of the other two projects, in order to make possible a comparison on public policies of cultural heritage and tourism management to cross-fertilize and cross-*



capitalize the results of the different experiences. The benefits of such exchanges will be extended to the entire project partnerships and local communities targeted by each project.

Date & Place of delivery: **31 May 2022, PPs territories**



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Abstract

The Guidelines manual provides suggestions to Local and Trans-national medium and long-term policies, for improving the management of cultural heritage, based on the point of view and the experience of the operators of the cultural and creative industries involved in the project. The aim is to contribute to the creation of a better and overall management of all EMOUNDERGROUNDS sites and stakeholders and, potentially, of cultural sites in general.

In the first two chapters the document analyzes the situation of heritage management, CCI sector and the related policy frameworks.

The last chapter designs specific implementing measures, also defining how good practices will be applied at transnational level and therefore improve a performance of cultural chain towards strategic alliance for the future.



Introduction

Objective of the Guidelines Manual is then to foster a common strategy for the smart, sustainable and inclusive management of the tourist destinations belonging to the network, based on the enhancement of the underground cultural heritage with use of new technologies. Further objective is to strengthen the network and the tourism system at different territorial levels, to guarantee the effectiveness of the sustainable tourism marketing of the regions involved.

With the application of innovative technologies for the use of underground cultural heritage, the EMOUNDERGROUNDS project creates in each of the involved sites innovation in cultural offer. The local new underground cultural offer is inserted in the context of territorial tourist offer and in parallel in the wider Adriatic-Ionian macro- region.

The Territorial Animation Meetings and the Focus Groups followed by this document had the purpose of starting the creation of local partnerships with the participation of the actors of the cultural tourism chain, for the development of this path. Those meetings also revealed the specific characteristics of each local situation and the common characteristics that can be the basis of a lasting collaboration.

Different typology of underground sites involved in the project: 6 castles (LP, PP2, PP3, PP4, PP6, PP7, PP10), 2 fortresses (PP5, PP9), 1 cold war shelter (PP8). A half of them are located on the inland (plains or hills), the other half are near the sea. This creates differences in the tourist movement involving the sites, both under qualitative and quantitative point of view.

The Territorial Animation Meetings and the Focus Groups pointed out different expectations from the local partnership. Due to the local regulations, the Project Partner needs and the local social-economic environment, the local partnerships find it's own way to pursuit the common TN goals.



Methodology

For the drafting of this document, a collaboration modality between all the Project Partners was chosen. This with the aim of ensuring the inclusion of the inputs and the requests emerging from each territory. This also mobilized and used the specific skills and knowledges available to the partners.

Each Partner carried out the analysis of a theme related to the background of the management of cultural sites or cultural and creative industries and oversaw the drafting of a chapter dedicated to this. Each partner also provided contributions to the chapters that investigate the governance systems of culture and innovation, reporting the specific situation of their territory. In the same way, each partner entered the contents and needs that emerged during the project activities, thus constituting the basis for the indications for the improvement of cultural policies summarized in the final chapter.

The application of this "choral" method was based on the common work performed for the preparation of the Action Plan (Action T1.2.1) and furtherly facilitated by the experience gained during the drafting of the Cluster Policy Paper, to which this document inevitably also refers to some contents, given the presence of similar or even analogous issues.



1. CCI, Heritage and Innovation.

1.1 Overview on CCI sector

The Cultural and Creative Industries (CCI) sector includes sectors that use culture and creativity as factors of production. The creative economy accounts for around 3% of world GDP and is a fast-growing sector. The Cultural and Creative Industries sector is also important as a social phenomenon, because it addresses important social and cultural needs as well as for the creation of shared identities and values, it tells our stories. The creative works that our communities produce today define how the next generations will understand us in the future.

Creative industries often make technical innovations, including in digital technologies. They also support the dissemination of knowledge, for example through publishing and especially the media, but also other parts of the creative economy, they can support democratic accountability by sharing information on current events, investigating institutions and stimulating decision-making.

The different occupations and industries included in the KIC sector are not always grouped into standard classifications. It therefore becomes difficult to define exactly their contribution precisely because it is often not recorded and is not evaluated correctly.

One of the causes of this classification difficulty is the strong propensity of the different segments of creative activities to interact with each other, to mix, to create mutual stimuli and innovation through the selection and combination of elements from different disciplines.

Although all activities are based on culture and creativity (or just for this reason), within the ICC there are great differences in terms of type of products, production processes and techniques and the public, even if as mentioned above, there is a strong tendency to mix the different disciplines. There are further differences between countries and regions.

2020 was a dramatic year especially for those creative productions that materialize with the presence of the public. Local and national governments have responded with diversified support measures for the sector. The European Union has launched the Recovery Plan. In this traumatic context, however, the business volumes and profits of some particular niches such as digital information, video games, television streaming and some "Social" platforms have grown.

Theater, dance and live music are ancient arts. The theater lives mainly on



public contributions, as well as the part of music that offers a repertoire attributable to the status of cultural heritage. However, there is a music market that over time has gone through moments of great profits, even technological transformations and which today is increasingly linked to digital platforms. All disciplines of live entertainment have been severely damaged by the Covid-19 pandemic, due to the impossibility of avoiding contact between people, an integral part of the artistic message.

The visual arts sector is the creative cultural industry that employs the largest number of people in Europe. Painting and drawing have been practiced since the dawn of civilization. With the advent of technologies such as photography, the representation of visible reality was no longer the task of painting. Photography and cinema in turn investigate forms of fantasy expression as well as advertising graphics, illustration, comics. The introduction of digital technology has amplified the potential of the visual arts. The market segments of the different visual arts are significantly differentiated. Cinema, one of the most affected by the pandemic, has distribution channels that are moving from the traditional theater to domestic consumption, maintaining a mass dimension. The art market has very different characteristics. The object is not a mass production or use but a unique work and the value creation system sees the participation of the artist, the critic and above all the gallery owner, a figure who has conquered a role of director and artistic marketing. Certification of authenticity with NFT technology has also been introduced for digital works of art. This has given greater impetus to the use of crypto-currencies in the transactions of art objects.

Video games are a rapidly growing sector. The synergy with the cinema and digital graphics sectors is very close: productions that require a large use of technological innovation and huge investments. The pandemic crisis has further accelerated the growth of this sector which, through the enormous potential for interactivity, promises not only economic developments but also towards issues such as education and learning.

Architecture understood as the creation of spaces for living or social life is a sector of ancient origins that constantly dialogues with aesthetics and technology. It has important economic dimensions and equally important repercussions on the quality of life of people and urban systems. The most recent projects pay new attention to environmental sustainability and energy efficiency, without sacrificing the innovation of home automation and possible digital applications for the automation of plant operation.

Publishing is a sector that is undergoing a profound transformation as it is particularly sensitive to technological transformations. The introduction of movable type printing by Johannes Gutenberg is considered the birth



certificate of publishing. Each subsequent technological innovation has had an impact on the development of the sector which in turn has continued to be decisive for the spread and evolution of culture. Publishing has long been very active on the Web and in new media - social media. A part of the publishing industry, especially that dedicated to information, carries out a fundamental social function and is therefore the recipient of public subsidies.

The sectors of Fashion and Design were both born as artisanal productions. With the industrial revolution a part of those artisans introduced production and distribution systems that made it possible to reach significant economic dimensions.

tourism is the sector most linked to the territory, to its natural and cultural resources. This is why it plays an important role in local development policies, from both an economic and social point of view. The purchase of goods and services necessary to travel, sleep, eat, enter a place of culture, is a tourist production when it is carried out by visitors - tourists. Similarly, purchases of souvenirs, clothing, handicrafts and local food and wine products, books, etc. also become so. The tourism industry is therefore the set of companies that produce the goods and services for this multiform and atypical consumption. Despite its complexity, tourism is an important phenomenon for the creation of an economy based on the typical characteristics of the territories, especially their cultural heritage. UNWTO estimates, before the pandemic tourism produced (directly or indirectly) nearly the 10% of world GDP. In 2020 this percentage was halved.



1.2 Overview on Heritage management sector

According to UNESCO, cultural heritage is our heritage and cultural identity that we pass on to the next generation. Tangible elements, such as monuments, groups of buildings and both historical and natural sites, are considered part of our heritage. Intangible elements, such as oral traditions, popular music and dances, also constitute our cultural heritage. For the European Union, cultural heritage is "tangible, intangible and digital heritage (digital from birth or digitized a posteriori), such as monuments, sites, landscapes, skills, practices, knowledge and forms of expression of human creativity, as well as collections held and managed by public and private institutions such as museums, libraries and archives. " [Conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe (2014 / c 183/08)].

It is defined as an invaluable resource for economic growth, employment, social cohesion and the elimination of social, religious and political divisions which also allows us to reflect and critically compare ourselves with history, helping us to identify different memories and common threads. that connect us all. Contributes to the cultural and creative sector in Europe It is recognized as a source that promotes diversity, dialogue, cohesion, solidarity and mutual understanding and enriches our knowledge of our tangible, intangible, physical and digital resources. Whether it is material or immaterial, cultural heritage is unique and precious and our society must preserve it, protect it and pass it on to future generations.

Most of these sites are integrated into the tourism industry, attractions for travelers who wish to experience firsthand a built heritage or a living culture.

The meaning of the term Management in the English language takes on a nuance very close to Marketing, while elsewhere (for example the "Management" in Italian or the "Gestion" in French, we mean more generally administration, control.

Also the word enhancement, which in Italian means above all emphasis, recognition. In other languages it mainly assumes the meaning of an increase in the economic value of a commodity. The management of cultural heritage cannot ignore both meanings of these two words. Given the specific characteristics of the Cultural Heritage, for its management it is necessary above all to take care of its knowledge and its conservation, prerequisites for making this heritage available for use by the public and therefore, if possible, to generate economic resources for its conservation and promotion. . Unlike "ordinary" capital goods, elements of cultural capital generate non-monetary values: cultural value (Throsby 2001).



Heritage Management must precisely find the right balance between conservation and consumption (economy), possibly creating "regeneration" in the sense of improving assets and their knowledge / reputation.

Many cities or areas rely heavily on their historical sites and / or museums to promote their tourism industry. For most destinations around the world, heritage remains a key aspect of what they have to offer tourists and as such is seen as a competitive advantage. Cultural heritage therefore contributes to the creation of the tourist offer of a territory as a whole: a city, a region, even a country. Territory branding is often funded by the public sector through tourism organizations.

Some museums and historical sites carry out their own marketing campaigns. Their role in the cultural life of the community is often an argument that provides a competitive advantage. Most institutions tend to have a limited budget. Word of mouth is an inexpensive and efficient tool and giving a positive image is essential, for example through educational programs, as studies have shown that 50% of visitors learn about museums and other sites through friends and family. The internet and social media allow you to target and reach a large audience at a relatively low price.

Cultural heritage management involves many stakeholders who should be involved in a form of collaborative network. It is often impossible to activate relationships with all these subjects. Horizontal and vertical integration into the network is a crucial challenge that management must face. The legal framework requires a particular commitment to interact with local, regional and national authorities to carry out the projects. To act on the theme of tourism development, it is necessary to include the local plan in regional or trans-regional strategies, involve the operators active in the area and activate public-private partnerships. The latter can be built in innovative ways, including through the active participation of citizens. These "inclusive" partnerships can play a strategic role both for the ability to gather financial support and to maximize the socio-economic impact, the promotion of new enterprises in the sector.

A participatory and integrated approach should generate a clear path in defining the strategy and planning the actions of the management of cultural heritage and produce a lasting impact on the social and economic landscape of the involved territories.



1.3 Perspectives provided by new technologies

The collaboration between Heritage Management and other sectors of the cultural and creative industries has a long history that has seen a two-way exchange of knowledge and interventions: on the one hand, cultural heritage has been a source of inspiration for contemporary creativity in every era, on the other hand, creative activities have collaborated in the promotion and use of cultural heritage through, for example, the creation of museum displays, communication and promotion.

The content of this synergy has expanded thanks to the new technologies made available by the digital revolution that has affected humanity in recent decades.

Sustainability and innovation are fundamental principles that underpin the framework for action and the European approach to cultural heritage. For a continent as culturally rich and diverse as Europe, ensuring that valuable cultural assets are available for future generations to enjoy and be inspired by is a significant public policy objective. The European framework for action in cultural heritage treats cultural heritage's tangible, intangible, and digital dimensions as inseparable and interrelated. It also sees cultural heritage as a resource for the future, which must be safeguarded, enhanced and promoted, including by encouraging synergies with contemporary creativity. In this context, it develops technological tools for innovation, intending to preserve and curate cultural heritage, develop existing research, and facilitate cooperation. This effort puts people at the centre, wanting to stimulate public access, participation and development, focusing on local communities, children and young people, and people with disabilities, thus enhancing social inclusion and integration.

The obstacles to achieving this are the ravages of time and conflicts, catastrophic events, climate change, globalisation, and tourism. While technology is often seen as something that destroys the past, in this case, it is the most essential weapon in the battle. Over the centuries, there has been a continuous evolution in how culture is captured and produced. Initially, paintings were created to capture reality, then colours were refined, and later photography emerged. These photographs acquired 'movement', and as a result, another art form, cinema, was created. In the same way, extended reality appears as a natural evolution of art and technology, making it immediately clear that a new device is being born in the direction of documenting and managing cultural heritage.



Long before the Covid-19 pandemic, most actors involved in the management of tangible and intangible cultural heritage adopted solutions based on new technologies, notably in the following areas:

- Management of works and collections (restoration cataloguing).
- Managing the communication of cultural content with visitors.
- Management of external communication - promotion - search for new audiences.
- Management of flows (reservations, ticketing, access, post-visit services).

The digitisation of Europe's precious and vast historical heritage opens several possibilities. Initially, new technologies were used for digitising the traditional documentation material of the monuments, creating new perspectives for the user of this valuable archival material, thanks to the correlations they allow and the speed of search-processing they ensure. Image and graphic processing and analysis techniques can preserve this heritage for future generations by creating virtually restored versions of original works of art. By developing historical studies and experimentation, they supplement it with additional information or offer new possibilities for its enjoyment and use. They further facilitate citizens' access to and participation in cultural heritage and promote the widespread and further use of digitised material in various areas, such as advertising and commercial exploitation of cultural heritage. Before this type of digitisation is completed, new ways of using new technologies to manage cultural assets are also of interest.

Within cultural sites, the visitor experience is increasingly assisted by digital technologies through the production of original solutions, between the original and the handmade product, guaranteeing the uniqueness of the visit offer and often a greater connection with the site. Museums, archaeological sites, historic city centres and cultural hubs are adopting new 3D scanning technologies and creating digital copies of objects to digitise collections to preserve them over time and promote them to a broader audience.

Virtual environments provide through 3D graphics the representation of a real or "artificial" world, where the user can interact with the appropriate interface equipment. Virtual reality is based on polygonal models, which are created (a) by software, (b) by 3D scanners, (c) by photogrammetry, or (d) by a combination of these three methods. The results of the production or processing of the new digital imagery can be presented



through technologies such as 360°, augmented reality (AR), mixed reality (MR) and virtual reality (VR).

Augmented reality (AR) takes place within a real environment, enriched with computer-generated information or digital objects placed within it. The widespread adoption of smartphones and tablets has paved the way for a multitude of mobile augmented reality (MAR) applications related to cultural heritage, most of them involving museum guides. Most of the known narrative-based projects use AR to convey the history of a site within an organised tour, are usually applied outdoors and use the device's GPS and sensors to place virtual objects in the physical environment via the device's camera. AR expands, among other things, the capacity and innovative development in cultural organisations and institutions, such as museums and archaeological services, which do not necessarily need to invest in unique infrastructure but simply exploit the capabilities of visitors' mobile devices. As a result, tour guides operating with this technology have proliferated in cultural heritage sites in recent years. So far, most of the original applications are done for indoor spaces and use a computer or some key points to identify objects.

Virtual reality describes a computer-generated artificial environment, often created to look realistic, which the user usually experiences through a head-mounted device that projects images into the user's eyes. The images are often accompanied by sounds, fully immersing the user in the environment. The person using virtual reality equipment can move and explore the environment and interact with various virtual objects placed within it.

VR and AR technologies are interactive and aim to immerse the user and include detailed information. However, they differ in terms of the user's frame of reference, as in the case of VR, it is the virtual environment, while in the case of AR, it is the real world. In this sense, AR enhances the user's perception of the physical environment, whereas, in VR, the user interacts with a virtual world, isolated from the real one. Another vital difference between AR and VR is the need for special equipment and room configuration for VR applications. At the same time, the user can use his mobile device for AR applications in museums and cultural venues.

AI is a form of automated machine learning where computers acquire features related to human behaviour such as learning, reasoning, problem-solving, natural language understanding, object recognition, etc. In terms of big data analysis, AI is currently increasing personalised data collection and sharing and facilitating the provision of personalised services based on visitor preferences.



The creation of large digitised datasets has made mixed reality systems increasingly popular in museums and heritage sites since they allow for a user-centred experience that makes cultural heritage accessible anywhere, creating interactivity and immediacy. The digital space further provides the conditions for liberation from the constraints previously imposed by the monuments, such as their connection to a specific site. At the same time, not only is the information concerning the relationship between the monument and its physical space or the monumental group from which it originates not lost but can be multiplied, and the correlation of a monument with others in its wider area is effortlessly achieved.

In conclusion, digitisation in the field of cultural heritage is essential for the protection, conservation, restoration, research, dissemination and promotion of tangible and intangible cultural assets from all types of cultural institutions (museums, galleries, libraries, archives, monuments and sites). It is also considered a factor of social equality and a significant theoretical reflection focused on innovation issues, the effective application of digital media, creative industries, and economic aspects. Technology is further assumed to be a democratising instrument that can bring about a solution to social inequalities and conflicts.

It is obvious that all of the above, which initially emerged through games, have influenced, among other things, the cultural sector, both in its production and in its dissemination to the general public. From 3D technology to artificial intelligence and virtual/augmented reality, these are being used to ensure the preservation, enhance the user experience, broaden the target audience and inspire admiration and appreciation for Europe's vast cultural treasures.

2. Local policy frameworks.

2.1 Policies governing the local innovation systems

Italy (LP, PP2)

In the Italian territory, the innovation initiatives and the subjects involved in the local innovation systems have at their disposal various tools and funding made available by the local, regional, national or EU government levels.

A large part of the resources for the National Recovery and Resilience Plan come from the Next Generation EU Programme, which has in innovation one of its main tools for the implementation of its objectives: repairing the economic and social damage caused by the pandemic crisis, giving impetus to a complete ecological transition, overcoming territorial and gender gaps, strengthening productivity growth and human and physical capital.

The interventions of the Plan are grouped into six main chapters, called "Missions". The first Mission dedicates almost fifty billion euros to digitization, innovation, competitiveness and culture and has the objective of promoting and supporting digital transformation and innovation of the production system. In particular, it plans to invest in the tourism and culture sectors, considered strategic for the future of the nation.

The first Mission plans to finance the digitization and sustainability of tourism and culture, the enhancement of historical and cultural sites, improving their attractiveness, safety, accessibility, requalification / renewal of the offer of tourist services and accommodation. .

The Mission also plans to make infrastructure investments to bring ultra-broadband and fast connections throughout the country, to encourage the digital transition and the adoption of innovative technologies and digital skills in the private sector, to accelerate the digitization of public administration, encourage internationalization.

The Ministry for Technological Innovation and Digital Transition (MID) is one of the most involved ministries: established in 2001 as the Ministry for Innovation and Technologies, it has among its objectives the growth of technological sectors and the diffusion of new technologies .

Outside of this extraordinary plan, innovation policies are normally articulated between innovation, technology, industry, and social issues. At the regional level, each individual region locally coordinates some



initiatives adopted by the central government or by the European Union. It also independently develops innovation initiatives using its own financial resources. The involvement of different actors corresponds to these different themes.

Municipal administrations are often the final executors of territorial innovation actions. Interventions in favor of companies can be delegated to the Chambers of Commerce, sometimes in concert with trade associations and trade unions.

Universities and research centers are the privileged partners for technological innovation and technology transfer initiatives in favor of the industrial sector.

The Puglia Region carries out numerous activities in favor of innovation, believing it must improve and renew the economic and social context of the territory. Governance for the design and implementation of regional Research and Innovation policies is attributed by the Department for Economic Development

A path shared with numerous qualified Stakeholders has made it possible to focus on the strategy contained in the "Smart Puglia 2030" document, which establishes priorities and models to strengthen regional development through an intelligent, inclusive and sustainable use of technologies. The document also deals with social issues such as demographic change and related territorial imbalances, employment and the enhancement of young people and women, quality of life, safety and health.

The plan's structure is supported by transversal drivers represented by environmental sustainability and circular economy, information technologies for industry and society, life sciences and technologies for health and finally blue growth and the economy of the sea.

Due to the strategic value of the theme of innovation and its transversal nature with respect to other issues, discussions are active with the regional thematic Departments, the Management Authorities of Community Funds and with other structures of regional emanation.

The "Smart Puglia 2030" strategy has identified three sectors of consolidated specialization in the territory, on which to direct particular attention. These are the sectors: sustainable manufacturing; health and environment, digital, creative and inclusive communities.

To achieve the objectives of implementing the Strategy, the region makes use of the qualified contribution provided organically and systematically by its Agencies and in-house companies:



ARTI, Regional Agency for Technology and Innovation, founded in 2004, supports the Region in the development and management of policies for innovation, development and training. It develops technological and domain analyzes, studies and visions and innovative services; supports the Region in the analysis and strengthening of research and innovation skills and infrastructures; monitors and evaluates the policies and research and innovation activities conducted in Puglia.

Its territorial analysis and animation activity focuses on some priority sectors for the Region, including aerospace, automotive, business digital transformation, blue economy, circular economy, precision feeding. . It also deals with social innovation and skills development programs and projects to strengthen the new innovative enterprise.

InnovaPuglia S.p.A. is a company controlled by the Puglia Region, it is a technical assistance center in the field of digital research and innovation.

It is also the sole entity for the technical coordination of the interventions scheduled under the Puglia Digitale regional strategic plan.

Finally, it operates as a regional commissioning center and territorial purchasing center for the promotion and development of the process of rationalization and aggregation of the acquisition of works, goods and services of the Regional Health Service and of the administrations and local bodies in Puglia, also through the development and management of eProcurement IT tools such as the EmPULIA platform.

Puglia Sviluppo Spa is the company of the Puglia Region for the promotion and economic and social development and is a member of the European EBN Innovation Network. It carries out activities of public interest in support of the Region.

It manages business incentives, as an intermediate body of the Puglia Region and promotes access to credit for Apulian companies as the manager of financial instruments. It provides specialized technical support for the internationalization processes of Apulian companies and for the attraction of investments in Apulia. In addition to the facilitation tools for businesses, Puglia Sviluppo provides start-ups and innovative companies with two incubators in the Modugno (Ba) and Casarano (Le) offices.

The regional innovation system is participated by: 5 universities, public research bodies and public and mixed research centers; 7 technology transfer offices; 30 networks of public research laboratories; 6 technological districts (aerospace, mechatronics, high-tech, agro-food, energy, health and biotech); 5 Public-private combinations; 18 productive districts; Incubators and accelerators; 93 academic spin-offs; 450 startups; 86 innovative SMEs.



The policies of the Emilia Romagna Region in favor of innovation, industrial research and technology transfer are governed by Law 7/2002. They are implemented through targeted interventions in favor of development and innovation in production districts and technological districts, the promotion and expansion of the regional network of high technology, the management of national and community funds through tenders and financial concessions, framework program with the Ministry of Economic Development in the field of research. There is also a regional program for industrial research, innovation and technology transfer and a project called "Invest in Emilia-Romagna" aimed at attracting new investments in production chains.

Within this regulatory framework, the Region carries out various activities:

- approved in 2012 a program for industrial research, innovation and technology transfer with the aim of consolidating a widespread regional system of innovation based on knowledge, capable of competing on the world market;
- supports the High Technology Network which promotes research carried out by businesses, the consolidation of research structures and the strengthening of the innovative dimension and knowledge of businesses;
- supports the launch, establishment and development of new business initiatives capable of producing new skilled employment and innovation in the production system in the high technology sectors and industries related to creativity;
- through ASTER, a consortium between the Emilia-Romagna Region, the Universities, the CNR (National Research Council) and ENEA (National Agency for New Technologies, Energy and Sustainable Economic Development) the trade associations and the Chambers of Commerce which manages the "FIRST" service, provides information, insights and guidance on the opportunities and instruments of EU, national and regional funding in the sectors: research and development; innovation and technology transfer; training and mobility of researchers; international cooperation in research and innovation;
- manages a web portal dedicated to the creation of innovative companies to support young people and their self-entrepreneurship, encourage the birth of start-ups, networking all the regional actors who offer services and opportunities in this field, simplify access to services useful for business creation, to promote the growth of start-ups, through innovative tools and timely information.
- develops the regional system for industrial research and technology transfer together with universities and research institutes, through the integration of regional funding from the regional program for industrial



research and European funding from the regional operational program of the European regional development fund. Technological poles, industrial research laboratories and innovation centers, which have obtained regional accreditation, belong to the system.

Greece (PP3)

Research and innovation ensure that Greece evolves in response to the challenges it faces, while pursuing its policy objectives. Innovation systems in Greece include a range of actions mainly at national level and the implementation of the general strategy, at regional and local level.

At the regional level, the region of Western Greece has the Operational Programme of Western Greece 2021-2027 (amounting to 628.5 million) which consists of six axes - priorities.

The Priority 1 is related to the improvement of competitiveness in production and strengthening of entrepreneurship, extroversion and digital enhancement. The relevant budget amounts to EUR 71 million. However, the promotion of innovation throughout the programme is a common topic and has priority in the eligible costs.

There are various tools - funding bodies - mainly at general government level.

The main funding body for research and innovation is the Ministry of Development and Investment and the tool of action is the "Research and Innovation 2021-2027", a programme with satisfactory results in previous years.

The aim of the action is to broaden Research and Innovation, which is fully aligned with the country's strategy. Innovation is placed at the heart of a sustainable and resilient recovery (especially from the pandemic), in order to accelerate the green and digital transition and to ensure Greece's technological growth.

The "COMPETITIVITY" Programme of the new NSRF 2021-2027 was designed as the evolution of the successful Action "Research - Create - Innovate", which was implemented during the 2014-2020 programme period. It is part of Strategic Priority (Axis) 1 "Strengthening Research and Innovation" and Specific Objective 1.1 "Developing and strengthening research and innovation capacities and exploiting of advanced technologies (ERDF)", co-funded by the European Union and in particular by the European Regional Development Fund (ERDF) and the Greek State. The main objective of the single action "Research - Innovate 2021-2027" is to link research and innovation with entrepreneurship and to strengthen the competitiveness, productivity, and extroversion of businesses towards



international markets. The aim is the transition to quality innovative entrepreneurship and the increase of domestic added value. The Action is addressed to enterprises, with an emphasis on small and medium-sized enterprises (SMEs), and research organisations.

The National Council for Research, Technology and Innovation (NCRTI) is the State's highest advisory body on the formulation of a national strategy for Research, Technology and Innovation Development (RTID). It supports the work of the Minister or Deputy Minister or Deputy Minister responsible for Research and Technology and the Secretary General for Research and Innovation (SGRI) in issues within their competence.

The General Secretariat for Research and Innovation is a modern public service with mission to plan and coordinate the implementation of Research, Technological Development and Innovation (RTDI) policy. It supports the activities of research and production institutions through competitive research programmes with a focus on economic and socially equitable development. The GERD supervises Research Centres and Technology Institutions that possess and promote the necessary skills to produce knowledge and innovation. Universities play an important role in promoting of innovation, of course.

A variety of other small or large investment tools from private or non-private sources, bank programmes, innovation prizes and competitions, individual angel investors, etc.

The new Development Law 4887/2022 also plays an important role, as its purpose is to support all investment projects, that promote research and encourage the development and application of ideas and technologies that improve goods and services and make production more efficient. The new development law introduces thirteen state aid schemes with thematic targeting, which will allow the business community to plan, develop and implement their initiatives with modern forms of investment in all sectors of the Greek economy. These include digital and technological transformation, research, innovation, "New Entrepreneurship", entrepreneurial extroversion, boosting tourism investment and green transition

The "Research and Applied Innovation" scheme of the new Development Law 2022 covers investment projects that contribute to:

- the development of technology or the production of innovative products
- the introduction of process or organizational innovations
- the exploitation of research results
- the increase of employment
- the creation of high value-added jobs

A high number of resources include the National Recovery and Resilience Plan (NRRP) "Greece 2.0", which has placed the innovation high on the agenda to address the damage from the pandemic.

As part of a wide-ranging response, the aim of the NRRP is to mitigate the economic and social impact of the coronavirus pandemic and make European economies and societies more sustainable, resilient and better prepared for the challenges and opportunities of the green and digital transitions.

NRRP consists of four pillars: (1) Green, (2) Digital, (3) Employment, skills and social cohesion (health, education, social protection), (4) Private investment and economic and institutional transformation. The NRRP includes an integrated and coherent set of reforms and investments structured in four (4) Bands of proposals, that make up eighteen (18) individual Axes. For its implementation, Greece requests all the resources, that can receive under the Recovery and Resilience Fund. The amount is €17.8 billion in grants and €12.7 billion in loans.

Greece's recovery and resilience plan supports the digital transition with investments and reforms in the digitalisation of public administration and private sector companies, in connectivity, and in digital skills. It will invest €160 million for the development of 5G networks, €1.3 billion in the digital transformation of the public sector and another €375 million for the digitalisation of businesses, promoting the integration of digital technologies in SMEs. Furthermore, the plan will invest more than €500 million to promote the digital transformation of the education and health system, while nearly €750 million will be invested in digital upskilling.

Croatia (PP4, PP5)

When it comes to regulation of innovation systems on the national level in Croatia, there are two relevant Laws. The first one is "Zakon o državnoj potpori za istraživačko - razvojne projekte" (Law on State Aid for Research and Development Projects). This Law regulates the conditions for granting state aid for research and development projects in category of horizontal aid for research and development, the competences of the Croatian authorities regarding the granting of state aid for these projects and all other issues related to exercising the right to aid for research and development projects.¹ This aid is available to corporate taxpayers (small,

¹ Zakon o državnoj potpori za istraživačko-razvojne projekte, NN 64/18, in power since 26.7.2018, Article 1



medium and large entrepreneurs) for the purpose of conducting its own research and development activities so that the project solves its own technical problem or scientific research issue for the future commercialization of the final product, service or process arising from the research and development project.² In the terms of this Law, state aid means tax relief for scientific and development projects – it is exercised as a right to an additional reduction of the income tax base for eligible costs of scientific and development projects. The project implementation period can last up to three years from the beginning of the project.³

The second relevant Law is “Zakon o poticanju razvoja malog gospodarstva” (Law on Encouraging the Development of Small Business). This Law regulates the bases for the application of economic policy incentive measures aimed at the development, restructuring and market adjustment of small businesses. In the context of this Law, small businesses are made up of entities in entrepreneurship and crafts that:

- Employ an average of less than 250 workers per year
- Are independent in business, or that are autonomous entities that are not classified as partner entities and related entities
- According to the financial statements for the previous year generate annual operating income in the amount of € 50,000.00 or have total assets if they are taxpayers of profit tax, or they have fixed assets if they are taxpayers of income tax in the amount of up to € 43,000,000.00⁴

Out of all the incentive measures and activities to achieve the goals of small business development listed in Article 6 of this Law, the most important one in the context of this manual is from paragraph 11 – providing support for research, development and application of innovations and the introduction of modern technologies.

One of the most important documents on the national level is “Strategy for Encouraging Innovation in the Republic of Croatia 2014-2020”. This Strategy aims to ensure a coordinated approach to sustainable socio-economic development of the Republic of Croatia through the

² Ibid. Article 6

³ Ibid. Article 8-9

⁴ Zakon o poticanju razvoja malog gospodarstva, NN 121/16, Article 1-2

establishment of an effective innovation system.⁵ This Strategy is built on four Strategic Goals and four Thematic Pillars.

Strategic Goals are:

- Strategic Goal 1: Improving the innovation performance of the Republic of Croatia
- Strategic Goal 2: Increasing the share of business sector investment to ½ in total Research and Development investment
- Strategic Goal 3: Increasing the number of basic and applied research in the scientific research sector with innovation potential and their application in the economy
- Strategic Goal 4: Strengthening human capacity for research, technological development and innovation.

Thematic Pillars are:

- Thematic Pillar 1: Development of the innovation systems of the Republic of Croatia and improvement of the legislative and fiscal framework encouraging innovation
- Thematic Pillar 2: Strengthening the innovation potential of the economy
- Thematic Pillar 3: Encouraging cooperation and the flow of knowledge between the business, public and scientific research sectors
- Thematic Pillar 4: Strengthening human resources for innovation and creating a supportive environment for internationally competitive researchers⁶

As can be seen above, achievement of the four strategic goals will be implemented through the four thematic pillars. It is also important to mention that innovation is mentioned through the whole National development strategy of the Republic of Croatia 2030, which shows that the country is focusing on modernization and wants to encourage innovation through the tools at its disposal (policies, state aid, strategies etc.).

On the regional and local level, the most important document concerning innovation is Development plan of Primorje – Gorski Kotar County for the period 2022-2027. Innovation is mentioned in the Priority 1: Smart region of a competitive economy based on knowledge and advanced technologies. In order to achieve this priority, “functional and economic areas which need to be transformed and made globally more competitive primarily by investing in innovation, digital transformation and promotion

⁵ Strategija poticanja inovacija Republike Hrvatske 2014.-2020., Ministarstvo gospodarstva, p. 22

⁶ Ibid. p. 25



of export have been identified. Significant regional human potential for the acquisition of new knowledge, competencies and skills and the application of innovations in areas of greatest potential will be encouraged. Through encouraging investment in research, development and innovation in selected thematic priority areas modernization, diversification and, where necessary, introduction of new directions or changes in the economy will be achieved, thus ensuring future economic growth and development, as well as employment growth. ⁷ As can be seen, Primorje – Gorski Kotar county has included innovation into its first priority goal, which shows that this county considers innovation to be of great importance for its future.

Slovenia (PP6, PP7)

The Recovery and Resilience Plan also addresses the serious consequences of the COVID-19 pandemic, which had an extremely negative impact on the Slovenian tourism sector. The pandemic affected employment, environmental sustainability, the quality and added value of Slovenia's accommodation infrastructure, public and shared tourism infrastructure, and the development of cultural heritage.

Development area 3: SMART, SUSTAINABLE AND INCLUSIVE GROWTH COMPONENT 4: Sustainable development of tourism, including cultural heritage

Investments in infrastructure in the field of culture and cultural heritage – restoration and revitalisation – 47 mio Eur.

Objective: This component aims to contribute to a more rapid development of sustainable tourism in Slovenia and to increase added value. The planned reforms seek to establish new foundations for the strategic development of tourism, which will, *inter alia*, result in: (1) clearly defined measures to reduce the environmental footprint of tourism and (2) improved niche tourism content with greater quality of the tourist offer. We will also develop a strategic framework for the digital transformation of Slovenian tourism. and update legislation in the hospitality industry sector and short-term tourism accommodation rentals as well as relieving the sector of certain administrative barriers. These investments will reduce deficiencies in the tourism infrastructure and will be in line with the focus on sustainable boutique destination offering a

⁷ Nacrt Plana razvoja Primorsko – Goranske županije za razdoblje 2022.-2027. godina, p. 57



top- level experience for the visitor, which build on the diversity of the natural and cultural environment. Investments in public and shared tourist infrastructure and the targeting of areas appropriate for an integrated inclusive tourist cultural experience, may lead towards the creation of a high-quality tourist offer.

At the local level

Tourism development and marketing strategy for destination Kras and Brkini 2022–2028

The main purposes of the document are to:

- set the direction for the further development of tourism in the destinations of the Karst and Brkini in line with the strategic goals and orientations of tourism development at the national level
- create and adopt an umbrella document for planning the tourist development of the destination, by defining a vision of tourism development which formulates clear strategic and realistic goals
- develop measures for the establishment of a framework for measurable and traceable implementation

Albania (PP8)

Tourism sector represents a great source of income for the Albanian country located in particular due to the attractiveness of their natural beauties, coastal territory and their rich historical and cultural heritage. The cultural heritage is a cross-cutting field linked to the creative and cultural sectors which are a vehicle for progress and growth in the related industries as well as in the education sector with the need to develop adapted learning and training. However, the cultural heritage is currently facing several challenges. Indeed for the sake of its conservation and visibility, the regions concerned need to adapt their assets to the new technologies and improve its management. Albania should create products, services, models, processes in line with the objectives of conservation, management, dissemination, defence and enhancement of cultural heritage, enabling access to education, knowledge, culture, employment, new technologies, environmental conservation, sustainable development and social inclusion. The idea is to involve different stakeholders in the process as local tourism and cultural industries, civil society as well as cultural heritage professionals and researchers, and serve as large-scale tool that can pave the way for new markets and jobs. First of all it is essential to have the cross-border cultural heritage



available digitally, enabling a wider access to it. The heritage sector, creative industries, the education sector and consumers will all experience immediate benefits from the widespread availability of cultural heritage objects located in the regions involved in the Emounderground area. Project. Thank to this project, new model of cultural and environmental heritage management will be developed, involving local authorities, industries, organizations, researchers, students and citizens and based on the concept of social innovation. In parallel to the collection of information and digitalization of Underground heritage in Kukes, the partner should develop an innovative tool under the form of digitalization and mobile Application (App) to enable access to such content under an attractive and dynamic form to raise awareness of all type of interested audience and future visitors of the area. Indeed, it is clear that the use of new technology and mobile devices has greatly developed in the field of cultural heritage. Several approaches are possible. However, the partner should have an approach close to the visitors and any type of interested audience.

“Considering the process of digitalization of heritage as a challenge of the future, the Ministry of Culture has established of the Digital Platform for Cultural Heritage Sector (or Digitalization Center) with dedicated space, technological equipment of high standards and staff qualified. This unit is a structure of the Institute of Cultural Monuments, a subordinate institution of the Ministry of Culture. Its establishment is in the continuation of the project "Empowering museums through technology. This project aims to amplify the unique value of these museums by merging cultural heritage and new technology, both promising assets for a sustainable development of museum as main pillars of cultural tourism industry. At the end of the first phase, which consisted of evaluating the collections of the two aforementioned museums and training their staff to use RTI and 3D photography methods, follows the second one for the digitization of museum collections with advanced technology, in function preserving, promoting and wider public access to them”.

In this framework, the National Institute of Cultural Heritage in cooperation with the Faculty of Mechanical Engineering - UPT and under the coordination of the Polytechnic University of Bari have worked together to highlight and promote the values of cultural heritage through the use of 3D digital technology, as partners of 3D-IMP-ACT project. This project aims to promote sustainable tourism and protect the integrated natural and cultural values of monuments and cultural heritage areas. Selected as one of the case studies of this project is Buleterion, one



of the most emblematic monuments of the ancient city of Apollonia, a symbol of the city of Apollonia since Antiquity, when Apollonia of Illyria was considered the most beautiful among the 30 ancient Apollonias. Today, digitized through 3D technologies and visitable through virtual tours, it can be enjoyed from any device on the network. We can enjoy the special history of this monument in the promotional video made within the 3D-IMP-ACT project.

Sources

(link:<https://fr.unesco.org/creativity/policy-monitoring-platform/digitalization-center-national>)

<https://kultura.gov.al/qender-kombetare-per-digjitalizimin-e-trashegimise-kulturore/>

3D-IMP-ACT. /albeu.com/

Montenegro (PP9)

Montenegro is the first non-EU country to have adopted Smart Specialisation Strategy (June 2019). This achievement was made thanks to strong political commitment at the national level and generous support of the Joint Research Centre (JRC). The Programme of Accession of Montenegro to the EU (2019-2020) provided for adoption of the Smart Specialisation Strategy (2019-2024) under Negotiation Chapter 25: Science and Research – policy framework, which is how Montenegro aligned its policy framework for research and innovation with the EU policy framework, even though it was not explicitly obliged to do so under accession negotiations. Intensive work on the project has been undertaken since May 2017, when close cooperation with the JRC was established.

According to the 2020 European Innovation Scoreboard, Montenegro is in the group of modest

innovators, which means its innovation performance is well below 50% of the EU average, but Montenegro has a relatively large share of In-house product innovators with market novelties. From the institutional perspective, the Ministry of Economic development and the Ministry of Science are the main institutions responsible for policy formulation as well for the implementation of programs. In 2021 the Government adopted two Laws, the Law on Innovation Activities and Law on Incentives for

Research and Innovation development. One of the most important measures introduced by Law is establishment of the Innovation Fund as well as Technology Transfer Office at the national level. The Law defines the Innovation Fund as Limited Liability Company, activities to be performed and sources of financing. The newly established Innovation Fund is expected to boost innovations, train and connect companies and innovators.

Bosnia and Herzegovina (PP10)

Since EMOUNDERGROUNDS project emphasizes innovation systems for purposes of preservation and affirmation of cultural and historical localities, and the area of heritage protection is almost as a whole regulated by Law, particular attention has to be given to these aspects. Laws dealing with cultural/historical/natural heritage protection in Bosnia and Herzegovina (BiH) do not thoroughly cover this area, so we can also consider Law on Scientific Research and Technological Development ("Official Gazette of Republic of Srpska" No. 6/12). This Law, which regulates only terms of innovative activities and innovations itself, can be used jointly with other above-mentioned Laws for general insight and for purposes of providing directions for developing policy recommendations within the EMOUNDERGROUNDS project. However, it can be considered that BiH and RS do not have very good legislative solutions and base in this area.

Competent/relevant Ministry for governing the area of cultural/historical heritage in entity Republic of Srpska is Ministry of Education and Culture. This Ministry has established Republic Institute for Preservation of Cultural, Historical and Natural Heritage, which basically perform most of the activities related to managing cultural/historical heritage. Local communities, cities or municipalities, also have local public cultural institutions, which are the main bearers of activities in the field of culture in local communities. These institutions can deal only with localities which particular city/municipality consider as attractive location but in coordination with aforementioned Republic Institute.

As far as Trebinje is concerned, position of key actors in tourism is that Trebinje should follow the examples of good practices and introduce new technologies according to development dynamics and available resources, all in accordance with Law. It is expected that introduction of technological innovations within the tourism sector will contribute to local and transnational presentation of cultural/historical/natural heritage and



improvement of processes, thus it will also influence management in terms of efficiency, effectiveness, openness of the tourism actors and better monitoring of trends. It means that combination of improved management in the line with technological innovations will improve overall "performance" of whole system as well as its sustainability. Technological innovations, beside the opportunity for wider presentation of local heritage, bring attractive contents in tourism and more comprehensive information needed for evaluation of results and planning which are crucial for management. It also provides an opportunity for easier transnational cooperation and matching popular trends. Technological improvements force organizations to change, so having all aforementioned in mind, general economic, environmental and performance sustainability of processes can be improved by introduction of technological innovations.

At local level, it basically means better touristic offer integrated into wider transnational context and valuable data collected through usage of innovative solutions which will be used to plan further activities and steps. Also it represents an opportunity to present some "hard to reach" locations and make it more available for tourists.

Even if the need for preservation of cultural heritage is recognized, and innovations in this area would be appreciated, funding of such activities is generally very low due to lack of available means. Regular activities are being performed, but more significant interventions are made rarely and according to priorities. Mentioned laws, in terms of stimulating innovations, only list number of possible funding sources and financial means for regular activities. In practice, it can be said that improvements in terms of managing cultural/historical/natural heritage as well as innovations in this area, are the subject to initiatives coming through externally funded projects and cooperation between institutions and other interested organizations as well as enthusiasts.

2.2 Policies governing the local culture preservation

Italy (LP, PP2)

The National Recovery and Resilience Plan, largely co-funded by the Next Generation EU Programme, includes Culture and Heritage in the same "Mission" of Innovation and research. The Component is the M1C3 that include tourism too.

The general objectives are:

- Increase the level of tourist and cultural attractiveness by modernizing the tangible and intangible infrastructures of the historical and artistic heritage;
- Improve the usability of culture and tourist accessibility through digital investments and investments aimed at removing physical and cognitive barriers to heritage;
- Regenerate the villages through the promotion of participation in culture, the relaunch of sustainable tourism and the protection and enhancement of historic parks and gardens;
- Improve seismic safety and the conservation of places of worship and ensure the shelter of works of art affected by disasters;
- Renew and modernize the tourist offer also through the requalification of accommodation facilities and the strengthening of infrastructures and strategic tourist services;
- Support the digital and green transition in the tourism and culture sectors;
- Support the recovery of the cultural and creative tourism industry.

The main law of the Puglia Region in matters of culture is the Regional Law 17/2013 "Provisions on cultural heritage". This law promotes an integrated and accessible regional system for the enhancement of cultural heritage, cultural heritage and institutions.

The region has also adopted the PiiiICulturainPugiia, the Puglia Region Strategic Plan for Culture 2017-2026, a short, medium and long-term development plan built with a participatory method. The management of the Plan is entrusted to the Pugliese Public Theater - Regional Consortium for Arts and Culture, an agency controlled by the Region. The Region operates in the cultural sectors also through the participation of foundations, associations and operational agencies.

The regional administration finances or implements interventions for the



protection, enhancement and networking of the regional cultural, tangible and intangible heritage.

Puglia Region adopted interventions to mitigate the negative impact of Covid-19 on cultural activities. The extraordinary plan "Let's keep culture in Puglia" supports cinema and theater managers, publishing, and live shows. In addition, tools have been launched to simplify, optimize and accelerate the improvement of bureaucratic procedures and the transfer of aid and funding.

The legislation of the Emilia Romagna Region promotes the enhancement of the regional cultural heritage, cultural activities, entertainment, the creative industry and sport. The Region is very active in these sectors with the direct disbursement of subsidies, the financing of projects and support for organizations and operational subjects. The regional functions in the field of cultural heritage are assigned to the "Cultural Heritage Service" within the Department of Culture and Landscape of the Region. It carries out planning and interventions in favor of the enhancement, conservation and promotion of the cultural heritage present in the regional territory and manages the procedures for the granting of grants.

Greece (PP3)

The Ministry of Culture and Sports is the main institution in Greece, which is responsible for the protection and promotion of cultural heritage (historical, architectural, industrial, etc.) along with the regional services of the Ephorate of Antiquities.

The Ministry of Culture and Sports is responsible for all ancient monuments (movable and immovable) from any period up to 1830, the year in which the modern Greek state was founded. As well as is responsible for many monuments after that date. Apart from the Ministry, there are several active organisations at national level, for the protection and management of Greece's cultural heritage. The most important organizations are the local and regional authorities and the Hellenic Technical Chamber. Furthermore, the Ministry of Tourism and the Greek National Tourism Organization (GNTO) cover wide range of activities, with main objective to promote cultural tourism through various policies.

The Ephorates of Antiquities have competence in a specific geographical unit, which usually corresponds to regional units, smaller parts, and parts of a prefecture. Specifically, the units are determined by the need to protect an element of cultural heritage. Therefore, they undertake, the protection, the promotion, and the study of all the monuments, as well as



the intangible cultural heritage of the area. The Ephorates of Antiquities usually, undertake the policymaking for culture, serve citizens, help to expand scientific knowledge, promote and preserve cultural heritage. EAs may conclude programme contracts or memoranda of cooperation with bodies for the implementation of actions, under the approved Operational Plan. The cooperating bodies include bodies of the public sector, regional administration, local government and of the wider public sector, in accordance with the provisions of the legislation. In addition, for the same purpose, they may manage sponsorships or donations, in accordance with the legislation too.

Regional level

The Ephorate of Antiquities of Ilia, based in Ancient Olympia and is a Regional Service of the Ministry of Culture and Sports, under the General Directorate of Antiquities and Cultural Heritage. It was established and has been operating since 2014, with territorial jurisdiction in the Regional Unit of Ilia.

The most important operational objectives of the Ephorate of Antiquities of Ilia are:

- the scientific research
- the discovery, preservation and conservation of the rich cultural heritage of the area
- the exhibitions in museums
- the presentation in exhibitions in Greece and abroad

The Ephorate oversees the study, planning, management and execution of any archaeological project about the maintenance, repair, restoration, restoration, enhancement and configuration of monuments and properties.

In addition, the Regional Operational Programme (ROP) 2021-2027 of Western Greece includes series of actions that govern the programme horizontally and vertically, with its 5 strategic objectives. Indicatively, regarding the cultural heritage and its promotion:

Specific objective: RSO4.6: Strengthening the role of culture and sustainable tourism in financial development, social inclusion and social innovation (ERDF).

Type of action 4A.vi.1: Promotion of tourism - culture for the support of social cohesion. This type of action aims to exploit the specific characteristics of the Region (natural environment, cultural heritage, etc.), to strengthen its social networks (with emphasis on vulnerable groups) and also to support the local economy. This includes, for example:



Tourism – culture interventions in areas of environmental, cultural and social interest, in the context of integrated spatial investments. Indicative actions may include:

- promotion of tourism,
- networking of cultural monuments/archaeological sites etc.,
- enhance their visitor attractiveness,
- development of cultural - tourist routes in cultural / archaeological sites,
- exploitation of the cultural heritage and natural resources for the development of specific forms of tourism

Specific objective: RSO5.2: Promoting integrated and inclusive local social, financial and environmental development, culture, natural heritage, sustainable tourism and security in non-urban areas (ERDF)

According to the specific objective 5.ii., will be supported spatial interventions in non-urban areas, e.g. "Coastal of Achaia and Ilia", municipalities of West Achaia, Andravida-Killini, Pinios, Andritsaina-Krestena and Zacharo: The spatial unit is included in units, that are almost characterized as protected areas. These protective areas have potential for mild development, while enhancing their natural resources.

Among the indicative categories of actions are:

- Enhancing the visibility of environmental and cultural resources through upgrading, restoration and integrated promotion actions (such as upgrading and restoration of natural and cultural heritage sites, opening/demonstration of paths, enhancing the functionality and visibility of cultural heritage sites, promoting networking actions of cultural operators in the context of integrated promotion of natural and cultural wealth, implementation of protection, restoration and enhancement projects of Monuments and Archaeological sites)
- Tourism promotion of natural and cultural resources and enrichment of the tourism product (such as actions to promote natural and cultural resources in combination with extended entertainment, leisure and accommodation options, contemporary culture actions, support alternative forms of tourism, etc.)

Finally, the National Recovery and Resilience Plan (NRRP) "Greece 2.0" aspires to lead the country's economy, institutions and society into a new era; to spark a paradigm shift towards a more extroverted, competitive and green economic model, matched with a more efficient, less bureaucratic, digitalized state, a more growth friendly tax system, a dramatically reduced informal economy, and a strong, resilient and inclusive social safety net.



The NRRP is structured on four pillars: (a) Green , (b) Digital , (c) sarides' Employment, skills, and social cohesion, (d) Private investment and transformation of the economy Greece Under private investment and transformation of the economy,

The plan includes , among others objectives and actions in the field of culture:

- Policies to promote culture, such as labour reform in the cultural sector; projects which turn culture into a driver of growth; adaptation of cultural venues infrastructure and services to tap on silver economy
- The establishment of a Museum of underwater antiquities
- Development of routes of natural and cultural interest as well as of climate change adaptation plans for cultural heritage sites.

Croatia (PP4, PP5)

The most important document on the preservation of culture at Croatian national level is "Zakon o zaštiti i očuvanju kulturnih dobara" (Law on Protection and Preservation of Cultural Property). The first Croatian Law on Protection and Preservation of Cultural Property was passed in 1999, and its current version has been in power since 30th of October 2021. Article 1 defines what this Law regulates: types of cultural heritage, establishing protection over cultural heritage, measures for the protection and preservation of cultural heritage (including performing the protective and administrative work, as well as inspections), financing protection and preservation of the cultural heritage as well as all the other issues related to the protection and preservation of cultural heritage.⁸ In article 2, it is stated that cultural property is treated as national treasure, and this Law considers the following to be the part of it:

- movable and immovable property of artistic, historical, paleontological, archaeological, anthropological and scientific significance
- archaeological sites and archaeological zones, landscapes and their parts that testify to human presence on that territory, and have artistic, historical and anthropological value
- intangible forms of the emergence of man's spiritual creation in the past as well as documentation and bibliographic heritage

⁸ Zakon o zaštiti i očuvanju kulturnih dobara, NN 117/21, in power since 30.10.2022, Article 1



- buildings or spaces in which cultural goods and documentation about them are permanently stored or exhibited⁹

To make the list shorter, Croatian Law on Protection and Preservation of Cultural Property divides cultural property into three categories: immovable cultural property, movable cultural property and intangible cultural property. One of the protective measures provided by this Law is Preventive protection. This is a temporary measure that can be used before a good (building, archaeological site etc.) is declared to be part of the cultural heritage and it may not be imposed for a period longer than 4 years without interruption, or 6 years without interruption for (underwater) archaeological sites. This duration can not be prolonged after it expires. A property that is under preventive protection is entered onto the List of the properties under preventive protection, which is part of the Register of Cultural Goods of the Republic of Croatia.¹⁰ The purpose of this measure is to give protection to a site that still is not considered cultural heritage until it can be determined (by the Ministry of Culture and Media) whether it belongs into the Register of Cultural Property. Cultural goods that are considered to be of national importance are entered in a special part of the Register of Cultural Property. Article 17 of this Law is especially important in the context of this manual, as it allows the representative body of the county, city or municipality to put a cultural property (that is not in the Register of Cultural Properties) under protection if it is located on their area. When it comes measures of protection for a cultural good, they are determined for each good separately. For immovable cultural property such as buildings, it is necessary to determine a conservation substrate which contains protective and preservative measures. For movable cultural property, competent authority determines the system of protective measures which contains general and special conditions for the preservation, maintenance and purpose of movable cultural property. Protection and preservation of cultural property is financed from the state budget, county budget, budget of the city/county and from donations, concession fees etc.¹¹

Protection of cultural heritage was also mentioned as one of the priorities of the public policy for development of culture and media of "Nacionalna razvojna strategija Republike Hrvatske do 2030. godine" (National Development Strategy of the Republic of Croatia until 2030). Rich and diverse cultural heritage is considered to be a part of cultural identity of

9 Ibid. Article 2

10 Ibid. Article 10-16

11 Ibid. Article 55-59



Croatia and one of the national strategical resources – according to National Development Strategy, more effort will be put into protection, preservation, presentation, promotion and valorisation of cultural and natural heritage. National Development Strategy envisages the use of the highest professional standards, contemporary methods and technologies to enhance the level of protection of the cultural and natural heritage.¹²

One of the general goals of the Strategic plan of the Ministry of Culture 2020-2022 is named “Protected and preserved cultural heritage”. This document mentions Cultural Heritage Protection Service and its shift towards integral approach, while taking into account social, economic, territorial and scientific-educational components for the purpose of participatory management of cultural heritage, its sustainable use and raising community awareness through educational programs. General goal 2: “Protected and preserved cultural heritage” will be accomplished by establishing new Information system of cultural heritage of the Republic of Croatia and by research, documentation and creation of a list of cultural goods.¹³

When it comes to the regional level, there is a mention of protection of natural and cultural heritage in the Development plan of Primorje – Primorje Gorski Kotar County for the period 2022-2027. In the Croatian Register of Cultural Property, there are 354 immovable cultural properties and 15 properties under preventive protection on the territory of Primorje – Gorski Kotar county.¹⁴ Development plan also mentions development of culture and sport as one of its special goals. As one of the measures of reaching the mentioned goal, the county will encourage development of culture and sustainable use of cultural heritage as a foundation of regional and local identity.¹⁵

Slovenia (PP6, PP7)

The issue of the protection of the national heritage is a category within the Slovenian Constitution. According to the Cultural Heritage Protection Act (2008), conservation of the integrated cultural heritage is

12 Nacionalna razvojna strategija Republike Hrvatske do 2030. godine, NN 13/21

13 Strateški plan Ministarstva kulture 2020.-2022., Ministry of Culture, Zagreb, April 2019., p. 44-47

14 Nacrt prijedloga Plana razvoja Primorsko – Goranske županije za razdoblje 2022.-2027. godina, p. 15

15 Ibid. p. 80



implemented through spatial planning. This therefore respects the importance of heritage, and requires competent authorities to incorporate that understanding into sustainable development strategies. The heritage status of high value national or local monuments, are protected by local and national acts, as appropriate.

The Slovenian public protection service relies on interdisciplinary experts with the necessary technical, natural sciences, social sciences, human sciences and arts backgrounds. Through its constructive cooperation with other institutions, national administrative bodies and the owners/managers of the heritage, it aims to turn from a preventive towards a co-creative attitude towards the conservation of the heritage. For its part, the heritage protection policy until 2019 established the following strategic goals:

- ensuring both the protection and the inclusion of the heritage in modern life,
- ensuring stable financial resources to the national public service,
- improving its organization, working practices, and homogenous activities,
- preparing expert standards in public service,
- raising awareness of the heritage and its protection, and
- ensuring a more significant role for Slovenian heritage at an international level.

Institutional framework

At national level, the government is in charge of approving acts on both monuments of national importance and funds for their restoration.

Ministry of Culture

It is responsible for executing cultural policy and ensuring protection of the heritage in cooperation with other ministries and with municipalities. The protective element is comprised of the Cultural Heritage Directorate and two bodies within the Directorate - the Archives of the Republic of Slovenia and the Culture and Media Inspectorate.

Cultural Heritage Directorate

It is in responsible for preparing regulations, and the administration of policy on the protection of immovable, movable and intangible heritage at a national level. The Directorate's actions are funded through the national budget and also, partially, by European Structural and Investment Funds. The Directorate's experts are responsible for maintaining heritage



databases, fostering development of the information system; monitoring national projects; managing and over-sight of co-funded interventions relating to national monuments and areas; co-ordinating and fostering heritage protection through spatial planning; ensuring international cooperation, as well as raising awareness.

Culture and Media Inspectorate

This monitors the implementation of legal provisions and specific regulations regarding immovable and movable heritage, archives, and libraries.

Institute for the Protection of Cultural Heritage

This is a national public institute established by the government. Composed by inter-disciplinary experts, it is responsible for administrative tasks linked to the conservation of immovable, related movable and intangible heritage. For instance, it takes responsibility for the identification, evaluation, and documentation of heritage; the preparation of proposals on registering heritage and designating monuments; the preparation and monitoring of conservation plans and restoration projects; the execution of conservation-restoration interventions in the most demanding monuments; archaeological research; educational activities and promotion. The Institute sets out conditions and grants consent for interventions on immovable heritage.

The Institute is composed by:

- the Cultural Heritage Service which has 7 regional offices
- the Conservation Centre (with the Restoration Centre, the Preventive Archaeology Centre, and the Research Institute)
- the Development and Information Science Service.

Local level

Since the country is not divided into regions, municipalities act as basic local self-governance units: they are in charge of approving municipal planning acts, designating monuments of local importance, subsidizing restoration and other projects, managing municipally-owned heritage and exercising pre-emption rights if monuments of local importance are being sold.

In the register of cultural heritage there are 162 heritage units registered or protected in the Municipality of Komen and more than 900 in the Karst-Brkini area. The Municipality of Komen has prepared the Census of Natural and Cultural Heritage of the Municipality.



Municipalities also finance or co-finance major investments in cultural heritage monuments, Štanjel Castle and renovation of toilets in Štanjel are two examples of such investment.

LEGAL FRAMEWORK

- National Cultural Programme, "Nacionalni program za kulturo" 2018-2025
- Cultural Heritage Protection Act, "Zakon o varstvu kulturne dediščine" (2008)
- Exercising of the Public Interest in Culture Act (2002), "Zakon o uresničevanju javnega interesa za kulturo"

RATIFIED INTERNATIONAL CONVENTIONS

- The Granada Convention: ratified 1993, embodied in the 1999 Cultural Heritage Protection Act.
- The Valletta Convention: ratified 1999, embodied in the 2008 Cultural Heritage Protection Act.
- The European Landscape Convention: ratified 2003, partially embodied in the 2008 Cultural Heritage Protection Act.
- The Faro Convention: ratified 2008, partially embodied in the 2008 Cultural Heritage Protection Act.

Albania (PP8)

The perception of cultural heritage and its importance in the country has changed over the years, with the contribution from Ljubljana Process and other working in the field of cultural heritage. Their contribution have been in assistance, awareness-raising campaigns, staff training, education and other matters relevant to the improvement of the cultural heritage environment.

The impact of the Ljubljana Process and specific needs are identified as way of understanding and acting upon the importance of cultural heritage and its role in the social and economic development of Albania. There is an immediate need to invest in co-operation with all stakeholders and interested for a sustainable cross-sectoral heritage strategy, which needs to be evaluated using consolidated data, and existing laws need to be revised and implemented.

The Albanian Ministry of Finance is the main institutions that allocates public funds, through the program for cultural heritage and Museums, to the Ministry of Culture which in turn distributes funds its subordinate



institutions and organization such as the Regional Directorates for National Culture, the archeological parks, museums and other institutions for administration and activities such as research, protection and rehabilitation of cultural heritage, digitization etc. The funding for heritage is prioritized by the list of immediate interventions, as approved by the National Council for Restoration. Article 18 of the law on cultural heritage (2003) declares that the funds for maintenance, restoration, excavation and research are assumed from the state's budget approved for the Ministry of Culture and any other legal income from national and international funds, business sector. Some of the missing information can be and has been through non-governmental sources, but there is a general a lack of transparency in government institutions about public and private funds.

The relation between cultural heritage and opportunities that it provides for local economic development has not been a priority for the private sector. However, national legislation in Albania on cultural heritage is hugely centralized and under scrutiny on Ministry of Culture. On the other hand, local municipalities do not have enough capacities to develop their own local strategies on how to support preservation and economic benefit activities.

According to the Albanian law on cultural heritage, the funds for maintenance, restoration, and promoting of the cultural heritage values, come from the approved budget from the responsible ministry for the cultural heritage (in this case, Ministry of Culture), some other funds come from the incomes from the contracts for using this monuments.

Local authorities do not have a crucial role in maintenance and managing of cultural heritage areas. Mainly involved in services like ticket box, info points, cleaning, book shop etc.

These are some practices of the financial relations between public culture institutes and the entrepreneurs sector. The Ministry of Culture and the Institute of Culture Monuments have given in use some fortifications and archaeological sites.

A success story was the establishment of a civic forum for restoration of the roofs of the first category houses in the city of Berat. Most of the funds are donated from the projects of the European Union, Interreg, Ipa Adriatic, Crossborder, but even from big International corporations such as Packard, that has donated funds for the restoration of the houses of the first category in Gjirokastra and Berat.

The adaption of heritage objects for a new life is the real target for architectures, administrators and investors, to find new ways and solutions of any activities that can preserve the cultural heritage values.

The economic approach it's an innovative way to preserve the historical heritage from degradation and abandonment, while the growth of financial costs it's becoming a big challenge. This kind of scenario needs a long term master plan that should include what kind of possibilities the territory surroundings of the monuments has to offer. A management plan or a business plan that includes architectural plans, the use of contemporaneous marketing methods, investments according to development funds, master plans and business management plans before starting the restoration, it is crucial and vital that cultural heritage management initiatives to have success.

The Legal Reform in Cultural Heritage Project will strengthen the authority of site management to better oversee operations and control the integrity of those sites. From a strategic viewpoint, the project aims to present a new legal framework that will empower park administration to look after operations more efficiently, strengthen law enforcement, align umbrella laws with sectorial laws across institutions, and establish degrees of precedence among different agencies. Work has been started in cooperation with the Ministry of Culture and a set of independent legal experts.

National Strategy for Culture 2019 - 2025

The strategic document aims at the continuation of investments in the development, protection and promotion of art and cultural heritage, working among other things to strengthen the creative industry as a contemporary development trend through a combination of creative skills, business and application of technology, in order to create emerging markets competing with global industries.

Legal framework

In 2018, the parliament approved the Law no. 27/2018 on Cultural Heritage and Museums, which aims, among other things, to carry out profound reforms in the management of cultural heritage and museums, decentralization of administration and financing in order to protect and preserve the national cultural heritage, as well as a substantial change of the society's approach to cultural assets.

This Law sets out the framework concerning the proclamation and preservation of the Albanian cultural heritage, which is composed of material and non material assets and values. The material values are either immovable objects (such as areas and regions with archeological, historical, ethnological and architectonic value) or movable assets. The Institute of Culture Monuments, the National Center of Culture Properties



Inventory, the Archeological Institute, the Folk Culture Institute and the General Directorate of the State Archive are responsible in the field of protection of the national cultural heritage. The Law consists of five Chapters: (I) General provisions; (II) Movable cultural heritage; (III) Immovable cultural heritage; (IV) Administrative offenses and penalties; (V) Final provisions.

Under this Ministry, there are 28 institutions in the field of art, culture and cultural heritage which absorb about 50% of the budget, while the rest is used for the implementation of activities organized by MC and independent operators through call for proposals projects

Ratified international conventions

Convention for the Safeguarding of the Intangible Cultural Heritage, Paris 2003.

The European Convention for the protection of the archaeological heritage
The convention for the protection of the underwater cultural heritage, done at Paris this 2nd day of November 2001

Sources:

Ministry of Culture

Pursuant to the new law no. 27/2018 For Cultural Heritage and Museums is named "National Museum of Fine Arts"

<https://kultura.gov.al/konventa-nderkombetare-te-ratifikuara-nga-republika-e-shqiperise-per-trashegimine-kulturore/>

Montenegro (PP9)

The Law on culture ("Official Gazette of Montenegro", No. 49/08 of 15.08.2008) determines the public interest in culture and regulates cultural institutions, the status and rights of artists and experts in culture, encouragement and support of cultural development, financing of culture and other issues of importance for culture. Ministry of Culture and local administration, as well as public institutions, are responsible for the realization of activities which refer to the field of culture. The government of Montenegro has formed a National Council for Culture to monitor the situation in certain areas and activities of culture and to propose measures to improve the development of culture. The composition, mandate, competence and manner of work of the National Council are determined by the Decision on the formation of the National Council ("Official Gazette of Montenegro", No. 26/10), which was adopted by the



Government of Montenegro in December 2009. The council was constituted on May 10, 2010. The members of the National Council are high reputation artists and experts in the field of culture.

The Law on the Protection of Cultural Heritage ("Official Gazette of Montenegro", no. 49/10 and 44/17) stipulates that administrative and related professional activities on the protection of cultural assets are performed by a specialized administrative body - the Directorate for the Protection of Cultural Heritage, and that specialized institutions are established to perform professional activities that are not within the competence of the Directorate.

Municipalities in Montenegro have established public cultural institutions, which are the main bearers of activities in the field of culture in local communities. They are organized as centers for culture - complex public institutions that unite all cultural activities (library, museum, gallery, theater, publishing, film screenings, etc.). These institutions are mostly executive producers of local events and festivals. A special problem in the functioning of all municipal cultural institutions is the lack of a stable source of funding.

One of these institutions is Public institution Cultural Center Bar JP Kulturni centar Bar exists, a complex cultural institution which includes:

- House of Culture "Vladimir Popovic Spanac"
- National Library and Reading Room "Ivo Vuckovic"
- Art Gallery "Velimir A. Lekovic"
- Museum Bar (Castle of King Nikola) with the fortress Old Town

According to the Law on the Protection of Cultural Heritage (Article 2) "Cultural property can be state or private owned" which means that private individuals can participate in heritage enhancement processes. Also, in the Article 7 it is clearly stated that "the protection of cultural property is achieved by taking appropriate measures necessary for its identification, preservation and presentation, and especially by encouraging the activities of non-governmental organizations and private initiatives".

Bosnia and Herzegovina (PP10)

Bosnia and Herzegovina (BiH) has internally very complex organization reflecting in organizational structure with different levels: state level, entity level, cantonal level and municipal/city level. All of those levels have its own legislative which mostly corresponds well among themselves and are, in general, organized by state hierarchy. Trebinje project area is



located in entity Republic of Srpska (RS) which does not have cantonal level, and it makes the job at least a step easier.

Protection/preservation and managing of cultural heritage in Bosnia and Herzegovina is generally defined by Constitution as main legislative act on State level and Republic of Srpska (RS) entity has Law on nature protection ("Official Gazette of Republic of Srpska" No. 20/14) and Law on Cultural Heritage ("Official Gazette of Republic of Srpska" No. 11/95 and 103/08).

In terms of heritage valorisation in tourism this geographic area has some significant advantages:

1. Cultural heritage authenticity, but also its diversity that strengthens local identity;
2. The high degree of ecosystems and landscapes diversity, however a certain natural and geographical links (e.g., karst and the rich water potentials);
3. Simultaneous uniqueness and cultural diversity, with Roman and medieval testimonies (unique tombstones);
4. Opportunities of rural historical and archaeological itineraries, which can largely be associated with itineraries that connect the area to the coastal zones (Adriatic); and
5. Local events that could become points of reference and promotion of national and international tourism.

Governing local culture preservation is mostly regulated by aforementioned Laws and local communities has its very important role in its implementation. However, the level of autonomy of local communities to adapt regulations to the situation in field is very limited. For example, in Trebinje there is a local office of the Republic Institute for the Protection of Cultural, Historical and Natural Heritage but with low potential for decision making and its role is more informative and oriented to monitoring.

The need for some mechanisms that could affirm responsible and sustainable management of cultural and historical monuments and objects as well as natural heritage sites at local level, especially in the context of their tourist valorisation and tourist purpose in general, was identified some time ago. A practical and experiential assumption can be taken that, for the effective protection of a monument or object, especially a valuable area of natural heritage, just protection of positive law is not sufficient, and it needs essential self-responsibility of each individual and the proper relationship of all stakeholders towards that "treasure".

Namely, it would be good to define modes of behaviour and those activities which would ensure protection and implementation of tourist



valorisation of cultural/historical/ natural heritage, to support the high-quality implementation of laws dealing with this area and contribute to better protection and preservation of the rich heritage of the cross-border area.

2.3 EU policies and rules

To be able to talk about policies and rules regarding cultural and natural heritage, it first has to be defined. UNESCO defines cultural heritage as „the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.”¹⁶ Natural heritage, which includes cultural landscapes, geological, biological and physical formations, is also included into this definition.

According to the report from 2015, “Getting cultural heritage to work for Europe”, “cultural heritage does not entail, as is often claimed, solely costs, nor is it only limited to aspects related to identity, but it has multiple positive effects.”¹⁷ Positive effects of cultural heritage are:

6. Economic, since it can be an economic production model that has a positive economic impact on job creation;
7. Social, in the cases where it favours integration, inclusiveness, cohesion and participation; and
8. Environmental, where cultural heritage enables the sustainable development of landscapes.¹⁸

When it comes to the legal basis for the protection of cultural heritage, it can already be found in the two of the three foundational documents of the EU. Cultural heritage is mentioned in the Article 3 (3) of the Treaty of European Union, which states that the Union shall ensure that Europe’s cultural heritage is safeguarded and enhanced.¹⁹ Cultural heritage is also mentioned in article 167 of the Treaty on the Functioning of the European Union, where it defines the role of the EU in this domain as one of

16 Pasikowska-Schnass, Magdalena, Cultural heritage in EU policies, Briefing, June 2018, p. 2

17 Ibid. Pasikowska-Schnass, p. 3

18 Ibid. Pasikowska-Schnass, p. 3

19 Consolidated version of the Treaty on the European Union, Official Journal of the European Union, C 326/13, 26.10.2012, Article 3 (3)



encouraging cooperation between Member States and supporting improvement of the knowledge and dissemination of the culture and history of the European peoples and the conservation and safeguarding of cultural heritage of European significance. This Treaty, in article 107, also recognizes the specific nature of cultural heritage, by declaring that state aid for the promotion of cultural heritage conservation shall be compatible with internal market rules if it does not affect trading conditions and competition.²⁰

Regarding EU strategies, in the context of this document it is important to mention European Union Strategy for the Adriatic and Ionian Region (EUSAIR). "The general objective of the Strategy is to promote sustainable economic and social prosperity in the Region through growth and jobs creation, and by improving its attractiveness, competitiveness and connectivity, while preserving the environment and ensuring healthy and balanced marine and coastal ecosystems."²¹EUSAIR strategy has 4 pillars: 1. Blue Growth, 2. Connecting the Region (transport and energy networks), 3. Environmental quality and 4. Sustainable tourism.²² For the purpose of this document, the most important pillars are the third and the fourth pillars. The objective of the third pillar, Environmental quality, is "to address environmental quality through cooperation at the level of the Region. It will contribute to good environmental status for marine and coastal ecosystems, reducing pollution of the sea, limiting, mitigating and compensating soil sealing, reducing air pollution and halting loss of biodiversity and degradation of ecosystems. Joint action to preserve eco-regions spanning several countries is beneficial to Europe's natural heritage: it also ensures that infrastructure investments neither deteriorate the environment and landscapes nor increase pollution."²³ The objective of the fourth pillar, Sustainable tourism, "is to develop the full potential of the Region in terms of innovative, sustainable, responsible quality tourism."²⁴ Focusing on the objectives of the fourth pillar will be of benefit for the cultural heritage of the Member States of the EU, since their aim is to prevent overcrowded tourist destinations during Summer, while working on increasing off-season tourist arrivals.

20 Ibid. Pasikowska-Schnass, p 4

21 European Union Strategy for the Adriatic and Ionian Region, European Commission, COM(2014) 357 final, Brussels, 17.6.2014, p. 3

22 Ibid. European Strategy for the Adriatic and Ionian Region, p. 6

23 Ibid. European Union Strategy for the Adriatic and Ionian Region, p. 8-9

24 Ibid. European Union Strategy for the Adriatic and Ionian Region, p. 9



One of the documents that touches upon the topic of cultural heritage is the Council conclusion on the Work Plan for Culture 2019-2022. In this document, some guiding principles are set for the Work Plan for Culture, as well as some priorities. One of the priorities is sustainability in cultural heritage, which says that “conservation, preservation and safeguarding, research, educational activities and knowledge transfer, financing, participatory governance and contemporary interpretation are key areas that will benefit from a comprehensive strategic approach” This priority also recommends development of mainstreaming activities, which include development of an Action Plan for Cultural Heritage.²⁵ This document lists a few topics for the priority of sustainability in cultural heritage. When it comes to the topic of Participatory governance, its target output is that the activities will increase networking and knowledge transfer in the field and will, in the long term, help to foster participatory governance of cultural heritage. The second topic mentioned is Adaptation to climate change. Target output for this topic is rising of awareness and capacity building for national heritage experts on sustainability of cultural heritage. Recommendations of those experts should contribute to discussions and planning of climate change measures at European and national level. Third topic is called “Quality principles for cultural heritage interventions”, and its target output is to develop guidelines governing the next generation of EU funds, in order to ensure quality principles for conservation and safeguarding in heritage. The experts here should deliver a comprehensive analysis and recommendations regarding the quality principles to be applied throughout interventions affecting the historical environment. The last topic on this priority is called “Alternative funding for cultural heritage”, and its aim is to identify new sources of funding for cultural heritage and transferable best practices in order to promote its economic stability.²⁶

One of the more important documents regarding the cultural heritage is “A New European Agenda for Culture”. It quotes the same legal basis as the previous documents – Article 3 of the Treaty on European Union and Article 167 of the Treaty on the Functioning of the European Union. The New Agenda has three strategic objectives which have social, economic and external dimensions. In social dimension, called “Harnessing the power of culture and cultural diversity for social cohesion and well-being”, the most important part for the purpose of this document is the following:

²⁵ Draft Council conclusion on the Work Plan for Culture 2019-2022, Council of the European Union, 13948/18, Brussels, 15 November 2018, p. 4-5

²⁶ Ibid. Draft Council Conclusion on the Work Plan for Culture 2019-2022, p. 9-11



“Protect and promote Europe’s cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity”.²⁷ Economic dimension envelops the culture as a whole, focusing on the promotion of arts, culture and creative thinking through education, fostering favourable ecosystems for cultural and creative industries, promoting access to finance and promotion of the skills needed by cultural and creative sectors.²⁸ External dimension is about strengthening international cultural relations, and that will be done through the support of culture as an engine for sustainable social and economic development, promotion of culture and intercultural dialogue for peaceful inter-community relations and reinforcement of cooperation on cultural heritage.²⁹ Along with abovementioned three dimensions, New European Agenda for Culture also includes two large areas of policy actions at EU level, one of those being cultural heritage. This area is called “Protecting and valorising cultural heritage” – “the Commission is contributing directly focussing on ten main themes under four core objectives: Engagement, Sustainability, Protection and Innovation. These will result in recommendations, principles and toolkits to ensure the positive legacy of the Year (of Cultural Heritage), and contribute to the New Agenda.”³⁰

During 2018, European Year of Cultural Heritage, a document called “European Framework for Action on Cultural Heritage” was written. The objective of this document is to “capture the momentum created during the European Year of Cultural Heritage, through a continued series of short to medium-term actions.”³¹ One of the aims of the Framework is to set a common direction for heritage-related activities at European level, primarily through EU policies and programmes. It was envisioned as to also serve as an inspiration for regions and cities in Europe, as well as for cultural heritage organisations and networks when they are developing their own actions and plans on cultural heritage.³² European Framework for Action on Cultural Heritage is based on four principles and five pillars. The four principles are: holistic approach, mainstreaming and integrated

27 A New European Agenda for Culture, European Commission, COM (2018) 267 final, Brussels, 22.5.2018, p. 2

28 Ibid. A New European Agenda for Culture, p. 4

29 Ibid. A New European Agenda for Culture, p. 6

30 Ibid. A New European Agenda for Culture, p. 8

31 European Framework for Action on Cultural Heritage, European Commission, Luxembourg Publications Office of the European Union 2019, p. 5

32 Ibid. European Framework for Action on Cultural Heritage, p. 7



approach, evidence-based policy making and multi-stakeholder cooperation.³³ The five pillars are: 1. Cultural heritage for an inclusive Europe: participation and access for all; 2. Cultural heritage for a sustainable Europe: smart solutions for a cohesive and sustainable future; 3. Cultural heritage for a resilient Europe: safeguarding endangered heritage; 4. Cultural heritage for an innovative Europe: mobilising knowledge and research; and 5. Cultural heritage for stronger global partnerships: reinforcing international cooperation. To each pillar corresponds a limited number of cluster actions. The European Union is implementing the activities described in the Framework for Action in cooperation with relevant institutions, organisations and partners.³⁴ There are 14 cluster actions in total, and they are listed as follows:

- Pillar 1: Participation and access for all
 - Cluster of actions 1 – Engaging the wider public, including via digital means
 - Cluster of actions 2 – Engaging school children and empowering young people
 - Cluster of actions 3 – Breaking barriers (target group here are hard-to-reach audiences)
- Pillar 2: Smart solutions for a cohesive and sustainable future
 - Cluster of actions 4 – Regenerating cities and regions through cultural heritage
 - Cluster of actions 5 – Supporting the adaptive re-use of heritage buildings
 - Cluster of actions 6 – Balancing cultural heritage with sustainable cultural tourism and boosting synergies between natural and cultural heritage
- Pillar 3: Safeguarding endangered cultural heritage
 - Cluster of actions 7 – Fighting against illicit trafficking of cultural goods
 - Cluster of actions 8 – Raising the quality of interventions in the European historical environment and cultural heritage sites
 - Cluster of actions 9 – Protecting cultural heritage against natural disasters and climate change
- Pillar 4: Mobilising knowledge and research
 - Cluster of actions 10 – Technological tools for innovation on cultural heritage

³³ Ibid. European Framework for Action on Cultural Heritage, p. 8-9

³⁴ Ibid. European Framework for Action on Cultural Heritage, p. 10



Cluster of actions 11 – Foster social innovation and cultural heritage competences

Cluster of actions 12 – boosting skills in cultural heritage professions

- Pillar 5: Reinforcing international cooperation

Cluster of actions 13 – Actions targeting geographical zones

Cluster of actions 14 – Horizontal/Global actions³⁵

The EU programme, tied to the EUSAIR strategy is a European transnational programme that invests in regional innovation systems, cultural and natural heritage, environmental resilience, sustainable transport and mobility as well as capacity building. ADRION aims to act as a policy driver and governance innovator for the benefit of more than 70 million people in the Adriatic and Ionian region.³⁶ ADRION programme has four Priority Axes: 1. Innovative and smart region, 2. Sustainable region, 3. Connected region and 4. Supporting the governance of the EUSAIR. For the purpose of this document, the most important is the second axis, Sustainable region, which includes “conserving, protecting, promoting and developing natural and cultural heritage; protecting and restoring biodiversity and soil and promoting ecosystem services”³⁷.

35 Ibid. European Framework for Action on Cultural Heritage, p. 16-33

36 <https://www.adrioninterreg.eu/>

37 <https://www.adrioninterreg.eu/index.php/about-program/adrion-priority-axis/>



2.4 SWOT analysis on CCI sector and policy frameworks

STRENGTHS

- The Cultural and Creative Industries engaged in the enhancement of the cultural heritage of the Adriatic Ionian area often have a good aptitude for developing international ties and cooperation.
- The players in the sector show that they have solid technical bases consolidated by interesting experiences in the field.
- EU funded projects address the issue of CCIs.
- There are government support measures, strategic plans and programs for CCIs.
- The CCIs in the macro-regional context can count on an important and varied cultural heritage to inspire and to whose managers they can offer their products
- In the macro region there are manufacturing sectors sufficiently advanced from a technological and economic point of view.
- CCI production activities are present in all the countries of the area.
- Recognition of the social value of CCIs is growing.

WEAKNESSES

- Fragmentation of cultural activities, including at the territorial level.
- Limited capacity for entrepreneurship, promotion and marketing of products and the territory.
- Lack of large companies operating at a supra-regional level.



- The seasonality of the tourist movement implies a limited economy and scarce resources available for investment in CCI sector.
- Poor coordination between the actors of the CCIs at the local level.
- Occasional, short or very short-term relationship with clients.
- Limited public financial resources available for investment.
- Slowness in the adoption of technological innovation in the management of Cultural Heritage.
- Absence of cultural and creative industries in public debate.
- Uncertain and fragmented legal framework, also due to the definition of CCI, very broad - boundaries difficult to define.
- Lack of transparency in the management of cultural activities.
- Collaboration to be improved, between institutions at local and national level as well as between different countries.
- It is difficult to identify the interest of private investors to make investments.
- Differences in the sector development level between the various regions.
- Lack of public awareness of the benefits, potentials and relevance of culture and creativity.

OPPORTUNITIES

- Creation of an ecosystem based on the identity of the territory and on management innovation.
- Development potential of cultural tourism and entrepreneurship based on cultural heritage.



- Cultural policies that allow the best use of new technologies to improve territorial marketing, to implement experiential tourism activities, to develop networks, to make the local community an active part.
- Formation of local cultural heritage governance bodies using the quadruple helix model (stakeholders from the administration, academia, economy, culture and society sectors).
- Enhancement of the qualitative contribution of CCIs to cohesion and social inclusion programs.
- Collaboration between the local actors and between them and the international networks.
- Involvement of young people
- Greater cooperation between the different actors of the CCIs and between the CCIs with sectors such as education, industry, trade.

THREATS

- Competition of large or very large international companies in cultural and creative productions, even at the local level.
- A rush towards increasingly sophisticated technologies, inaccessible to SMEs and cultural heritage managers.
- Excessive growth in tourist demand, Overcrowding in historic centers.
- Change or loss of local identity or lifestyle of local communities due to the presence of visitors.
- Ineffective governance structures for innovation, tourism and local or regional culture.
- Complicated investment procedures.
- Inadequacy of strategic documents.



- Insufficient response by public authorities to crises.
- Unstable economic, political and social environment.
- Exclusion of CCIs from both short and long term social and economic recovery plans.
- Exclusion of CCIs from political decision-making processes.
- Imbalance in the redistribution of income from tourism and culture.
- Reduction in turnover and financing due to the crisis, insufficient support from the market and the public sector.
- Threats to artistic and creative freedoms.
- Inequalities within the CCIs (gender, social, ethnic, economic).



2.5 Examples from other EU countries

For many years, innovations have played an important role in the development of the economy and occupied an important place in the development policy of countries, regions and enterprises. The importance for urban economies to have innovation systems can hardly be exaggerated. The OECD, for example, estimates that between 1970 and 1995 about half of the total growth in output of the developed world resulted from innovation. The window of opportunity has opened for the creative industries in Central Europe in the decades following the fall of the communist regime and the transition to a decentralised market economy.

While many regions have identified CCIs as one of their S3 priorities, Austria went further, incorporating CCIs in the national policy framework through the Creative Industries Strategy for Austria, a good practice developed in 2016 and identified by the Interreg Europe project Regional Creative Industries Alliance (RCIA) – From European recommendations to better regional CCI policies for a more competitive economy. It is the result of a co-creative and participatory process led by the Federal Ministry of Science, Research and Economy. As a result, the Creative Industries Strategy for Austria became full part of the Austrian strategic policy framework aiming at strengthening Austria's innovation system. The Creative Industries Strategy for Austria contains a series of 22 specific measures covering three pillars for a strategic approach to the development of CCIs:

1. Improving the competitiveness of the Austrian CCIs as an economic sector by developing entrepreneurial skills, improving location-related conditions, fostering young talents and supporting the internationalisation of creative enterprises.
2. Strengthening the innovation capacities of the Austrian CCIs, by increasing their innovation know-how, e.g. about methods supporting innovation processes, and improving their access to funding and venture capital.
3. Exploiting the positive contribution of CCIs to transform and improve the competitiveness of other sectors, including public administration, by

fostering cross-sector collaboration with CCIs and creating awareness on their impact, including quantitative data.

The Austrian commitment to the implementation of this strategy is demonstrated through the setup or continuation of dedicated support programmes such as the impulse grant scheme (up to 50.000 EUR) for innovative projects within the CCIs or the Kreativwirtschaftsscheck – KWS (Creative Voucher) scheme, which supports (up to 5.000 EUR) any Austria-based SME for cooperation with a creative service provider from anywhere in the world. The KWS voucher has already been used by over 2.000 Austrian SMEs (about 300 per year) and 2.000 SMEs apply each year to this scheme

In recent years, many initiatives have been taken in Poland to increase the number of innovations implemented in the economy. The development of an innovative economy in Poland is supported both at the national and regional levels. An important role in this process is also played by numerous business environment institutions, which offer a wide range of services supporting both scientists and entrepreneurs at every stage of the innovation process (from idea to commercialization). Joint implementation of projects of companies and research units allowed to overcome barriers in contacts between these communities and changed the awareness of Polish entrepreneurs and strengthened trust in public structures. In the case of local government units, the creation of e-services by the commune is very important for its development. There are also activities related to electronic communication between the office and the citizen. The introduction of such services causes changes in the organizational, legal and IT sphere. The introduction of a system with which e-services can be realized requires adjustments in all areas of the office's activity, from budget accounting, through recording systems, and ending with the handling of taxes and local fees. Local governments establish so-called innovation laboratories in order to improve their innovation capacity. These innovation laboratories are usually embedded in a government structure and can be inter-departmental (involving two or more administrative departments) or created within a specific administrative department. They are particularly designed to create and develop innovation.

The CREATIVE CITIES concept, closely linked to the concept and development of creative industries and related to the challenges of the post-industrial age, has been discussed and implemented in the West in



various forms ever since the 1970s. The underlying philosophy of this concept of cities assumes that any locality offers more creative potential than is apparent at first sight or when measured by standard indicators. The creative cities concept has reached Central Europe primarily in the context of the European Cities of Culture project, whose goals include transforming cities by means of culture. Brno, with a population of just under 380,000, is the second largest city in Czech Republic and a prolific centre of music creation, particularly the folk genre. It is the hometown of renowned composers Leoš Janáček, Erich Wolfgang Korngold and Pavel Haas. Strategically positioned in Central Europe, Brno boasts a multicultural environment – including Bohemian, Moravian, German, Jewish and Romani cultures – which reflects diversity within the city's folk music repertoire. The local creative industries employ 21,000 individuals and produce a total annual turnover of more than more than US\$1 billion. The Brno Strategic Planning Department is currently undertaking a participatory process to develop a plan specifically aimed at supporting creative industries as part of the Strategy for Brno 2050. The main objective of this plan is to enhance the attractiveness and strengthen the city profile through its cultural assets by creating enabling conditions for employment growth within creative industries. In addition, since 2013, the Municipality has provided essential financing for the Brno – Music Friendly City web portal, which offers free services and invites all music organisations and associations, from both the public and private sectors, to present their projects and activities to the general public.



3. Guidelines – Policy recommendations

3.1 Needs, obstacles and difficulties

emerged from the territorial animation meetings and from the local Focus Groups

LP Nardò

The Focus Groups analyzed the situation of the enhancement of the cultural heritage of Nardò, starting from the basement of the Castle up to broadening the focus to neighboring territories. The use of new technologies was discussed and some examples of good practices were mentioned.

The points of view of the third sector, of economic operators, of research and of the Public Administration were then proposed for the improvement of cultural and innovation policies for the territory.

The sustainability of heritage management and cultural activities was indicated as one of the main results to be pursued. Different levels of services and forms of obtaining financial resources are needed, including (or primarily) public subsidies. By implementing the investments of the EMOUNDERGROUNDS project, the municipal administration will have to renew the organization and functioning of the Castle which increases its centrality in a rich cultural and patrimonial context. The realities already present in the castle represent an essential heritage that must be enhanced precisely by the new local cultural policies by seeking the balance between the autonomy of the subjects involved and the sustainability of the management of the Castle.

It is emphasized that in parallel with the reorganization of activities, communication must also be improved.

In addition, the need to involve organizations that operate outside the Castle is also emphasized, starting from the closest realities to reach the entire territory. The challenge requires a different commitment on the part of all the actors, to produce greater results and satisfaction for those who work in the tourist-cultural sector of the territory but a careful policy of sharing economic aspects is needed.

The municipal administration has expressed its willingness to agree with all parties a common and shared strategy for the management of the Castle and which will also concern communication.



The expansion of the collaboration network to neighboring territories was also proposed. The idea was welcomed by representatives of the nearby town of Gallipoli, an important tourist and cultural attraction.

Strengthening the network of operators can free up resources to better manage the promotion but also other services such as research; it can also generate an increase in the general quality level of the cultural offer.

It has been proposed to adopt territorial promotion policies that communicate in an integrated way the many and articulated riches: cultural, naturalistic, food and wine, etc. The content levels should be the history and the architectural and urban qualities of the Castle, the territory, the landscape, the naturalistic, urbanistic context and the intangible heritage of the territory and finally the system of castles, understood as a network, where in each site of the system the value of the other sites is also explained.

Consequently, continuous training is required for operators in the sector.

We requested the adoption of policies for the extension of the tourist season and a communication and logistics system that allows tourists who stay for one or two weeks in the summer to get to know and enjoy the local heritage.

In Nardò the main cultural activities are managed by very valid and capable associations, which deeply know the heritage they manage. The network should also provide an additional capacity from an entrepreneurial point of view, of promoting the area that can collect the offer and package it in a way that is functional to the growth of the territory, of integration between tourism and culture. A first step could be the creation of a single ticket for entry to all the museums in the area.

Finally, the importance of activating cultural policies that allow the best use of new technologies to improve territorial marketing, to implement experiential tourism activities, to develop networks, to make the local community an active part emerged.

PP2 Carpi

In the two focus groups, the state of art of local heritage protection and valorization has been analyzed and participants have been invited to suggest proposals aimed to improve the local cultural and tourist offer. A deeper discussion about the local heritage management, the innovations coming from the Project activities and their potential have been performed too. The main results are listed below.

The importance of adopting policies capable of integrating tourism, culture



and economy with the help of new technologies, the collaboration between different local subjects and international networks was highlighted. These should create an ecosystem based on the identity of the territory as well as management innovation. In this context, tourism policies should fine-tune the offer by taking into account, at least in a first phase, the tourist flows that already exist. In many territories, and in particular in Carpi, it is also necessary to integrate the cultural heritage linked to industry and manufacturing and to local economic operators and the many innovative experiences present.

The need to seize the opportunities that may arise from the use of digital technologies was emphasized. During the emergency caused by the Covid-19 epidemic, new technologies have been of great help for cultural activities. However, it has been verified that the real, physical experience cannot be replaced by the virtual dimension alone. The policies for the technological innovation of the cultural offer should not produce isolated interventions but must be integrated into the communication and promotion system of the territory. Technology makes possible the integrated promotion of the territory and its integration in a wider territorial context.

As for the tourist enhancement of cultural heritage, it is recommended to reserve adequate resources for promotion and to make the relevant components of the cultural offer economically exploitable, in order to include them in tourist packages that allow access to the organized tourism market. Policies can support the improvement of marketing actions to accompany the sector towards greater economic sustainability.

An enlargement of the local network was suggested by the local business organizations, in order to include in the cultural offer the local "industrial heritage" not the Cultural Creative Industries only.

The central role of the Castle as the interpretation point for the territory was confirmed.

It was clear that in Carpi a local network, a cultural environment, oriented to innovation and cooperation is already working.

Sharing projects, resources and ideas between the local public and private actors to ensure mutual benefits, is the strategy emerging from the meeting.

PP3 Municipality of Andravida – Kyllini

The first group was to focused on the management of cultural heritage in the Municipality of Andravida-Kyllini and the Prefecture of Ilia.



The seasonality of tourists in the area and the type of visitors in the Chlemoutsi Castle (school trips) emerged as one of the main issues. Also bureaucracy and issues within the functioning of the region were highlighted, more specifically the maintenance, services, the cost of human resources and the suitability of the person in the position of responsibility. The Municipality should be more involved in the Castle management, for financial issues and for the achievement and consistency of objectives.

The education sector, especially university education, is not properly promoting the region's cultural heritage, because there is no link between university education and the labour market and graduates do not have the right opportunities to apply what they are taught.

Furthermore, the issue of the necessity to protect cultural monuments not only from man-made factors but also to shield the monument from natural disasters was raised for discussion. Protection from exogenous factors is essential for the sustainability of cultural heritage monuments for future generations.

There is a lack of planning and the low visitors number is affecting the maintenance and autonomy of the Castle. There is the need of an integrated strategy between all stakeholders to overcome the above mentioned problems and exploit all the opportunities offered by the region.

The problems include anarchic residential development, the lack of connection between museums, the lack of training of cultural workers and the lack of exploitation of the round areas. Opportunities include the exploitable natural wealth of the area, the constant development of technological advances, the exploitation of the natural areas for the wider development of the municipality and the goodwill for cooperation between the parties.

The second meeting proposed policies to increase cultural tourism with the assistance of new technologies. The discussion concerned the practices of the Castle's utilization as a cultural monument and the contribution of small local businesses.

The Municipality of Andravida - Kyllini has a huge natural wealth, thermal springs, the lagoon of Kotichi, which remain untapped, and could be exploited to attract tourists. At the same time, the traditional settlements, which could be transformed into living elements of modern life and tourist hospitality, are in a state of abandonment and decay.

Also, was discussed the proposal to create a single ticket, which each visitor would use to access all the attractions in the area. By upgrading of the Castle and the museum infrastructure in general, the single ticket



could be designed to attract tourists with a long stay and with a promise for alternative forms of tourism. The ticket can be part of new tourist packages to provide organized services to tourists. These packages would include a number of destinations in the region to enable him/her to visit a number of destinations at preferential costs.

Also, human resources should be trained in marketing with a focus on tourism. Employees both in the castle and in the area outside the castle should have the expertise to manage the different types of visitors.

According to the participants, the promotion of cultural heritage is possible through the creation of posters in either conventional or digital format. Along with the creation of special itinerary packages, direct marketing, attracting conference tourism and organising participation in exhibitions.

The cultural creative industries will have to adapt and understand the importance of technology in cultural management. At the same time, public bodies should be receptive to this process of digitisation of culture and be a link between them and businesses. Tourism should be targeted and segmented, to attract investment that will bring tourists, with greater purchasing power will increase the economic growth of the region.

PP4 Rijeka Tourist Board

After conducting three workshops with local stakeholders in the field of natural and cultural heritage, the conclusions are as follows:

1. PROBLEMS

- Trsat Castle is in ownership of the City of Rijeka which gave Rijeka Tourist Board mandate to govern the castle.
- It is individually protected immovable cultural property, entered in the Register of Cultural Heritage of the Republic of Croatia under the code Z-342. Administrative and professional work on the protection and preservation of cultural property and inspection the work is performed by the Ministry of Culture. The competent body in the Primorje-Gorski Kotar County is the Ministry of Culture, Directorate for the Protection of Cultural Heritage - Conservation Department in Rijeka, which for all interventions in the area in the protected area cultural-historical units or in the area where the immovable cultural property is located the good performs the tasks determined by law:
 - conducts and controls archaeological research,
 - keeps documentation on cultural property,
 - monitors the situation in space,



- prepares and determines the conservation basis for spatial documents arrangements depending on the type and area of coverage,
- controls the construction with prior approval for construction, and related issues a building permit ...
- Unfunctional governing structure (City of Rijeka, Rijeka Tourist Board, the Ministry of Culture, Directorate for the Protection of Cultural Heritage - Conservation Department in Rijeka) is detected which causes problems in organizing various events at Trsat Castle and lack of presentation and interpretation.
- City of Rijeka has no clear vision for the Trsat Castle
- Complicated procedures for every investment
- Unsolved ownership of the De Crevi house (part of the Trsat Castle complex), now, The brass band Trsat is situated in the building.
- Limiting factors regarding development of Trsat castle tourism offer:
 - None of the strategic documents (city or region) has drafted future of the castle
 - As cultural heritage site, procedures for the investments must be carefully followed
 - Limited financial resources available for the investments
 - Hard to imagine private interest for investment in the area

2. SOLUTIONS

- Establishment of a cluster: formation of a governing body using the quadruple helix model, i.e. stakeholders from the fields of administration, academia, economy, culture and society.
 - ADMINISTRATION: Stakeholders from the area of administration would be the Republic of Croatia, the Primorje and Gorski kotar County, the City of Rijeka and the local board of Trsat.
 - ACADEMY: Stakeholders from the academy area would include UNIRI, private colleges and schools.
 - ECONOMY: Stakeholders in the field of economy would be caterers, agencies and souvenir providers.
 - CULTURE&SOCIETY: In the field of culture and society, museums from the area of Rijeka cities such as the Rijeka City Museum, the Maritime and Historical Museum of the Croatian Littoral, the Natural History Museum Rijeka and various associations operating in the field of culture would be included.
- The future cluster could take over the concession over the company Rijeka 2020 by putting into operation the programs set within the ECOC 2020, but also be in charge of promotion, production of new



content and organization of various trainings in the area of Trsat Castle.

Establishing such a legal form and involving stakeholders from various fields is a lengthy process, but effective.

PP5 Public Cultural Institution Fortress of Culture Šibenik

During the focus groups, there was talk about the orientation of tourism in organizing events. So we can talk about seasonality in the organization of cultural events as a consequence of the increased number of people in the Šibenik area (tourism). Longer hot summer days take people to the streets, life is transferred to the squares, so maybe even in this change of lifestyle, the answers to the question of seasonality should be marketed. In support of the claim of seasonality, by reviewing the time dispersion of events, we can conclude that most annual events are organized from June to August, ie in the tourist season. The participants said that one gets the impression that nothing happens in winter, there are no people in the city and that the city does not live in winter. The problem is also the lack of more closed space for organizing events, which enhances the impression of desolation in the winter months. It was also pointed out that there is a lack of coordination between the organizers of the event, because it often happens that in the summer there are several events a day that overlap. Increased noise levels in the organization of such events are also mentioned here. Namely, the organizers often receive complaints and reports due to noise in the late hours of the night because citizens and tourists complain that they cannot sleep due to loud music. It is necessary to find a balance between the possibility of holding such events and the right to night rest of residents and tourists.

The momentum of tourism in Šibenik began with the Terraneo Festival (three editions from 2011 to 2013) and projects for the valorization of Šibenik fortifications. By reconstructing the first Šibenik fortress, St. Michael, which was given the function of a summer stage with 1077 seats and its opening in June 2014, Šibenik got a cultural attraction that raised the visibility of the city and launched other projects in the city. Some positive ones like beautifying the city, building the city beach, raising the tourist offer to a higher level, arranging old palaces into small heritage hotels in the old town, but also a bit controversial like converting buildings in the old town into tourist apartments.

Šibenik was a strong industrial city that lost most of its industrial plants in the war and the transition from a socialist economy to a market one, and thus a large number of jobs. The first decade of the 21st century in



Šibenik was marked by economic decline and depression. After the revitalization of fortresses, Šibenik records a continuous growth of tourist traffic, especially from 2016 to 2019. In the record year 2019, Šibenik was visited by 324,699 guests. The big drop in tourist traffic comes during the global pandemic COVID-19, with the weakening of the pandemic, tourists are returning. In 2021, 224,792 people visited Šibenik in 2021, who spent 1,202,874 nights. The largest number of guests are from Germany, Poland, Austria, the Netherlands and the Czech Republic. Domestic guests are in second place in terms of the number of arrivals. The largest number of tourist traffic is realized from June to September.

The revitalization and opening of the St. Michael fortress was followed by the revitalization of the Barone Fortress, which opened in 2016, and which was conceived as a compatible complement to the program of the St. Michael fortress. Their connection and a kind of joint offer is visible through the fact that it is managed by the same institution - the Public Institution Fortress of Culture under the city of Šibenik.

All those present agree that it can be said that the renovation projects of Šibenik fortresses were the trigger for the orientation of Šibenik to the city of cultural tourism and a kind of symbol of the final recognition of their own potential by the people of Šibenik. The revitalization of the fortresses had a positive impact on the inhabitants of Šibenik from a psychological point of view, but also in terms of attracting other investors who have now recognized Šibenik as a tourist potential.

Representatives of tourist agencies agree that Šibenik has made an enviably good foundation for promoting the development of cultural tourism, from rich cultural and historical heritage, various cultural events, customs to the fact that it is the only Croatian city with two monuments on the UNESCO World Heritage List gives importance and attractiveness. Agencies have the opportunity to create different programs based on cultural heritage for different target groups. From programs for school-age children to guests from distant lands visiting UNESCO sites.

Tourists are becoming more demanding and looking for more, looking for new experiences. Once the basic purpose of tourist travel was rest and relaxation, swimming, while today tourists are increasingly looking for new knowledge and experiences. They travel with the aim of getting to know the destination, passive travel becomes active, and includes education. They want to get to know and know the natural and cultural values of the destination, gain new experiences and participate in the activities that the destination provides, so cultural tourism has become extremely popular around the world.



According to the TOMAS 2019 survey, which measured data at the county level, and Šibenik is the largest city and cultural center of Šibenik-Knin County, culture and art are the motive for coming to this county for 32% of tourists, while the Croatian average is 12%. It is especially important to note that manifestations and events for 8% of tourists are a motive for coming, twice as much as the Croatian average.

In addition to the term cultural tourism, another term applicable in the context of Šibenik is mentioned, and that is the so-called cultural entrepreneurship, ie entrepreneurship based on cultural heritage. It can be defined as "a group of those activities whose products and services are given commercial value by creative work based on knowledge of history, art and culture.

Entrepreneurship in heritage-based tourism in Šibenik can be found in several forms. From the simple provision of accommodation within a building that is a protected good or part of a protected whole, the organization of excursions and site visits to the interpretation of heritage and creative management of heritage sites.

The simplest form of using heritage in tourism is for the purpose of providing accommodation services. Šibenik in the beginning of development in terms of tourism, in the city itself did not have a large number of accommodation facilities. The construction of the city beach and the revitalization of the fortresses increased the demand for accommodation facilities in the city. During this period, citizens began to rent apartments, and those in the old town are especially attractive. Tourists could enjoy the authentic surroundings of the old city center and the Mediterranean way of life. Over time, more and more citizens are deciding to move out of the old town and convert housing units into tourist apartments. Investors are also appearing who are buying facilities and converting them into tourist apartments.

Within the old town of Šibenik, a protected cultural asset, with the conversion of private buildings into apartments in recent years, three heritage hotels have been opened. Heritage hotels have opened in medieval palaces, cultural assets that have been breathed a new life. These are now small exclusive and luxury hotels renovated on the instructions of conservators in which the guest can feel the historic ambience. Heritage Hotel Life Palace is located in the very center of the city on the town square Medulić in the building of the Renaissance city palace, which has been converted into a family hotel. Elements of the 15th-century Marenci Palace are perfectly integrated into the exclusive interior of this city hotel, which pays homage to the famous city of which it is a part at every turn. Hotel Heritage King Krešimir is located in the old



town of Šibenik and offers an ideal blend of historical tradition and modern facilities. The hotel is housed in a 19th-century Divnić Palace, once owned by a noble family. Charming heritage boutique hotel Armerun is open in the heart of the old town of Šibenik, on the coast. Elements of a 15th-century Dominican convent are perfectly integrated into the interior of this heritage hotel.

These hotels are open all year round and, in addition to being successful projects for the revitalization of years of neglected facilities, they enrich the city's tourist offer and provide year-round jobs.

The focus group participants warned about the phenomenon that is happening with the growth of tourist demand, especially in the old town, which we call apartmentization. Namely, due to the possibility of earning money in the summer months on the sale of accommodation services. Citizens and entrepreneurs are turning housing units into apartments, which leads to the abandonment of the old city center, or the outflow of residents of the old city center. Fears have been expressed that the originality of the way of life and the specific Mediterranean atmosphere in the old town are disappearing with the departure of the inhabitants. Fear of losing the identity, spirit and customs of that space. In addition to the loss of inhabitants, trade and craft shops are being lost, leaving places to seasonal shops with mostly souvenirs. In the end, despite the fact that today the old town looks beautiful and decorated with renovated buildings, life has been lost and after the tourist season, in the winter months it remains uninhabited. It was concluded that with the loss of the inhabitants, the spirit and customs of the space, the tourist interest in that space, those apartments, will be lost.

The Geoportal of Cultural Heritage of the Republic of Croatia is a central point of access to spatial data on immovable cultural property under the authority of the Ministry of Culture and Media of the Republic of Croatia.

The Geoportal is a product of the latest software technologies with an interactive cartographic interface in a bilingual version adapted for use on mobile devices.

Encouraged by the inquiries of citizens and the problems faced by investors, the Society for the Preservation of Šibenik Heritage Juraj Dalmatinac has launched the local information portal Geonucleus.si.

Insufficiently developed methodology and procedures for the preparation of conservation and technical documentation for restoration are the cause of slow and inadequate restoration, which reduces the properties of the monument. On the other hand, insufficient systematic informatization and up-to-date monitoring of data on architectural heritage, especially inventory, are the causes of the slow operation of the system. The result



is that citizens and investors have been waiting a long time for conservation information, whether it is minor interventions on the building related to painting or materials that can be used to repair roofs, doors or windows, or major restoration interventions.

The basic idea is to attach an appropriate information card with basic information and conservation guidelines to each building in the old town of Šibenik. All information and guidelines have been agreed with the relevant conservation department. The goal is to enable citizens on the publicly available portal to click on the building before going to the conservation office to get basic conservation information and guidelines, or a kind of "identity card" of the building on which they plan the project.

In addition to the IT platforms being developed for heritage protection, Šibenik was one of the first cities in Croatia to start using digital technologies for heritage interpretation.

A sophisticated 3D mapping system has been installed at the St. Michael fortress, more precisely in the cisterns inside the fortress. Visitors to this attraction can experience the history of the city of Šibenik and the fortress through two video spectacles in a virtual space created by 34 projectors for wall mapping.

In the first cistern, the biblical story of the struggle between good and evil, that is, the victory of St. Michael, the patron saint of the city of Šibenik, over the dragon, the embodiment of evil, while the second shows the history of the city with special emphasis on the role of the St. Michael Fortress as the core from which the city arose.

Participants pointed out that although Šibenik is one of the pioneers in the use of technology in the interpretation and recreation of history, websites and applications are needed that would provide tourists with information about practical things while staying in the destination. There is a need to create a unique application or a web portal that would unite all events and attractions through which citizens and tourists would receive information about concerts and events in the city, buy tickets, rent accommodation, book restaurants and more.

At the end of the meeting, the need for more frequent mutual communication was emphasized. Such meetings and exchanges of views contribute to better understanding between all stakeholders, allow stakeholders from different sectors to meet and agree on possible future cooperation.

PP6 Regional development centre Koper

In 2022 the Karst Municipalities adopted the Tourism development and



marketing strategy for destination Kras and Brkini 2022–2028 (Strategija razvoja in trženja turizma destinacije Kras in Brkini 2022–2028). Because the participant of the focus groups were the same people people who were involved in one way or another in the preparation of the strategy, the conclusions are very similar.

Positive impacts associated with tourism:

Preservation and protection of cultural heritage for tourist purposes

Preserving the identity of the inhabitants

Spreading knowledge about the past by including cultural heritage in thematic trails, museums, ...

Revitalizing heritage with events and new content

Use the income from tourism for heritage revitalization and preservation

New touristic products

New jobs

Potential negative impacts due to tourism:

Intentional and unintentional damage of heritage, theft

Change or loss of local identity

Change of life style because visitors presence

Pollution at the events

Needs

There are Insufficient accommodation facilities

There is a need to networking and cooperation between providers

The integration of touristic products is not sufficient

investment in the development of new integrated tourism products are not enough

Lack of quality offer for demanding tourists.

PP7 Ivančna Gorica

The cycle of Focus Groups held in Ivančna Gorica began the discussion after the initiatives of the Municipality and in particular those envisaged by the EMOUNDERGROUNDS project were illustrated. In the previous territorial animation meeting, some difficulties in the development of tourism in the area had already emerged. Above all, the insufficient visibility of the tourist destination, the fragmentation and dispersion of the tourist offer, deficiencies in the organization of marketing actions and the poor connection between the stakeholders involved in the sector, such as associations, institutions, local self-government, entrepreneurs. During



the discussions, the Focus Groups brought out further elements of interest, clarifying that it is impossible for local public institutions to provide for all needs. Resources and funding must also be attracted from outside. In this sense, it is necessary to define a governance model capable of making the economic and entrepreneurial sectors collaborate with the Municipality of Ivančna Gorica.

The fastest growing municipality, with strong immigration and the offer of cultural and related activities for the population must follow these needs. Immigrants need time to integrate, it is important to encourage immigrant associations, both by providing infrastructure such as the cultural center and by supporting their promotion. The same should be done for young people. There are many young people in the municipality, the number of children up to 15 years of age is much higher than the number of inhabitants over the age of 65.

As regards the economy, it will be important to enable young entrepreneurs to access advanced technologies and to find innovative solutions and to offer them help to find answers to their challenges in their development stage. The large Slovenian companies in the Municipality of Ivančna Gorica employ about one third of the employed, and the rest is divided between medium-sized companies, small businesses and artisans. It is necessary to find a way to help young new entrepreneurs to grow, expand the sales network, enter foreign markets. Financial support for new strategically important agricultural business ideas should also be considered. There could be some incentives in the field of tourism, in the field of the development of complementary activities, but for the moment, except for the possibility of accessing high technologies and knowledge at very favorable conditions, this possibility is not being evaluated.

The need to attract investment in tourism infrastructure has also emerged. Another sector to be supported should be social entrepreneurship. The creation of a common platform in which not only accommodation providers but also other service and goods providers could participate could give good results.

The relaunch of the naturalistic tourism offer was discussed, such as the open-air museum which, in addition to preserving the cultural heritage, can also become an interesting tourist product. It is necessary to guarantee continuous events throughout the year and add appropriate extensions to recognizable and well-attended contents to make them interesting and guarantee a smaller but constant visit throughout the year. The importance of the activities of the associations has been highlighted not only for the events they create, but also because they



connect both individuals and associations and enrich the life of the territory, a possible opportunity in the field of tourism. therefore it wants to maintain this liveliness of operations by engaging in tourism development.

In the field of tourism it has emerged that the guide service is not yet structured. Political decisions have been taken, but the lack of authorized guides is proving to be a serious problem. So far, individuals have activated on a voluntary basis and on their own initiative, but they do not meet the necessary formal requirements. Therefore, training for tourist guides should be supported.

There has been discussion of the need to work towards the conservation of important tangible cultural assets in public ownership and management, as this preserves the importance and value of the areas and recognizes many opportunities to guide businesses to integrate heritage into their business processes. in the field of tourism. In the search for economic operators, especially in proximity to important segments of the cultural heritage of the territory, they can be focused on the conservation of individual segments of the intangible cultural heritage, both by defining clear conditions and soft incentives for their involvement at the local level, especially in tourism.

The cultural offer of the area was discussed, noting the need to connect all existing events and update them at the same time. Existing events would be upgraded with digital technologies which would allow for the promotion of local suppliers as well as participating and providing an additional local offer to the events themselves. Tourism service providers should be involved and organized in a cohesive way, encouraged to collaborate, with a view to creating an integrated tourism product.

PP8 Kukes

Two meetings were held in Kukes for open discussion and in-depth analysis on the issues addressed during the territorial animation meeting. Stakeholders and key players in the field of local tourism participated.

The local dynamics of tourism and culture were analyzed, starting the creation of an integrated public-private system for the enhancement and growth of the local heritage, expanding the effects of the project on the underground heritage of the underground city of Kukes in the territory.

Those present positively assessed the approach of the Emoundergroups project of integration between the use of new digital technologies and the harmonization of public policies for the improvement of cultural heritage



and tourism. These issues have also become central in the debate triggered by the Covid-19 health emergency situation.

On the first day of the Focus Group, the meeting analyzed in more detail the framework that regulates the enhancement of cultural heritage and tourism and identified the needs and what should be the right way to enhance the cultural heritage of Kukes in order to develop the territory, as well as the conditions and difficulties necessary to overcome them.

The network of tunnels and underground rooms built during the Communist dictatorship, a city to all intents and purposes, represent a reminder of a sinister regime that must be opened to the public.

Needs, priorities and proposals emerged:

- identify the critical issues to be overcome to make the territory more attractive and competitive;
- increase the management capacity of the Municipality to attract funds from the various European programs:
- improve the use of cultural heritage by adopting new technologies and a new behavioral spirit;
- promote Kukes' ethnographic heritage by combining tradition, cultural heritage and the use of technological tools.
- build a cultural system in the city to improve the quality of life of citizens;
- activate a constructive dialogue with the competent ministries in the enhancement of the underground city: Defense, Tourism, Culture and others;
- return to maintenance in the underground heritage;
- restore accessibility: some spaces in front of the galleries have been effectively transformed into private property. Tunnels need to be made accessible to citizens and tourists;
- create a cultural brand around the underground heritage of the city, the needs and development of the cultural life of the city to make it more attractive for tourism, especially in spring and summer;
- make the management of cultural activities more transparent;
- involve young people in the process of enhancing the underground city.

The involvement of young people is important to build a future based on tradition, culture and its conservation together with the use of innovative technology that should have an impact on visitors to convince them that in Kukes there are many cultural monuments that need to be touched and explored.



PP9 Bar Tourist Organization

Tourist guides agree that the content of the Old Town is much improved. They would welcome the introduction of VR technology, but believe that an audio guide would be more appreciated by tourists who come without a guide. Guides believe that direct contact is the best option anyway because tourists can always ask additional questions. However, they would all like to network more effectively and would appreciate closer collaboration with tourist guides and other tourism related stakeholders from different countries. Tourist guides agreed that for years Old Town of Bar had been in shadow of other old towns in the coastal region (Budva, Kotor...) but they also emphasized the importance of legal commitments because in Montenegro any foreign person can act like a tourist guide while in neighboring countries, such as Croatia for example, Montenegrins are not allowed to do the same.

Representatives of the Cultural Center Bar expressed the need for a better cross institutional collaboration. He emphasized that two ongoing projects in the Municipality of Bar targeted similar audience and had similar goals (VR introduction) which should not be the case. They pointed out that tourists and citizens of Bar complain on tickets prices for opposite reasons- citizens of Bar believe the entrance should be free of charge for the locals while tourist consider tickets cheaper than it's a standard in the rest of Europe for similar attractions

Participants also agree that in the Old Town of Bar the existing number of restaurants is enough for the needs of tourists and local citizens and in their opinion a restaurant within the Old Town's walls would just damage the charm of the Old Town. However, some of the participants suggested that Old Town would need to be more explored at night and that it would be needed to provide proper lighting. One of the major issues- illegal charging for parking space- has been partially solved with official toll collection (starting from 2019). However, there are still some places where they locals charge illegally if they leave a car and this leaves a bad impression about Old Town.

The owners of souvenir shops explained that handmade souvenirs were highly requested by tourist, more than "made in China" although they cost less. But there is a lack of craftsmen in the Old Town and this is an issue that requires further elaboration.

All participants agreed that waste bins and public toilets are needed in the Old Town and its surroundings. Also it would be desirable to provide decorative lighting for the whole Old Town as it needs to be visible at night. The participants agreed that an integrated approach is needed in the protection and promotion of Old town, and they agreed with the need



to form international partnerships so that local tourism professionals can be further promoted in the regional and international market.

PP10 TREDEA

Territorial animation meeting and 2 Focus Groups held in Trebinje had mostly all relevant local institutions represented. Considering legal preconditions for the valorisation of cultural and historical heritage in Trebinje and RS tourism, it needs to be mentioned that those are subject to the Law on Culture, Law on Cultural Heritage, Law on Museum activity, and that they are largely state-owned and managed by local communities where opportunities for cooperation should be sought.

General conclusion is that Trebinje Administration has good structure and connections with higher level institutions dealing with heritage management, but also that initiatives that can support improvements in the area of Cultural, Historical and Natural Heritage as well as tourism, need to be intensified and accelerated. As already mentioned, Trebinje also has local office of the Republic Institute for the Protection of Cultural, Historical and Natural Heritage since large percentage of registered protected monuments of Republic of Srpska are placed in wider Trebinje area.

Main obstacles identified were as follows:

- Insufficient involvement of educational potentials, including those coming from internationally funded projects, in the area of heritage management and its valorisation in tourism. Even if existing institutional structure can be considered as a sufficient, available skills and understanding of innovative trends could be significantly improved;
- Slow processes of creation and adoption of improved legislative and important strategic documents, such as Law on cultural heritage of RS which was initiated already in 2020 as well as development of new RS Strategy of cultural development;
- Insufficiently stimulated initiatives that could lead to modernized and innovation-oriented heritage management. Lot of issues that need to be done in relation to heritage preservation is firmly linked to legislative and institutions in charge, but also, there are numerous initiatives that could be raised such as building awareness of locals and tourists, improving monitoring systems etc. But additionally, there are potential initiatives that could be aimed at valorisation of cultural/historical/natural heritage in tourism, using the potential of



innovations and modern technologies, involving private means through public-private partnerships etc.

- Lack of funding for initiatives related to cultural/historical/natural heritage management improvements and need for better recognition of this problem in order to explore possibilities to involve national, entity and local institutions as well as potential funding from international sources.



3.2 Recommendations/suggestions for improving the policies at territorial and thematic levels

From the contents emerged from the activities of the project and from what is described in this document, an extreme synthesis of the recommendations is proposed below:

- 1) **Harmonize** public policies at local, regional, national, Adriatic-Ionian level;
- 2) Help museums and cultural sites to better integrate their **marketing** actions with the public policies for the development of the territory and with the tourism sector marketing;
- 3) Fund interventions to introduce or enhance technological and management **innovation** in museums and in cultural sites;
- 4) Establishment of **new financing models** for the revitalization or enhancement of heritage.
- 5) Strengthen communication with citizens in order **to raise awareness of the importance** of Cultural Heritage, its knowledge, protection and conservation.
- 6) Finance the medium-long term evolution and consolidation of the Emoundergounds **network** to make it a strategic resource for **innovation** in the cultural heritage management, **integration** between territories, **cooperation** between the actors of the quadruple helix as well as to support creation of innovative forms of Public Private **Partnership**.