

MUSEUM
BEYOND
ITS WALLS

ENGLISH VERSION



MUSEUM BEYOND ITS WALLS



COLOPHON



Museum beyond its walls

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IUAV – University of Venice
Pesaro-Urbino Province
Campobasso Province
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ADRIAMUSE

AdriaMuse is a project of the Cross-Border Cooperation Programme IPA Adriatic 2007-2013, co-financed by the EU. The project includes 11 partners from 5 countries on either side of the Adriatic Sea: Province of Rimini, lead partner, Institute for Artistic, Cultural and Natural Heritage (IBC) of the Emilia-Romagna Region, Veneto Region, IUAV University of Venice, Province of Pesaro and Urbino, Province of Campobasso, Skupa (Italy), National Museum of Montenegro (Montenegro), Municipality of Shkodra (Albania), Business Service Centre of Government of Zenica-Doboj Canton (Bosnia and Herzegovina) and Istria County (Croatia). Strengthening the relationships among the partner organizations and supporting the sustainable development of the Adriatic area are some of the objectives of the AdriaMuse project. These objectives will be achieved through the harmonization of partner activities in the field of cultural tourism, with the emphasis on increasing awareness about museums in the region. Therefore, the plan is to increase museum accessibility by being part of the Euromuse.net, international showcase which brings together information on the most important museums and exhibitions in Europe and organizes a series of events that can connect Adriatic museums and reach a wider range of visitors. This is also

the motive for transforming museums into vibrant cultural centers, as well as one of the most important objectives of the AdriaMuse project.

The main goal is to move museum activities beyond their walls and attract visitors who are not regular museum goers by organizing such events. Within the project, the existing information network will be strengthened and integrated by developing a set of innovative information and communication tools and services. This will create an elaborated work plan and common infrastructure for sharing knowledge, experiences and ideas among the partner regions. In addition, a cross-border cultural exchange and events to raise awareness of the local population on cultural and development potentials in the Adriatic area will be encouraged. Finally, the objective of AdriaMuse is to contribute to the extension of the tourist season on the Adriatic Coast through a new harmonization of culture and tourism, strengthened by museum stories which move beyond museum walls.

Diversity, cultural wealth, knowledge and experience, as the heritage of partner regions of the AdriaMuse project, are an excellent platform for creating an added value in the cultural-tourist offer of the Adriatic region. A unique blue thread



will be woven into enriching museum life beyond museum walls and exchange of museum programs of project partners. In terms of collaboration and exchange, AdriaMuse offers valuable experience of Rimini in joining cultural-tourist events, as well as experience of museums of the Zenica-Doboj Canton whose programs have stepped out of the framework of cultural elitism and become a trademark and brand of the local social life. There is also the knowledge and diversity of more than 500 Emilia-Romagna museums, i.e. analysis of good practice and experience of their unique Institute for Artistic, Cultural and Natural Heritage (IBC). The rich tourist experience of Veneto with pilot actions and knowledge of the Venetian university IUAV, as well as promotional activities of Istria County will contribute to a stronger connection between tourism and culture, and better flow of information. In order to encourage new museum programs for visitors who want something more, the Province of Pesaro and Urbino will also help with its experience in promoting tourist-traditional events offering new possibilities of perceiving the territory. In accordance with this is a stronger dialogue between institutions in culture, with the Province of Campobasso and Skupa contributing to intercultural collaboration. The National Museum of Montenegro provides

AdriaMuse with its rich experience in organizing exhibitions and cultural events, whereas the Municipality of Shkodra has the knowledge acquired in active international cultural cooperation.

On the joint AdriaMuse project voyage all the partners strive for a new concept of cultural tourism with museum heritage as the focal point.

THE MUSEUM BEYOND ITS WALLS

A museum is a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM – International Council of Museums, 2004).

The AdriaMuse project aims to focus attention on some features of museums that emerge from the ICOM definition, in particular the fact that they are open to the public and that communication takes place through the activities that a museum carries out beyond its walls.

The definition “museum beyond its walls” includes all the activities that a museum organises outside its premises to involve an increasingly large public: festivals, historical re-enactments, travelling exhibitions, installations in towns, flash mobs, workshops, educational activities, conferences, animated readings, screenings, tasting sessions, guided tours outside the museum, augmented reality, apps for mobile devices, etc.

The list of activities that are labelled as “beyond museum

walls” is very diverse, however, all these initiatives share the fact that the museum takes a part of its expertise and/or collections “outside” to create a more direct dialogue with a town, other institutions and people.

Museums offer very interesting and engaging collections and stories, which, in many cases, are not suitably promoted: going beyond museum walls means communicating our identity, interacting with a town and its community, allowing people to participate and creating new relationships.

In fact, organising events beyond museum walls enables a museum to involve many potentially interested people, and later bring them “inside museum walls”. In order to meet the expectations that arise “beyond museum walls”, it is necessary to present simple and engaging contents, which are, however, not trivial, in order to try to convince visitors to return to the museum.

In particular, the organisation of events “beyond museum walls” is an important opportunity to promote a museum and its contents in tourist destinations, thus enriching the offer provided by destinations and, in some cases, allowing the traditional tourist season to be extended.

The IBC (Institute of Cultural Heritage), in collaboration with all the partners of the AdriaMuse project and the museums of the Emilia-Romagna region, has put together a series of “good practices” that show the possible ways to bring museums to towns and communities. The repertoire of cases described below has not only provided inspiration for discussion on the players and places of a “museum beyond its walls” but also for a SWOT analysis of these activities, highlighting the strong and weak points, opportunities and threats. The IBC has selected 25 successful “stories” among the numerous events that were reported in the area pertaining to the project partners, which can be used as a stimulus and example to other museums.

The repertoire proves to be very varied and describes festivals of various kinds, training and educational courses, educational play activities for children and teenagers, historical re-enactments, fairs and seminars, travelling exhibitions, real and virtual tourist tours, readings, and gourmet tastings.

The “museum beyond its walls” is an “open” museum that constantly dialogues with the local area, towns, communities, economic operators and cultural institutions, without sacrificing its own identity and mission. A museum contributes to creating the values of an area, through the “tangible and intangible heritage of humanity” that comprise its collections and heritage.

The route begins from the Province of Rimini and continues through the areas of all the project partners: this work describes several initiatives “beyond museum walls” in the Province of Rimini and in the Emilia-Romagna region, such as the *Festival del Mondo Antico* (Ancient World Festival) in Rimini, the *Corso di archeologia e storia navale* (Archaeology and Naval History Course) organised by the Museo della

Regina in Cattolica (RN), the project *La Memoria dei contadini* (The Memory of Peasants) of the MET, Museo degli Usi e Costumi della Gente di Romagna in Santarcangelo (RN), readings on the beach held by the Casa Rossa di Alfredo Panzini, thanks to the initiative *Un Romanzo sotto l'Ombrellone* (A Novel on the Beach) in Bellaria Igea Marina (RN), the *Ecomusei in Fiera* (Ecomuseums fair) in Argenta (FE), the initiative *Salinaro per un giorno* (Saltpan worker for a Day) organised by MUSA – Museo del Sale in Cervia (RA) and the many activities promoted by the Museo della Marineria in Cesenatico (FC), the *Festival della Marineria* (Festival of the Sea and its Traditions), the *Scuola di vela e di navigazione storica* (Sailing and historical navigation school), and the *Archeocamp*.

The analysis of cases continues with other initiatives in Veneto, starting with the Museo dei Grandi Fiumi in Rovigo, which offers the experience *Con le mani nella Storia* (Delving into History); the Museo della Navigazione Fluviale in Battaglia Terme (PD), which organises events linked to the river, such as the *Palio del Ruzante* (Boat Towing Contest) and *Remada a seconda* (Rowing event); whereas the Museo della Centuriazione Romana in Borgoricco (PD) offers historical re-enactments with the projects *Terra di storia* (Land of History) and *Vacanze di Natale al museo* (Christmas Holidays at the Museum); the IUAV University of Venice offers an innovative approach with *Visualizing Venice*.

Other Italian initiatives involve the province of Pesaro Urbino, such as the project entitled *Venerdì Pesce. Un pesce al mese* (Fish on Friday. A fish for each month) organised by the Museo della Marineria Washington Patrignani in Pesaro and the experience of the Museo del Bali in Saltara, *Scienza e dintorni* (Science and more), which involve museum tours that include science, art, tastings and the local area. The province of Campobasso features *Percorsi ludico-didattici*

(Educational play sessions) organised by the Museo Sannitico in Campobasso.

Other initiatives take place in Croatia, where the Region of Istria offers three case studies: *Sepomaia Viva*, the international festival of the past organised by Umag Municipal Museum; the *Arterja festival* of contemporary visual arts organised by Museum Lapidarium in Novigrad, and *Giostra*, the historical festival organised by the Heritage Museum of Poreč.

The region of Zenica, Dobož, offers the experience *Biznis Tesanj*, organised by the Museum of Tesanj and several activities “beyond museum walls” organised by Zenica City Museum, namely, *The Kingdom of Bosnia* fantasy festival, the exhibition *Medieval life* at Vranduk fortress, the exhibition *She and He* organised for the occasion *1+1Life&Love*, as well as many travelling exhibitions.

Finally, the Historical Museum of Shkodra describes its experiences through the exhibitions *Shkodra during the Albanian Renaissance* and *Dreams on thread*, the latter also on the occasion *1+1Life&Love*.

TAG CLOUD

All the cases gathered by the IBC to analyse the good practices of the museums involved in “museum beyond its walls” were incorporated into several software programmes available online in order to create tag clouds and to encourage general comments on events beyond museum walls. In particular, *Wordle* and *infogr.am* were used: only the nouns, verbs and adjectives that were significant for the context and normalised (the infinitive form of verbs, singular/plural, masculine/feminine, etc.) were included. The words contained in the tag cloud grow in size according to the frequency with which they are repeated in the analysed texts, thus highlighting the most repeated words.

In addition, words have been distinguished with colours: the colour ORANGE represents the protagonists of the initiatives beyond museum walls, in particular the **museum** itself, **associations**, **volunteers** and the **public**. The infographics analysing the 25 case studies described concern the protagonists and places “beyond museum walls” where the initiatives took place.

The colour RED, instead, represents the activities and ways in which a museum operates in external environments. The most

evident words are **art** and **festival**, which are also the most used forms of dialogue with the local area. The following case studies describe, among others, the *Festival del Mondo Antico* in Rimini, the *Festival della Marineria in Cesenatico*, the festivals of the Region of Istria (*Sepomaia Viva* in Umag, the *Giostra* in Poreč and *Arterja* in Novigrad) and *The Kingdom of Bosnia festival* in Zenica (Bosnia-Herzegovina). In addition, other keywords appear in order of importance, such as **exhibition** and **activities**.

Some words, which appear less frequently, prove to be very interesting and introduce particular ways of interacting with the local area and communities, thus interpreting the concept “museum beyond its walls” and the principles that have inspired the entire AdriaMuse project: **interactiveness**, **multimedia**, **science**, **sports** and **travel** provide ideas and suggestions to create new initiatives and interaction between communities, museums and stakeholders.

Finally, the colour BLU identifies a series of concepts and values that represent the inspiration and/or results of the initiatives beyond museum walls. The words that occur most frequently in the analysed texts are: **culture**, **history**

A COMMON LANGUAGE



and **tradition** from a perspective focused on cultural and territorial **development**. This category is the largest in the tag cloud, since it shows the reasons that motivate a museum, a community and a local area to collaborate in order to implement a cultural event.

By analysing the other keywords found in the tag cloud, we can see that there are often opposing concepts, such as ancient/modern, material/immaterial, local/international, change/tradition, simplicity/complexity and real/imaginary. It is important to note that, in most cases, these pairs of opposites are equivalent in dimensions, namely, the frequency with which they are repeated is quite similar.

A word cloud is a graphic representation of the complexity of the work carried out by the museums, in particular of the activities implemented to go beyond museum walls and interact with the local area. What emerges is that museums aim to create relationships between objects, traditions, people, local areas, communities, as well as the past, present and future.

The case studies described are very different and vary according to the type of public, the size of the local area

and the duration of the initiative. However, they all share the same awareness that museums are a place of identity for communities and a starting point for territorial development.

MUSEUMS BEYOND
THEIR WALLS:
EXPERIENCES
ACROSS
THE ADRIATIC SEA



PAST/ PRESENT

9th edition
of the Festival del Mondo Antico, Rimini

Title of the project	Past/Present. 9th edition of the Festival del Mondo Antico (Ancient World Festival) 2007
Museum / Institution	Municipal Museums of Rimini
City / Country	Rimini – Italy
Places	Rimini, Cattolica, Mondaino, Montefiore Conca, San Leo, San Mauro Pascoli and Verucchio
Dates	Starting from October 2007: requests for sponsorship and funding, involvement of partners and establishment of a work group, organisation of a detailed schedule of events, operational plan of the project, promotion and preparation of information material; 14-17 June 2007: Festival days; June/July 2007: Evaluation of results and final report.
Actors involved	Municipality of Rimini/Department of Culture; Rimini Provincial Administration; Municipalities of the Province of Rimini (Rimini, Cattolica, Mondaino, Montefiore Conca, San Mauro Pascoli and Verucchio); Municipality of San Leo; MIBAC (Ministry for Cultural Heritage and Activities) - Regional Directorate for Cultural Heritage and Landscape in Emilia-Romagna; Emilia-Romagna Regional Administration, The Institute of Cultural Heritage of the Emilia-Romagna Region (IBC); Higher Institute of Religious Sciences of Rimini; Polo Scientifico Didattico di Rimini (Rimini Campus Branch of Bologna University); Ministry of Education.
Target groups	Tourists involved in cultural and seaside tourism



INITIAL SITUATION

The Past/Present event, in its ninth year not only in Rimini but also at many other sites of the Province, is entitled *Festival del Mondo Antico*. It describes a time and place where visitors feel surrounded by the culture of the past with a modern touch. The Festival has offered an extensive network of opportunities that everyone, to their own taste, has benefited from throughout an itinerary that includes museums and several cultural sites in the city of Rimini: the Gambalunga Public Library, the Public Film Library, theatres, the university and bookstores, as well as monuments such as the Roman amphitheatre, squares and city parks. In the towns of the Province of Rimini, the Festival has involved the Museums of Cattolica and Verucchio, the Rocca Malatestiana of Mondaino, the municipal theatre of Montefiore, the Pascoli Museum-Home in San Mauro Pascoli and the Medicean Castle of San Leo.

The structure of the Past/Present event, which began in 1998 and became the *Festival del Mondo Antico* in 2005, has always received gratifying feedback from the public and the media, remaining true to itself despite significant variations in the specific contents of each individual edition. Literary, philosophical, historical, archaeological, anthropological, religious, juridical, economic and scientific topics have been discussed at presentations of new publications, as well as the “Commenti magistrali”, poetry-musical events, games, workshops, seminars, film screenings and gastronomic



OBJECTIVES OF THE PROJECT

initiatives involving some of the most renowned scholars and operators who, in various ways, not only deal with the Greek and Roman world but also the Near and Far East, which are always interpreted with a contemporary point of view. A special place is reserved for the “Commenti magistrali” that have been attended by protagonists of the Italian cultural scene, such as Alberto Angela, Maurizio Bettini, Luciano Canfora, Massimo Cacciari, Umberto Eco, Marc Fumaroli, Umberto Galimberti and Silvia Ronchey. Rimini and its local area, rich in ancient treasures, provide a special and totally unconventional scenario. In recent years, the Festival has contributed to promoting important museum works of the past, such as the inauguration of the archaeological complex of the “Domus del Chirurgo” (House of the Surgeon) in December 2007, or the construction of a new archaeological section at the Municipal Museum in 2010 for the PAST/PRESENT event.

- To enhance the archaeological and historical-artistic heritage that is preserved at the museums and also present in Rimini and its local area. The Festival enables the city of Rimini to regain possession, in a somewhat unconventional way, of its sites and historical monuments, highlighting the dynamic relationship between past and present.
- To involve the general public, as numerous and heterogeneous as possible, by offering solutions that are rarely chosen, which have the advantage of bringing the museum to the open air: in squares, in theatres with the “Commenti magistrali”; in parks, with experimental archaeological reconstructions, such as the camp of a Roman legion; around monuments, for example navigating under the arches of the Tiberius Bridge, and the “Commenti magistrali” in the amphitheatre arena.
- To enter the vibrant structure of the historical centre by involving bookstores in meetings, as well as restaurants with special menus arranged together with the Festival management.
- To go beyond provincial borders in order to involve neighbouring areas, such as San Leo (since 2010 in the province of Rimini) and San Mauro Pascoli, by organising events in the “Rocche” (fortresses), historical buildings and theatres.



METHODOLOGY

The Festival is an occasion full of events designed for a varied and attentive public. The schedule includes initiatives for adults and other initiatives specifically for children and young people.

The topics involved range from archaeology to history, anthropology, science, religion, politics, art, cuisine, literature and philosophy, with a total of eighteen topics divided into about 120 events scheduled throughout the entire day.

The large number of meetings, many of which are held simultaneously, and the desire to involve the city has led to numerous events being hosted outside museums. More than thirteen locations have been identified, nine in the city of Rimini, as well as nine restaurants that took part in the event *L'antico nella cucina odierna* (The past in modern cuisine).

Most proposals take shape in the form of a conference that goes beyond traditional formats, involving participants in an experience inside and outside museums that includes workshops, animated guided tours and experimental archaeology.

The Festival format allows participants to arrange a schedule for the day, choosing from the events offered and creating an itinerary that will lead them to different places in the city.

The Festival was conceived by Marcello Di Bella, manager of the Department of Culture of the Municipality of Rimini. It is managed by a work group mainly comprising internal staff. In fact, external



collaboration is limited to supporting the organisation office, the press office, and the graphics and printing of promotional material.

Among the topics included in the programme of the Festival, “Commenti magistrali” play a key role: these are readings of ancient texts of great significance to the present, which are performed by renowned commentators and actors in excellent settings, such as the central Piazza Cavour and the Roman amphitheatre, which can host a very large audience; discussions on ancient issues of great current interest, and events featuring new publications of the year; games and workshops for adults, young people and children; historical menus and a vast selection of films, together with several audiovisual and digital productions. The successful new features that have contributed to bringing the museum to the open-air include the simulation of a Roman trial of the 1st century in the picturesque Anfiteatro di Rimini and a reconstruction of a 1st century Roman soldier camp by Associazione Legio XXX Ulpia Traiana Victrix of Rome. The aim of this initiative, which took place in the “Parco XXV Aprile” in a beautiful setting with the Tiberius Bridge in the background that strongly recalls ancient Rimini and also animates the heart of the current city, is to offer a new and exciting approach to Roman culture, which is also serious and rigorous, combining modern scientific research systems and the popular value of experimental and reconstructive archaeology with traditional

historical studies.

During the Festival, exhibitions were set up, such as the one in the Museo Civico Archeologico di Verucchio, *Le ore e i giorni delle donne* (The days and hours of women), or the one in the Galleria dell'Immagine in Rimini, *L'Antico a fumetti* (The past in comic strips), displaying comic strip boards by Sergio Tisselli. In order to promote the ancient Rimini that continues to live in the urban fabric of the city and highlights the relationship between the museum and the city, the Festival offers itineraries on foot or by bicycle, as well as a special visit to the Tiberius Bridge by boat to observe the arches from an original perspective. The initiative entitled *Suggestioni notturne di Ariminum* (Nocturnal splendour of Ariminum) includes an itinerary enlivened by the encounter with Emperor Augustus, which starts from the museum and continues with stops at the main monuments related to the figure of Augustus, with readings of literary texts by authors of the past, in synergy with the theatre group of the Liceo Classico Giulio Cesare of Rimini.



PRODUCTS, RESULTS

Although the “Commenti magistrali” – the original core of the previous Past/Present experience – were maintained in the programme as a particularly valuable moment due to the celebrities involved, the event has seen a significant increase, in the Rimini area, in opportunities to discover the many different aspects of ancient civilisations.

Thanks to the Festival, places and monuments have been promoted and revalued with a contemporary perspective by connecting their past and current activities, as in the case of the Roman amphitheatre, which was often omitted from traditional tours, since it is not located in the centre.

The goal of extending the Festival to the local area by expanding partnerships and participation was fully achieved with interesting results also in terms of public participation: many municipalities have hosted important initiatives, also intended to enhance their historical heritage, such as the exhibition *Le ore e i giorni delle donne* at the Museo di Verucchio.

The Festival has attracted the attention of a vast and diverse public (from schools to members of archaeology clubs, families with children and university students, experts of the sector but also onlookers and enthusiasts) drawn by an innovative proposal, also aimed at young people, which conveys the contemporary appeal of the past.

Visitors have almost doubled, from 5,000 at the 2006 edition to 8,350 at the 2007 edition. This is a

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significant increase considering that many events were held simultaneously in different places, many of which were in the open-air, therefore public participation was limited according to the practicability of the spaces used. The initiative has the advantage of combining different cultural and artistic aspects of the local area, allowing tourists to enjoy a varied yet cohesive offer, highlighting the identity of this cultural and tourism area. The Festival therefore enriches the traditional tourism offer, remarkably restoring the image of the city of Rimini, which embraces a more specialised and more culturally focused tourism.

The event was positively highlighted in the national press and in leading monthly magazines, as well as magazines specialised in the fields of cultural tourism, archaeology and travel. It has also attracted the attention of a wide range of weekly newspapers and major daily newspapers.



CORSO DI ARCHEOLOGIA E STORIA NAVALE

Museo della Regina – Cattolica (Rimini)



INITIAL SITUATION

Title of the project	Corso di Archeologia e Storia Navale (Archaeology and Naval History Course) 1995/2006
Museum / Institution	Museo della Regina
City / Country	Cattolica (Rimini) – Italy
Places	Cattolica, Centro Culturale Polivalente; Museo della Regina
Dates	The course was held one week a year for a total of 12 editions (1995-2006)
Actors involved	Municipality of Cattolica; ISTIAEN - Italian Institute of Naval Archaeology and Ethnology of Venice; NAUSICAA; Ministry of Cultural Heritage; Centro per l’Archeologia delle Acque del Settore Orientale Italiano (Water archaeology centre of Eastern Italy). Sponsorships and occasional partnerships: the Institute of Cultural Heritage of the Emilia-Romagna Region; Archaeological Heritage Department of Emilia-Romagna; Archaeological Heritage Department of Veneto; Archaeological Heritage Department of Le Marche; Archaeological Heritage Department of Friuli Venezia Giulia; Accademia del Mediterraneo (Assembly of the Mediterranean) and private sponsors.
Target groups	Students and scholars of archaeology, naval history and anthropology; researchers, journalists and scholars who deal with the sea and conduct research on traditional boats and navigation; sailors; ship model designers

The *Corso di Archeologia e Storia Navale* was held annually on the last week of August for six days, from Monday to Saturday, and was open to students and the general public. Lectures in the morning focused on a monographic topic, for which 2 two-hour long classes were scheduled each day, held by several leading experts in the field, whereas afternoon activities included sea trips on traditional workboats and luggers, according to a technique that nowadays is still the closest to ancient navigation. These boats come from the harbours of the Romagna coast: they are mostly launches, barges and dinghies and, at special gatherings, they are accompanied by two-mastered fishing boats and other small fishing boats.

The idea was conceived from a full series of meetings between the Management of the Centro Culturale Polivalente and the President and Vice-President of ISTIAEN of Venice. It was Stefano Medas who conceived the idea for the original core of the event. The idea took its final shape when the archaeologist Maria Luisa Stoppioni joined the Antiquarium di Cattolica. The course was founded in the summer of 1995 and since its first edition it has been organised according to the same procedure and times. Partnership work was an essential prerequisite at the start, together with agreements made with ISTIAEN that frequently resulted in active collaboration with the Soprintendenze dell’Adriatico Centro-Settentrionale, with which a preliminary meeting was held in Cattolica; not to



OBJECTIVES OF THE PROJECT

mention the role of the Institute of Cultural Heritage of the Emilia-Romagna Region and several universities, where professors already operated and degree courses similar to the chosen topic were held. In 1995, however, there was still no degree course in Naval Archaeology. In fact, one only began after a course was started in Cattolica, where in some way it became a real discipline. Another element of total experimentation is represented by the week-long presence of traditional luggers: the idea encouraged contacts, meetings and partnerships with the municipalities of the coastal area, nautical clubs and associations that were established in those years to protect and safeguard the boats of the Adriatic Sea.

- To bring together and compare the traditions of the modern navy in all its aspects (navigation, boats, fishing, shipbuilding, construction and dyeing of sails, rigging, trimming, measurements and winds) with ancient forms of navigation, thus rediscovering the persistence of certain knowledge and the changes resulting from the experience and knowledge of seafarers.
- To create an underlying theme that is not hard to read or interpret at the Museo della Regina, which has two very different aspects, an archaeological one and an ethnographic/nautical one. A similar choice led to the expansion of the course in different directions, with topic analysis and surveys that gradually began to include historical geography, underwater archaeology, construction technology, monumental constructions related to water and their regulation and control.



METHODOLOGY

The course is divided into two parts and was therefore characterised by two types of participants (students and the general public): theory lessons in the morning and lugger sailing courses on traditional boats in the afternoon. This also involves two categories of lecturers, which sometimes coincide but they are more often separate: teachers and experts in the field who gave their name to the monographic course with lessons, and sea instructors. In the early afternoon, before leaving, a short briefing is held at the harbour, during which students are introduced to the basics of navigation and common rules by expert navigators guided by Professor Riccardo Brizzi, regardless of the category of boat they would sail. Most of the boats, all strictly in wood, date back to the Twenties (the Assunta di Cervia launch was built in 1925 and the Saviolina di Riccione barge in 1928), whereas the most recent date back to the Sixties, a time when the introduction of engines had not yet entirely replaced ancient boats with modern motor fishing-boats without sails and no longer in wood. The course involves a partnership with the magazine *Archeologia Viva* and with Engineer Umberto Ucelli, who created an award dedicated to naval archaeology and history and bearing the name of the museum's founder Guido Ucelli di Nemi. It has been awarded to celebrities that have stood out for research and study activities, for scuba diving activities aimed at preserving assets, and for sea journalism.

The type of course held in Cattolica, which has



PRODUCTS, RESULTS

something in common with experimental forms of approach, is able to offer participants a form of extended interactivity. Afternoon trips for students and teachers are also attended by skippers, as well as the last shipwrights, occasionally the sailmaker Carmela (the last survivor of this extraordinary category), fishermen and sailors. The fact that lecturers tend to stay for the evening often provides students with an opportunity for dialogue and discussion that extends beyond lesson hours, although in a more informal way.

In addition, there are also two interesting facts with regard to the impact on the museum and its activities: every year, on Thursdays, the boats harboured in Cattolica for the duration of the course are joined by other boats from the Romagna coast for a sailing gathering aimed at getting the city and its tourists to discover these beautiful boats. Similar gatherings and activities later developed from these traditions, and today they are held annually in several harbours, for example in Cervia, Cesenatico and Bellaria, where the Associazione della Mariogola of Romagna was founded. Several conferences and round tables held during the course had a great impact and interesting repercussions on the actions and interaction of the museum: among these is the conference of the year 2000 entitled *I relitti insabbiati* (Wrecks buried in sand), which enabled the national preview presentation of the excavation of Pisa - S. Rossore and of a boat discovered at the Mausoleo di Teodorico in Ravenna. This had repercussions on its

scientific credibility, promoting an increase in general attention to the course. Another example is the round table in 2001 involving technicians of the naval sector, dedicated to the modern materials used for racing and regatta boats.

The main factors of success concern the progressive coherence that the course has achieved throughout the years, without ever becoming repetitive (for example, many students enrolled for several editions, some for almost all of them); an intense team work between public institutions and private associations, especially between experts of different disciplines, among whom there is often a real affection for the course; the scientific training of the operators of the museum and Centro Culturale Polivalente acquired over the years, with regard to organisation and management, as well as on a scientific and relational level; the acquisition made by the museum and library of important audiovisual documents with conferences, lessons and often unpublished images; the ongoing scientific updating with the creation, every year, of updated bibliographies on the topic of the sea, which were made available to students.

Naturally, there were also obstacles: on the one hand the first fundamental obstacle, which progressively worsened over time, was the financial one, whereas the direct involvement of various institutions, often with different competences, never became a problem. On the other hand, another obstacle was the repetitiveness of the format, although mitigated by the varying monographic topics, which over time has rather aged the course. However, it has continued successfully for 12 editions. The week-long stay and the closed number of participants favoured close interaction and provided

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means for growth and reflection, without the risk of extending information only to a few people: admission to the public, boat gatherings on Thursdays, and the availability of all the materials produced for whoever required them, rapidly extend to a wide audience the opportunity to access the results and phases that enabled us to achieve these results.

Initiatives such as this course have a small immediate impact on the area, not to mention hotels, restaurants, bars, etc. The long-term impact is much more interesting, since the course is perceived as the foundation of tradition, research and studies, which also allow new enthusiasts to approach these disciplines. Furthermore, thanks to the course, in Cattolica and Gabicce, an initiative was launched to safeguard the last traditional boats. The Assunta di Cervia of 1925 achieved recognition from the Ministry of Cultural Heritage as a historical boat and, as such, it has a right to be protected. This recognition by the Ministry was extended to other boats, also outside the Emilia-Romagna Region.

An equally important consequence of the course was the creation of an Archaeology and Naval History course in Trapani, since it is part of the University of Bologna – Faculty of Conservation of the Cultural Heritage of Ravenna.

Participants came from various regions of Italy, mainly from areas connected to the topics addressed in the monographic section. There were many participants from the other side of the Adriatic Sea (especially from

Istria and Croatia) and lecturers from many European countries: the relations established with Spanish experts were particularly fruitful.

LA MEMORIA DEI CONTADINI

Santarcangelo di Romagna (Rimini)

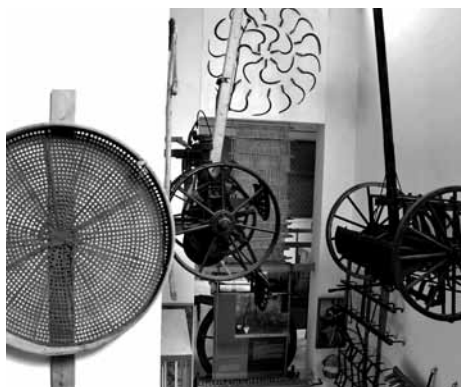
Title of the project	La memoria dei contadini. Musei, biodiversità e saperi della terra (The Memory of Peasants. Museums, Biodiversity and the Knowledge of Rural Practices)
Museum / Institution	Istituto dei Musei Comunali – MET Museo degli Usi e Costumi della Gente di Romagna (Museum of Romagna Folk Customs and Traditions)
City / Country	Santarcangelo di Romagna (Rimini) - Italy
Places	The project is based in Santarcangelo di Romagna in the exhibition halls of the municipal museums and in the “Lavatoio” hall. Workshops are hosted in several facilities in the historical centre.
Dates	Starting date of the project: September 2010 Starting date of the operational phase: May 2011 Implementation: 9-10-11 November 2011
Actors involved	Promoted by: Municipality of Santarcangelo di Romagna; Istituto dei Musei Comunali of Santarcangelo di Romagna; SIMBDEA – Italian Society for Ethnographic Museum Studies and Heritage. In collaboration with: Emilia-Romagna Regional Administration (Department of Agriculture); The Institute of Cultural Heritage of the Emilia-Romagna Region; Rimini Provincial Administration; IDAST – Folkloric, Ethnographic, Anthropological and Oral Historic Initiatives in Tuscany; Union of the Municipalities of Valmarecchia; REMUS – Museum Network of the lower Valmarecchia valley; FO.CU.S. – Santarcangelo Cultural Foundation; Chamber of Commerce of Rimini; Local Tourism Office of Santarcangelo di Romagna; MEMORO – Bank of Memories Association (Turin); CIA – Italian Farmers’ Confederation; Rimini’s Association of Farmers; General Confederation of Agriculture of Rimini; Professional Association of Architects, Planners, Landscape Architects and Conservationists of the Province of Rimini; International Network of Slow Cities; Slow Food Emilia-Romagna; Italian association of rural communities for the protection of biodiversity; Scuola Superiore del Loisir e degli eventi di comunicazione.
Target groups	Ethnographers, teachers, operators of museums of agriculture, officials in the cultural and agricultural sectors, and cultural and environmental associations.



INITIAL SITUATION

The museums of agriculture, which are often established as simple collections of objects that demonstrate ancient practices that are dying out and considered mainly as an “identity” resource of a community, have been involved in a major re-examination in recent years. Ecomuseums have spread out, projecting themselves outside the museum building to become one with the local area. The purely representative dimension, in many cases, is transcended transforming the museum into a place of experience, where we do not only acknowledge a series of notions but also “practice” and test them first-hand.

The events in Santarcangelo were conceived to reflect on the modern mission of ethnographic museums, with the aim of organising discussion meetings between museums of agriculture and the community on the main issues of an increasingly topical debate: sustainability and biodiversity, nutrition and agricultural practices, landscapes at risk, sustainable technologies and innovation.



OBJECTIVES OF THE PROJECT

- To determine a register of knowledge and rural “good practices” that may be relevant to today’s society that is largely urbanised. This register, ranging from construction technology to town development plans, from community networks to daily practical uses, employs “memory banks” and research centres that actively use knowledge as a means for the present (for example, agricultural science, architecture and town planning university courses).
- To define the methods and tools for cataloguing and transmitting registered knowledge on different “levels”.
- To define the role of ethnographic museums and rural societies in gathering and transmitting these good practices and establish a first European “network” of the museums that are able to fulfil this function.



METHODOLOGY

The first phase of defining project features (2010) was followed by a feasibility plan to specify goals, methods of implementation, the target group and expected results (May 2011). The executive project, which includes a budget, operational logistics, definition of cost centres and coordination of responsibilities, was compiled in 2011. In September, the “calls for paper” were sent and a communication and advertising campaign was designed in coordination with the main Actors involved. The events in Santarcangelo took place on 9-10-11 November 2011. In the months following the event, the state of the initiative was monitored, results were assessed and accounts were closed.

The project regarding the implementation of the specifications and outlooks that emerged during these events in Santarcangelo was launched in January 2012. The programme entails the development of workshops, round tables, educational laboratories, meetings regarding projects involving the European network and the presentation of a bill to set a day to celebrate the “Memoria del mondo contadino” (Memory of the rural world).

The project is divided into several sections: the first section, dedicated to the mother earth, includes workshops and conferences with and for schools; the second section concerns the practice of past and future knowledge and involves museums, associations, schools and the agricultural sector; the third section regards knowledge of rural practices; finally, the fourth section analyses rural memory as a strategic resource for the future.



PRODUCTS, RESULTS

During the three-day “Memoria dei contadini” event, four round tables were organised on the following topics: rural museums and biodiversity; rural museums and practical knowledge; memory, innovation and local area; and the oil supply chain in the Adriatic basin. The workshops focused on various topics:

- Slow cities;
- Saving the memory 1: words and techniques for collecting memory;
- Saving the memory 2: objects and “farmers who restore”;
- Saving the memory 3: images – the management of prints and archive negatives (IBC – Institute for Artistic, Cultural and Natural Heritage of Emilia-Romagna);
- The RiGAS experience, an ethical purchasing group of the Province of Rimini;
- The Orti di Pace (Gardens for Peace) international network;
- Cultivation/Cultures of the fruit and vegetable sector;
- Seed banks, the Associazione Nazionale Civiltà Contadina;
- Knowing, preserving and promoting the ancient rural vegetables of Valmarecchia;
- Slow food and ethnographic museums.

The topics of the meetings and conferences were the following: rural memory as a strategic resource for the future; SIMBDEA, a seminar open to members; the European meeting project IPA ADRIATICO “AOGRP

Grove” (Albania, Greece and Italy) between partners; a museographical discussion entitled “Fra missione e patrimonio. La storia di un museo” (Mission and heritage. The story of a museum); the “Stanza della memoria” (Memory room); and a last meeting dedicated to video interviews.

Furthermore, two shows were created on the topic of peasant tales: the musical-literary performance “L’orologio di Talacia – Memorie di un contadino inventore” (Talacia’s watch – Memories of a peasant inventor) and, on the occasion of the 150th Anniversary of the Unification of Italy, the tales of storytellers entitled “Noi chiamammo Libertà” (We Sought Freedom).

A busy schedule of discussion meetings was therefore arranged, which showed interest and participation on topics concerning the rural world and ethnomuseology, which then lead to the development of coordinated projects.

The conference was an important opportunity to develop personal and institutional relationship that launched proposals for practical cooperation.

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Musei e saperi della terra | Memoria per la sostenibilità | Biodiversità | Memoria contadina come risorsa per il futuro



UN ROMANZO SOTTO L'OMBRELLONE

La Casa Rossa di Alfredo Panzini
Bellaria Igea Marina (Rimini)



Title of the project	Un romanzo sotto l'ombrellone. A bordo del Bragozzo Teresina (A Novel on the Beach. Aboard the Bragozzo Teresina)
Museum / Institution	La Casa Rossa di Alfredo Panzini (The Red House of Alfredo Panzini)
City / Country	Bellaria Igea Marina (Rimini) - Italy
Places	The project takes place at sea, on the ancient boat of Bellaria “Bragozzo Teresina” and off some beaches (Bellaria and Igea), in front of which the two-masted fishing boat docks during the summer
Dates	July – August
Actors involved	Accademia Panziniana; Bragozzo Teresina Association; Municipality of Bellaria Igea Marina; Zaffiria Centre
Target groups	Adults and children

INITIAL SITUATION

Every summer, in July and August, the historical boat Bragozzo Teresina is “loaded” with Alfredo Panzini’s books, brochures of the Museum Home and volunteers that will be in charge of distributing books and presenting the figure of Alfredo Panzini. While adults listen to the presentation of the museum and browse through the books (that they may continue to read on the beach), children climb into the Bragozzo Teresina, listen to stories and sing themed nursery rhymes.

The project originated from the need to raise awareness of the museum among the many tourists that crowd the beaches of this area in summer. The Museum Home is located outside the city centre and tourists, even the most loyal, often say they have never seen it. Therefore, it was necessary to find a way of bringing the museum to the beach, a place where all tourists spend most of their day. For many years, the Accademia Panziniana has engaged in re-editing books by Alfredo Panzini, with considerable effort as it involves volunteers, and making them available to the general public. In order to prevent the books from remaining closed in boxes and to promote the printing of books, we decided to operate in synergy with the Bragozzo Teresina boat, which is a source of pride for the community of Bellaria, using it to navigate this “load of culture”.

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OBJECTIVES OF THE PROJECT

- To increase visits to the Museum Home and promote books written by Alfredo Panzini.
- To enhance the culture of the area that is not immediately recognisable to tourists: a historical boat, an important writer of the 18th century, a beautiful Museum Home in a green area that is just a short walk from the sea, and a focus on educating children with an offer that includes workshops at the museum. This offer is what the project ideally aims to present to the guests of its tourism community in its busiest period.



METHODOLOGY

The project entails a calendar of trips promoted as a part of summer activities at the Museum Home and advertised by URP (Public Relations Office), IAT (Tourist information offices) and the economic parties involved in tourism (lifeguards, hoteliers and traders). Sea trips mainly take place in the morning and at least two stops are scheduled: one at the beach of Bellaria and one at the beach of Igea. The Bragozzo approaches the cliffs thanks to a special permit granted by the Harbour Office and the shore can be reached via a twin-hull pleasure boat. At this point, two different activities are available: on the shore, with a microphone and special materials, the story of the museum and the writer is told; at sea, children are the only ones allowed to go aboard the historical boat. This opportunity is very exciting for them and it is necessary to organise several reading groups. In fact, when children go aboard the boat, they are invited to listen to tales or stories. Parents of younger children are just a few metres away and are often eager to try the same experience. When the twin-hull pleasure boat returns from the shore, the children begin to slowly get off the boat and the Bragozzo Teresina is ready for its second stop, which similarly takes place a few hundred metres further on.



PRODUCTS, RESULTS

The initiative is very much appreciated by tourists who often specifically ask tourist offices when and where the Bragozzo will navigate with its "Panzini load". Therefore, the initiative was repeated also in the summer of 2012 and promoted – as in the past editions – as part of the activities of the Alfredo Panzini Museum Home. The impact on visits has been outstanding: every year, the museum is increasingly popular and in 2011 there were more than 2,000 visitors. Visitors told museum guides they discovered the museum thanks to the initiative "Un romanzo sotto l'ombrellone" at the beach. The project was implemented without expenses, involving only volunteers who enjoy the pleasant experience of navigating on the historical Bragozzo, which is made even more unique by the tales of the sailors aboard.

ECOMUSEI IN FIERA

Argenta (Ferrara)



INITIAL SITUATION

The first part of the ecomuseum system of Argenta, the Museo delle Valli in Argenta with the Natural Oasis of Campotto in the Po Delta Park was founded in 1991. In 1992, it received the *Museum of the Year* award from the Council of Europe. In 1997, the second part, the Civic Museum, was inaugurated and in 2002 the third part, the Museo della Bonifica (Museum of Wetland Draining) in the pumping station of Saiarino.

Defining the term “ecomuseum” is a difficult task: it is not a museum enclosed within walls with objects inside glass cases, although sometimes there are objects. Ecomuseums consist of a material and immaterial heritage and their premises are not just buildings but rather a territory with many landscapes, sites and buildings. Finally, ecomuseums are not addressed to a generalised “public” but they dialogue with the population and local communities who are involved in empowerment - participation process, making decision on local development.

An ecomuseum is a process and varies very much from one place to another. We can define an ecomuseum as an “agreement with which the local community takes care of a territory”.

The background that links the Ecomuseum of Argenta to other ecomuseums of the Emilia-Romagna region and the Local Worlds association, lies in the activities carried out with local communities by creating parish maps and other participation tools aimed at enhancing the local heritage and economy. In fact, many ecomuseums

Title of the project	Ecomusei in Fiera: esperienze dal territorio nazionale (Ecomuseums fair: Italian experiences); Workshop “Saggezza e sapienza dei luoghi. Un'altra economia, ne parlano gli ecomusei” (Wisdom of places. Another economy as perceived by ecomuseums)
Museum / Institution	Ecomuseum system of Argenta
City / Country	Argenta - Ferrara - Italy
Places	“Ecomusei in fiera” was held in the town centre of Argenta, where each of the 20 museums involved had its own stand. The workshop was held in plenary session at the “Il Mercato” Cultural Centre in Argenta, whereas travelling sessions were held in Cervia and Villanova di Bagnacavallo (Ravenna).
Dates	The fair was held from 9 to 12 September 2011; the workshop was held on 10-11 September 2011.
Actors involved	Promoters: the Ecomuseum of Argenta, the IBC, ecomuseums of the Emilia-Romagna region, Local Worlds (network of ecomuseums); 20 ecomuseums from Trentino, Friuli Venezia Giulia, Tuscany, Umbria, Sardinia and Emilia-Romagna; Slow Food Italia.
Target groups	Facilitators and operators of the ecomuseums involved; different types of associations (cultural, environmental, production, etc.); farms and local producers, artisans and those who treasure ancient skills, bakers and professionals linked to ecomuseums. The general public interested in fairs and ecomuseums.



OBJECTIVES OF THE PROJECT

have rediscovered quality production, such as the wine produced in the hills of Bologna; the traditional balsamic vinegar of Spilamberto; the red potato of Cetica; the charcoal route in the Casentino valley, etc. In addition, ecomuseums have worked with local communities on the landscape, restoring the functions and vitality of ancient rural or medieval villages, woods of chestnut trees and manufactured products of the Mediterranean area.

In this context, at the “Mercato” Cultural Centre on 10 September 2011, the IBC and the Ecomuseum of Argenta, together with the Regional Network of Ecomuseums and Local Worlds, promoted a training course for operators of the sector entitled “Saggezza e sapienza dei luoghi. ‘Un'altra economia’: ne parlano gli ecomusei”. The initiative is part of the exhibition event “Ecomusei in fiera. Esperienze dal territorio nazionale”, on the occasion of the traditional annual fair of Argenta (9-12 September).

- To create an exhibition featuring the best experiences of Italian ecomuseums, highlighting the differences in landscapes, and the natural and production resources used by ecomuseums;
- To exhibit the results of the participation process of ecomuseums by showing the parish maps of Campotto, Benvignante, Mesola, the Trasimeno lake and Orvieto areas, the Casentino valley and Godo di Gemona, in Friuli;
- To create a wide gastronomy area so that producers will have the opportunity to promote and sell, and also raise public awareness of production methods with tastings at the fair of Argenta;
- The workshop aims to provide a new perspective in order to convey the knowledge and know-how of the local economies with regard to reasons for change, new generations and global needs.



METHODOLOGY

The initial phase of the project comprised the involvement and agreement between the following players: the IBC, the Municipality of Argenta and the Ecomuseum of Argenta (promoters), as well as Ferrara Provincial Administration and the Po Delta Park (supporters). The ecomuseums of the Emilia-Romagna region and of the Local Worlds association were also later involved. Citizens and local associations provided tangible and valuable help to Argenta and the travelling sessions of the workshop in Villanova di Bagnacavallo and Cervia.

The fair of ecomuseums focused in particular on two aspects: on the one hand, the Italian production scene and, on the other hand, the experiences concerning products and know-how, with entertainment activities at the stands and direct sale of ecomuseum-related products from other regions.

The fair also hosted experiences linked to the gastronomy and cuisine of the Ecomuseum of the Waters of the Gemona area (Friuli) and the Ecomusei delle Genti di Barbagia (Sardinia).

The workshop for operators was held in plenary session on 11 September 2011 in Argenta, in two travelling sessions at the Ecomuseum of Marshland Civilization in Villanova di Bagnacavallo and at MUSA, the Salt Museum of Cervia on the following day.

In fact, these two towns host fairs in the same period, which are organised in collaboration with ecomuseums. The first is dedicated to the traditional uses of herbs



PRODUCTS, RESULTS

and reeds, whereas the second is dedicated to the use of salt in the food industry and in the economy. The travelling workshop is an experience that will enable the development, over the next few years, of an increasingly close collaboration.

The event “Ecomusei in fiera” is the first in Italy and perhaps the only example in the sector of territorial museums and community museums. Many fairs seem to be similar since they promote local products and production linked to the local area. In this case, the difference lies in the process with which communities decide to invest in local development by strengthening and making decisions on their own heritage, which is made of material and immaterial goods and cultural values, in order to focus on their preservation and innovation.

Some highly positive aspects of this initiative include:

- The development of relationships between ecomuseum operators and local communities, including those involved in production.
- The exchange of good practices on landscape and the management of the local heritage.
- The strengthening of cooperation on shared projects between ecomuseums and the local area, also in accordance with the opportunities offered by EU 2014-2020 structural funds.

During the fair and workshop, the need arose to reinforce the marketing and communication aspects of products with regard to the role of producers and ecomuseums.

The following edition, which was held in September 2012, focused on the themes of “Heritage and

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Innovation”, analysing in depth tools for creating parish maps and a catalogue of the cultural heritage of a specific area, as well as the relationship between the economy and ecomuseums in order to understand how the use of knowledge and the production techniques of the past can now prove to be profitable.



SALINARO PER UN GIORNO

MUSA Museo del Sale di Cervia (Ravenna)



Title of the project	Salinaro per un giorno (Salt pan worker for a Day)
Museum / Institution	MUSA - Museo del Sale di Cervia (Salt Museum of Cervia)
City / Country	Cervia (Ravenna) – Italy
Places	The Camillone salt pan, the open-air section of MUSA and the last artisanal salt pan of Cervia
Dates	Every Tuesday, from 15 June to 15 September
Actors involved	MUSA; Salt pan Workers’ Cultural Association
Target groups	Adults and young people over 15 years of age

INITIAL SITUATION

MUSA, the Salt Museum of Cervia, wishes to enhance and promote the culture of the salt working origins of the town, which today is a highly renowned tourist resort. The town and its inhabitants are proud of their past and understand the great value of local identity linked to salt and the surrounding environment that makes it a totally unique area. The town of Cervia offers tourists the opportunity to enjoy this uniqueness by visiting its museum, its salt pan, its characteristic historical centre, the waterways connected to the salt pans, and cycling routes. The environmental aspect plays a key role for Cervia, which is located south of the Park of the Po Delta and offers the opportunity to visit the natural salt pan oasis with guided tours on foot, by electric boat or by bicycle.

The open-air section of the museum is the Camillone salt pan, the last and only salt pan that has remained intact after the transformation of 1959 that modified the structure and type of manufacturing, which changed from artisanal to industrial. The museum and the Camillone salt pan are managed by the Municipality of Cervia together with the important collaboration of the volunteers of the Salt pan Workers’ Cultural Association. This is a voluntary organisation with more than 400 members, about twenty of which are very active and take it in turns to open and guard the museum, as well as the production activity of the Camillone salt pan. These are the same people that run guided tours at the museum and salt pan, and take part



OBJECTIVE OF THE PROJECT

in educational-informational activities.

The initiative “Salinaro per un giorno” offers a “workday” with the salt pan workers at the ancient Camillone salt pan. Participants take part in the activities of extracting and transporting salt. It is a very unique opportunity to experience the work of the salt pan workers in Cervia, the magic of harvesting “sweet” salt, in the fascinating atmosphere of the extraordinary salt pan of Cervia, and the life of the salt pan workers. In addition, the initiative offers the opportunity to learn about life experiences, stories and anecdotes directly from the people who experienced them.

At the Camillone salt pan, guided tours were already programmed, during which salt workers explained their activities to the public and showed them the salt processing and extraction stages. These tours still successfully take place in the summer period, every Thursday and Sunday from June to September, with as many as 50 visitors per session. During the tours, however, the guests are merely spectators. In fact, they do not actively take part but may only ask questions. This is why we decided to offer visitors the opportunity to spend some time with salt pan workers, to understand their job and personally experiment work activities in the old salt pan.

- To offer a unique opportunity to experience the work of the salt pan workers in Cervia, the magic of harvesting “sweet” salt, in the fascinating atmosphere of the extraordinary salt pan of Cervia, and the life of the salt pan workers.
- To involve tourists and local visitors in the tradition of salt working by getting first-hand experience of working in a salt pan (*learning by doing*).
- To better understand the tradition of salt through interaction with those who live in this environment, have worked and continue to work in the salt pans.



METHODOLOGY

The museum operates in an active and particularly lively area. There are many voluntary organisations working in the area, as well as numerous institutions, associations and cooperatives that, being aware of the great importance of our origins, develop activities connected to local history and traditions. The link between the museum and the local area is therefore very strong, as well as with the parties that operate here, such as the company Parco della Salina, the Cooperativa Atlantide, the Salt pan Workers’ Cultural Association and other cultural volunteer organisations. We have felt the need and desire to work together in synergy to retrieve and enhance tangible and intangible culture and, at the same time, offer unique opportunities to visitors. Hence the development of initiatives linked to the museum and the salt pan, including a one-day trip to Salinaro, but also guided tours to the Camillone salt pan and the natural salt pan, the museum and educational initiatives, as well as workshops for local schools and much more.

The first step towards the implementation of the project required the participation of the Salt Pan Workers’ Cultural Association, which was immediately enthusiastic about the initiative. Together, we decided the safe activities to be undertaken by visitors and agreed on days and times that were compatible with the many commitments of the members of the association. A maximum number of “budding salt pan workers” was determined, who are to be followed during the day. A



PRODUCTS, RESULTS

key element for the implementation of the initiative was the availability of the volunteers to offer their activity as “masters” free of charge. At the end of the day in the salt pan, we wanted to offer a token of our appreciation to the “workers” so we decided to award them with a participation diploma. In order to complete the cultural experience, we decided to offer some typical dishes as a little refreshment at the end of the day. In addition to being a time for relaxation and encounter with local cuisine, this initiative also provides time for questions and discussion with salt pan workers who describe their own life experiences of this work. In order to foot the expenses of the diploma and refreshments, we suggested a free donation for those taking part in the initiative.

The project, initially conceived for tourists, has aroused considerable interest also among the many locals who took part in order to share this special experience. “Salinaro per un giorno” was founded in 2008 and reaches the maximum number of participants at each event. Although these may be just small numbers (maximum 6 people per lesson), constant attendance has shown a high level of interest. The initiative has been highly successful and, as well as highlighting the cultural value of the origins of the town, it has proved to be a great promotional tool that is linked to the local area.

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FESTIVAL DELLA MARINERIA DI CESENATICO

Museo della Marineria di Cesenatico (FC)



INITIAL SITUATION

Title of the project	Festival della Marineria (Festival of the Sea and its Traditions)
Museum / Institution	Museo della Marineria
City / Country	Cesenatico (Forlì-Cesena) – Italy
Places	Cesenatico
Dates	June 2009 and 2010
Actors involved	Local and international parties (Association of Mediterranean Maritime Museums - AMMM); traditional sailing boats of the Emilia-Romagna coastline; the Emilia-Romagna Regional Administration; trade associations and private sponsors.
Target groups	People of all ages and families interested in learning about all aspects of sea culture.

The *Festival della Marineria* was founded to fill the existing gap in Italy in the field of popular events linked to sea culture, and to offer a few days of full immersion featuring a programme of events, which take place throughout the day and focus on different themes, situations and the fascinating appeal of the sea and seafaring. The festival features boats, gatherings, shows and activities for adults and children.

Over the years, the Museo della Marineria has acquired a rich heritage of relations with several parties who deal with various aspects of sea culture, including science, art, institutions, sports and associations. This heritage is the starting point for an event that brings together various aspects and different parties in order to present them to the general public in a town, Cesenatico, which has always largely invested in promoting its seafaring identity.

The brand “Piccoli lupi di mare” (Small sea dogs) refers to the workshops and activities designed for families and young children: these occasions allow people to take an active part in seafaring traditions and meet interesting characters, including some real “sea dogs”. Activities include the rediscovery of ancient knowledge, such as knot tying and sail colouring, and the construction of a real bridge according to a project by Leonardo da Vinci.

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OBJECTIVES OF THE PROJECT

- To promote knowledge of sea culture and its many aspects (e.g. history, tradition, sports, gastronomy and art);
- To spread knowledge of the Museo della Marineria and of the town of Cesenatico;
- To propose Cesenatico as the appointed place for initiatives linked to seafaring culture.



METHODOLOGY

The events of the festival are held in the areas in front of the Museo della Marineria and on the shores of the Porto Canale (designed by Leonardo da Vinci), which is the main monument of Cesenatico and the heart of its charming town centre.

The evening shows, which are all held on the floating boats of the museum, also include exhibitions, performances and gatherings. Before each show, the museum boats are “presented” to the public to show the different types of boats and their decorations and features, immediately after turning on the special lighting set up for the occasion.

With regard to the organisation of the two editions of the Festival della Marineria, the first in 2009 which lasted a week, and the second in 2010, which lasted four days, the idea was to connect different parties and players who deal with all aspects of sea culture (scientific, historical, environmental and sports) in various locations (the Adriatic Sea, the Tyrrhenian Sea, islands, etc.). By directly involving spectators, a strong bond was created with the town of Cesenatico as a seafaring town where activities were held in historical places, rather than in traditional places, for example, not at the theatre but in squares, at the fishmonger's, on the beach or on boats. The special section called *Piccoli lupi di mare* organised plenty of activities for children and teenagers.



PRODUCTS, RESULTS

The Festival was greatly appreciated by the public and was attended by the specialist press, who appreciated its features and encouraged it to continue. However, after a second evaluation, we realised that a similar Festival is not plausible with only the limited resources of the Municipality of Cesenatico, in terms of costs and the staff involved, therefore this experience was abandoned. Instead, the section *Piccoli Lupi di Mare* dedicated to children and teenagers was continued also in 2011.

SCUOLA DI VELA E DI NAVIGAZIONE STORICA

Museo della Marineria di Cesenatico (FC)



Title of the project	Scuola di vela e di navigazione storica (Sailing and historical navigation school)
Museum / Institution	Museo della Marineria
City / Country	Cesenatico (Forlì-Cesena) – Italy
Places	Cesenatico – Adriatic Sea
Dates	May – June
Actors involved	Traditional sailing boats of the Museo della Marineria and other ship-owners (yacht clubs, associations and private individuals); crews; Museo della Marineria in Cesenatico; Italian Institute of Naval Archaeology and Ethnology (ISTIAEN); Associazione barche Grassi, and the Scuola di vela e navigazione storica.
Target groups	People of all ages interested in rediscovering an ancient way of going to sea to learn ancient navigation techniques.

INITIAL SITUATION

The *Scuola di vela e di navigazione storica* was founded, on the basis of similar experiences in the past, to preserve and pass on the intangible heritage of sailing practices with traditional boats and tools. The three/four-day full immersion event involves practical sailing lessons with traditional Adriatic sailing boats (“trabaccolo” boats, luggers, launches, “battane” boats, etc.), followed by lectures on topics concerning naval archaeology, history and ethnography. During these days of intensive learning of techniques and ancient knowledge to be passed on, a new way of experiencing a museum is experimented, thus covering the entire cultural knowledge of seafaring and restoring a direct and original relationship with the wind, the sea and navigation techniques.

The school focuses on topics that range from history to the evolution of boats and sails, as well as navigation techniques and the use of traditional nautical tools. It generally takes place over three days with an intensive course both on land and aboard traditional boats of the Museo della Marineria, together with others that are made available by the ship-owners of the association “Mariogola delle Romagne”.

Contacts

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OBJECTIVES OF THE PROJECT

- To promote and enhance traditional navigation, both as a precious cultural heritage and as an authentic and involving way of experiencing sailing as a sport, thus restoring a direct and original relationship with the sea and navigation techniques;
- To spread knowledge of the seafaring tradition of the Adriatic Sea and the Italian coastline;
- To promote knowledge of the Museo della Marineria and its activities;
- To experiment innovative forms of cultural initiatives in the museum sector.



METHODOLOGY

Taking part in the Scuola di vela e di navigazione storica requires people to share work that entails strong personal participation (physical/emotional/cognitive) and close integration with the group and teachers. In this context, priority is given to practical/experimental aspects rather than to lectures and guided tours. Therefore, the aim is to favour a direct and non-mediated contact with authentic “witnesses” of the material culture presented by museums, namely, boats, places, fishermen and local people. Over the years, the museum has been able to organise three editions of the Scuola di vela e navigazione storica by experimenting slightly different types of courses (longer/shorter or more technical/less technical) to attract sports people, enthusiasts and anyone who is interested.



PRODUCTS, RESULTS

The awareness behind this activity and others was the need to overcome the static concept of a museum as a passive experience in order to transition to an active means of “joint construction”. If museum 1.0 saves and restores traditional boats and museum 2.0 exhibits them, museum 3.0 builds the museum together with visitors. The Museo della Marineria has become open to new types of experience, initially with educational activities for teenagers, and later with the Scuola di vela e navigazione storica for adults.

The course has generated strong loyalty among participants, which is visible also from the spontaneous production of photographic and video documentation on the Web (YouTube, Flickr, etc.). The cultural result was remarkable, and it was promoted and appreciated in experimental archaeology and in museum initiatives (e.g. during the Forum of the Association of Mediterranean Maritime Museums - AMMM). With regard to promotional aspects, the School is becoming an activity specific to the Museo della Marineria.

ARCHEOCAMP

Museo della Marineria di Cesenatico (FC)



INITIAL SITUATION

The *ArcheoCamp* is an original educational experience that puts groups of children in direct contact and in collaboration with real archaeologists. Some of these carry out work involving digging, cleaning and exploring, whereas others, with the help of teachers, carry out activities together with the children that involve collecting items on the surface, analysing and cleaning finds, as well as measurements and surveys. Although rather fascinating, the work of archaeologists mostly takes place in total isolation. In order to overcome this problem and develop the skills that archaeology can offer on an educational level, archaeologists of the University of Leicester have accepted the proposal made by a teacher, with the support of the Municipality of Cesenatico, to create an exciting fieldwork experience.

Title of the project	ArcheoCamp
Museum / Institution	Antiquarium Comunale
City / Country	Cesenatico (Forlì-Cesena) – Italy
Places	Cesenatico – Archaeological site of Ca' Bufalini
Dates	First week of September
Actors involved	University of Leicester, UK - School of Archaeology; Museo della Marineria - Antiquarium Comunale of Cesenatico; Associazione Cartabianca Cesenatico; Cesenatico schools.
Target groups	Primary school students (years III, IV and V); middle school students (year I).

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OBJECTIVES OF THE PROJECT

- To promote knowledge of the ancient history of the local area in younger generations in order to favour awareness of the value of its preservation;
- To use children as a means of involving families;
- To encourage close integration and an interdisciplinary approach between archaeology, the environment, mathematics, geometry and languages (English and Latin).



METHODOLOGY

Groups of children are formed with a weekly programme of activities. Children are put into direct contact with all aspects of the real work carried out by archaeologists. Direct and non-mediated contact with the local area is promoted, focusing on various aspects (historical, environmental and anthropological aspects, etc.). Four editions of the ArcheoCamp have already been held.



PRODUCTS, RESULTS

The course has achieved significant results with regard to the involvement of children and their families, and attention has been focused on preserving the local area. On an educational level, the children have acquired direct and experimental knowledge of subjects that are not strictly limited to archaeology (for example, geometry, environmental education and languages). The success of the course is demonstrated by the constant increase in applications for participation: in 2012, 170 children and teenagers attended the course.

CON LE MANI NELLA STORIA

Museo dei Grandi Fiumi di Rovigo



DESCRIPTION AND INITIAL SITUATION

Con le mani nella storia is a project scheduled on two full days (Saturday and Sunday) with free guided tours to the museum, with experimental archaeology re-enactment and workshop activities in the open-air spaces of the Monastery of the Olivetani in Rovigo, where the museum is located. The programme entails a scientific and informational conference with expert anthropologists, archaeologists, archaeological technicians, whereas through the streets of the historical centre, historical re-enactments take place with re-enactors and workshops with artisans from different historical ages included in the sections of the museum (prehistory, proto-history, the Roman Age and the Middle Ages) and a procession of re-enactors accompany spectators from the city centre to the museum. The project has already had three editions (2009, 2010, 2011) and, given its considerable success, we intend to repeat this initiative in 2013 on the occasion of the inauguration of the “Renaissance” section of the museum. The acknowledged experience of the Museo dei Grandi Fiumi in the field of experimental archaeology (in particular with the more than a decade-long presence at the Mediterranean Exchange of Archaeological Tourism of Paestum coordinating the “Handmade” section) has enabled the planning of an event that would involve an audience of all ages, offering various levels of analysis on the archaeological and historical topics covered in the exhibition section of the museum. The opportunity to open the open-air spaces of the Monastery of the Olivetani to the public, with two Renaissance cloisters and various courtyards suitable for the purpose, has made the implementation of the initiative easier from a logistics point of view.

Title of the project	Con le mani nella storia (Delving into History)
Museum / Institution	Museo dei Grandi Fiumi (Museum of the Great Rivers)
City / Country	Rovigo – Italy
Places	Museo dei Grandi Fiumi, cloisters and courtyards of the Museum, and the historical centre of Rovigo
Dates	Event: one weekend in May. Organisation times: 5 months
Actors involved	Municipality of Rovigo; Museo dei Grandi Fiumi; Fondazione Rovigo Cultura; Provincial Museum System; Local cultural associations; University of Ferrara; archaeological technicians and re-enactors
Target groups	Families, citizens of all ages, and archaeology and history enthusiasts

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OBJECTIVES OF THE PROJECT

- To extend the catchment area of the museum and to promote it outside of its own walls in order to attract the attention of the public to the city's museum scene.
- To further confirm the validity of the educational offer of the Museo dei Grandi Fiumi in a national context.



METHODOLOGY

The museum offers many scientific, educational and informational open-air activities that intrigue and interest different age groups of citizens. The organisation of events and activities also involves city streets with historical re-enactments and experimental archaeology demonstrations, followed by guided tours of the museum and free access to exhibition sections for the public.

The actions for the development of a project proposal concerned in detail: finding funding; ensuring the availability of archaeological technicians and re-enactors who are experts in various historical re-enactments; the approval of the Town Council; organisational meetings with the different parties involved to arrange timing, logistics and safety in detail; a communication and promotion plan for the event and, finally, access to the event for the public.



PRODUCTS, RESULT

The previous editions achieved great success with the public and brought to the Museo dei Grandi Fiumi an average of more than 3,000 visitors over the two-day event for each edition. With regard to the 2013 edition, a further increase in participants is expected. Generally, visitors significantly appreciated the format of the event: most participants at the first edition returned for the following editions and asked to be informed of all the initiatives of the museum. Furthermore, the many teachers that took part privately in the event, later brought their school classes to the museum throughout the year. However, the greatest achievement was bringing the general public, who are not usually interested in visiting the museum, closer to this "cultural resource".

IL PALIO DEL RUZANTE

Museo della Navigazione Fluviale
di Battaglia Terme (Padua)



Title of the project	“Il Palio del Ruzante” (Boat Towing Contest)
Museum / Institution	Museo Civico della Navigazione Fluviale (Museum of River Navigation) – Battaglia Terme
City / Country	Municipality of Fiesso d’Artico (Venice) – Italy
Places	Museo della Navigazione Fluviale of Battaglia Terme (Padua) and Municipality of Fiesso D’Artico
Dates	September 2007
Actors involved	Museo della Navigazione Fluviale of Battaglia Terme and Municipality of Fiesso D’Artico; organisers of the Palio del Ruzante.
Target groups	Citizens and tourists.

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INITIAL SITUATION

For centuries, the boats connecting Venice to Padua were towed by people, known as *tiranti*, who used the strength of their arms, or by horses. Today, in order to recall their world, modern athletes compete, towing a very large and heavy boat along the Riviera del Brenta riverbank.

The Palio del Ruzante is a race that involves teams of five people who have to tow a type of boat called *burcio*. This race is in two legs, one upstream and one downstream. The team that tows the burcio in the shortest time wins the “palio”, a banner especially decorated by a painter. Before the race, a historical parade is held, with characters that recall the ancient crafts linked to river navigation, for example that of the *barcàro* (a person who transported goods by boat along a river).

The Palio was held for the first time in 2005. It was conceived with the aim of promoting the environmental, historical, architectural and cultural values of the Riviera del Brenta. This event represents one of the efforts made in many places to preserve the identity of the local area. For the Riviera del Brenta area, these values are the river and its history, which is more ancient than the culture of villas, which is part of Venetian history rather than mainland history. The background of this environment was work: the work of peasants and *barcàri* in the chosen 16th Century setting, which over the centuries has developed, and continued to develop, embracing other sectors, for example textiles, the art of mills, soap and footwear.



OBJECTIVES OF THE PROJECT

- To recall the ancient activity of towing the burcio along the rivers of the Venetian hinterland;
- To preserve the identity of the local area, which is strongly linked to the relationship between man and rivers;
- To teach young people the ancient crafts linked to river navigation, for example that of the *barcàro*;
- To make citizens rediscover the beauty of rivers, their banks and typical flora and fauna;
- To encourage conscious and sustainable use of these places, whose history and landscape are of priceless value.



METHODOLOGY

The Palio del Ruzante allows the strengthening of popular identity, which is linked to the historical importance of rivers.

On the occasion of the 2007 edition of the Palio del Ruzante, near the place where the race was held, a photographic exhibition on river navigation was organised, with historical images and documents from the Museo della Navigazione Fluviale, which were collected by its founder Riccardo Cappellozza during twenty years of research.

In this way, the museum has brought attention to its research and historical re-enactment activities in a very visible and renowned context. Therefore, the museum has gone beyond its walls to attract an audience potentially interested in visiting the museum, which hosts invaluable evidence of the life of the *barcàri* in the local area.



PRODUCTS, RESULTS

The museum has developed a unique event of its kind, which promotes the history of river navigation for citizens through tangible initiatives that describe how navigation took place. The traditional historical re-enactment event represents an opportunity to promote its innovative features to foreign tourists.

REMADA A SECONDA

Museo della Navigazione Fluviale
di Battaglia Terme (Padua)



INITIAL SITUATION

Now in its 32nd edition, the *Remada a seconda* is a regatta along the Bacchiglione River, with a route starting at Bassanello Bridge and finishing in Pontelongo. Different types of rowing boats take part, which are decorated in an original and folkloristic way: rafts, “mascarete” (flat-bottomed rowing boats), canoes and larger boats. The event is held once a year and involves rowers, *barcàri* and river navigation experts from all over the Veneto region. At the end of the event, the most original boats receive an award.

The annual event on the theme of river navigation in the city of Padua involves parties that already play an active role in promoting the historical bond between man and river, such as the Museo della Navigazione Fluviale of Battaglia Terme and the association Remada A Seconda.

Title of the project	“Remada a seconda” (Rowing event)
Museum / Institution	Museo Civico della Navigazione Fluviale (Museum of River Navigation) - Battaglia Terme
City / Country	Padua – Italy
Places	Padua – Battaglia Terme – Pontelongo
Dates	2007
Actors involved	U.N.P.L.I. Comitato Provinciale; Consorzio Padova Sud-Est; Consorzio Euganeo Pro Loco; Municipality of Padua; Municipality of Montegrotto Terme; Municipality of Pernumia; Municipality of Due Carrare; Municipality of Cartura; Municipality of Bovolenta; Municipality of Pontelongo; Stazione CC di Battaglia Terme; Stazione CC di Conselve; Stazione CC di Bovolenta; Stazione CC di Codevigo.
Target groups	Citizens and tourists.

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OBJECTIVES OF THE PROJECT

- To restore the century-old dignity and role of the Bacchiglione, Padua's river par excellence, which characterised the everyday life of the local community that has a strong bond with this river;
- To make citizens rediscover the beauty of rivers, their banks and typical flora and fauna;
- To encourage conscious and sustainable use of these places, whose history and landscape have an immeasurable value.



METHODOLOGY

The organisation of this boat event is aimed at strengthening the popular identity linked to the historical importance of rivers and to encourage people to visit the Museo della Navigazione Fluviale, which features evidence of navigation traditions. The purpose of the event is to bring people from Padua to the riverbanks, so that they can learn about water culture and understand the potential of these areas, also from a tourism-related point of view. The rediscovery of waterways, in fact, can trigger a virtuous mechanism with regard to the defence of the local area and the relaunch of tourism, which offers integrated routes in the countryside, in towns and along ancient river routes. In this way, once again, the river will be the protagonist, with its apparent calm, its canals and most picturesque views.



PRODUCTS, RESULTS

The event was implemented to promote the history of river navigation to the citizens of Padua, and it is also open to the foreign public, which usually knows about the Historical Regatta of Venice.

The event has reached its 32nd edition: the longevity of the initiative demonstrates that the community still has a keen interest in the river and its traditions, which are shown at the Museo della Navigazione Fluviale of Battaglia Terme.

TERRA DI STORIA

Museo della Centuriazione Romana
di Borgoriccio (PD)



INITIAL SITUATION

The project takes place over a two-three day period during the third weekend of May. It entails various historical re-enactment activities, which take place in the open-air sections of the museum, in the centre of Borgoriccio, but also inside the museum and in classrooms. Several professionals are involved, all specialised in their sectors, so that the public can delve into the Roman centuriation period.

The museum is located outside the city centre but it is closely connected to the centuriated landscape that characterises the north-eastern area of Padua. It is not easy to reach with public transport and visitors arriving at the museum are not usually just passing through headed towards other destinations but they come here on purpose. Borgoriccio is a rural centre that is now industrialised and, as well as the museum and the centuriated landscape, it offers another important site of attraction that includes the Town Hall and the Civic Centre that hosts the museum and theatre, designed by the great modern architect Aldo Rossi. Many engineering and architecture students, as well as enthusiasts and professionals, come to Borgoriccio to visit the Town Hall and the Civic Centre.

Title of the project	Terra di Storia (Land of History) 2001-2012
Museum / Institution	Museo della Centuriazione Romana (Museum of the Roman Centuriation)
City / Country	Municipality of Borgoriccio (Padua) – Italy
Places	Museo della Centuriazione Romana – Borgoriccio
Dates	Every year on the third weekend of May
Actors involved	Veneto Regional Administration, University of Padua, Archaeological Heritage Department of the Veneto Region, associations; primary and secondary schools; historical re-enactment groups; Arcadia and Heredia associations for educational activities; artisan production of clay objects (potters) and metal objects, a baker, a hairdresser, a graphic designer and an advertiser
Target groups	Families, children and young people, school students, visitors with an average cultural level, as well as local and external experts

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OBJECTIVES OF THE PROJECT

- To promote the museum, which was inaugurated at its new premises in February 2009.
- To advertise the event through several communication channels: the Web, mailing lists, the press, local television and radios, leaflets and posters.
- To bring adults and children closer to archaeology thanks to historical re-enactment and faithful representations of the various activities that were carried out in the rural centuriation area in the 1st-2nd century AD, as well as experimental archaeology activities where visitors can try modelling ceramic vases, making rings, metal fibulae and bracelets, and also dress or be hairstyles in Roman style and much more...



METHODOLOGY

The project involves several institutions of reference for the museum, such as the Veneto Regional Administration, the University of Padua and the Archaeological Heritage Department of the Veneto Region, which enable the implementation of the event by providing sponsorship, co-organising events, collaborating in the organisational stages of the event and offering financial assistance. During the first editions, several secondary schools were directly involved in creating the different reconstructions and a Roman banquet.

One morning (usually Saturday) is dedicated to school students who may take it in turns to attend the 10-15 educational workshops.

The event benefits from the reconstruction of environments and activities of Roman rural villas: kitchen activities involving cereal grinding, breadmaking and baking. Then there is weaving, the room of the matron, Roman hairstyles and clothing, pottery making, ploughing, sowing and using the "groma" (a surveying instrument) to divide agricultural land. At the weekend, there is also room for ancient dance performances and historical re-enactments. Over the years, these have included historical parades with the imperial family, praetorians, legionaries, centurions, vestal virgins, handmaids etc., gladiator shows (games and fighting), tournaments on horseback and two-horse chariot races, a reconstruction of a Roman camp, a Celtic village and a village of the ancient Veneti. Naturally, there is always room for a Roman banquet.



PRODUCTS, RESULTS

The event in Borgoricco has registered a significant number of visitors coming from all over the region. The work carried out by schools with regard to the preparation of the event and participation in workshops was essential and highly successful. The event is renowned also outside the region and it has become an example for other similar re-enactment events. In 2010-2011, only the educational part of the event was implemented, since it was not possible to finance the re-enactment part due to the limited economic resources available.

VACANZE DI NATALE AL MUSEO

Museo della Centuriazione Romana
di Borgoricco (PD)

Title of the project	Vacanze di Natale al Museo (Christmas Holidays at the Museum) 2010 - 2011
Museum / Institution	Museo della Centuriazione Romana (Museum of the Roman Centuriation)
City / Country	Municipality of Borgoricco (Padua) - Italy
Places	Museo della Centuriazione Romana – Teatro Aldo Rossi – Borgoricco
Dates	Every year in December – beginning of January
Actors involved	Several theatre companies; Arcadia and Heredia associations for educational activities; Giunti Editore; Librerie Lovat; students of the University of Padua, a graphic designer and an advertiser
Target groups	Families, children and young people, school students, visitors with an average cultural level, as well as local and external experts



INITIAL SITUATION

The project takes place throughout December until the beginning of January when the Christmas holidays are over. It entails various activities, which are held in the sections of the Civic Centre that host the museum: the theatre, the classrooms and the museum itself. It involves several professionals, all specialised in their sectors, in order to involve the public in various activities, such as theatre shows, guided tours, educational workshops, the Festival dell’Editoria Archeologica, historical-archaeological reading workshops for school students, exhibitions and conferences to spend the “Christmas holidays at the museum”.

The museum is located outside the city centre but it is closely connected to the centuriated landscape that characterises the north-eastern area of Padua. It is not easy to reach with public transport and visitors arriving at the museum are not usually just passing through headed towards other destinations but they come here on purpose. Borgoricco is a rural centre that is now industrialised and, as well as the museum and the centuriated landscape, it offers another important site of attraction that includes the Town Hall and the Civic Centre that hosts the museum and theatre, designed by the great modern architect Aldo Rossi. Many engineering and architecture students, as well as enthusiasts and professionals, come to Borgoricco to visit the Town Hall and the Civic Centre.

Contatti

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OBJECTIVES OF THE PROJECT

- To promote the museum, which was inaugurated at its new premises in February 2009.
- To involve adults and students of different target groups in educational, recreational, training and scientific activities organised by the museum.
- To bring adults and children closer to archaeology, not only by visiting the museum but also through workshop activities and readings.



METHODOLOGY

The project entails activities for students and archaeologist researchers (such as conferences and the presentation of related documents), for non-expert adults (temporary exhibitions such as *Il segreto del Pozzo - The secret of the well -* and *Sul cammino degli Dei dell'Istria - Following in the footsteps of the Gods of Istria -* the museumification of the Roman well, new exhibitions and guided tours), for children and young people (educational activities and workshops, theatre shows, recreational activities and animated readings) and for school students (educational workshops on historical-archaeological topics for nursery and primary schools); the *Festival dell'Editoria Archeologica* is open to everyone with different sections dedicated to specialist publications, as well as informational and historical-archaeological publications for children and young people.

Sunday events at the theatre are conceived especially for families. They end with refreshments and include guided tours for children and adults, as well as educational workshops for children and young people. These activities are mainly take place at weekends.



PRODUCTS, RESULTS

The first result achieved with this project was a considerable increase in the number of visitors to the museum, considering that in December school students do not visit the museum.

December 2009: 79 visitors

December 2010: 300 visitors

December 2011: 1059 visitors

We were also able to promote the museum, which is relatively new, to a very large public coming not only from other provinces of the Veneto region but also from other neighbouring regions (Friuli Venezia Giulia, Lombardy and Emilia-Romagna).

VISUALIZING VENICE

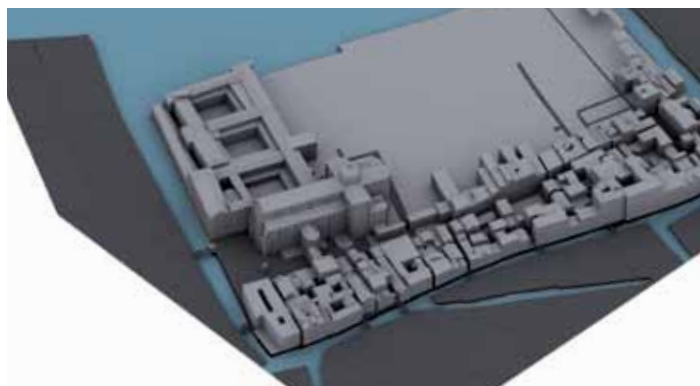
IUAV University Venice



DESCRIPTION AND INITIAL SITUATION

City museums, libraries and archives used as an attempt to collect memories of city transformations are a long-standing issue. In recent years, there has been a real expansion in “City Museums” or refurbishments of 19th century municipal museums, which have mainly involved the general public, intrigued by the transformations of the environment, in “city-marketing” operations, which are more or less linked to the codification of great internationally renowned architects. In this context, these institutions, located in an ad hoc constructed building (Liverpool 2011) or in an open or versatile space (Amsterdam, London City Museum, Thames Riverside Museum and Museo di Torino), become a strategic element to create and convey the image of the city in order to attract tourists, investors and students, as well as the great cultural events that seem to have become the real driving force of contemporary cities (Altımbasak-Yalcin 2010). Venice too aims to be a leading city, thanks to its M9 project in Mestre. M9 will be a modern cultural centre with a museum, exhibition spaces, a media library-archive, areas for educational activities and services for the public. M9 will have an important and extensive international “Museo del Novecento” (Museum of the 20th century), a new generation, innovative and highly technological museum dedicated to the great demographical, social, economical, urban, environmental and cultural transformations of the 20th century.

Title of the project	Visualizing Venice
Museum / Institution	IUAV University of Venice - M9 - Mestre - Museo della città (City Museum)
City / Country	Venice – Italy
Places	Venice – Italy
Actors involved	Duke University (North Carolina); IUAV University; Società Nesting S.c.r.l.
Target groups	Citizens, scholars and tourists



OBJECTIVES OF THE PROJECT

The *Visualizing Venice* project will develop a case study for M9 – Venice as a lagoon and mainland city – as a whole but also in some parts of great historical, institutional, economical and morphological complexity, in a chronological period from the 12th century to the 21st century. It will examine the processes of urbanisation and growth (with the reclamation of land from the lagoon), the overlapping of jurisdictions and powers, the flow of people and objects, changes in the purpose of use and form of the urban fabric due to the arrival of the railway and a vehicular bridge, and the introduction of new itineraries, thanks to the construction of new bridges on the Grand Canal. Despite being focused on a single case, the project will also raise the issue of comparability of the method used in contexts concerning the economy, institutions and settlements that are totally different (with Western and Eastern examples).

- To suggest new ways of examining and recounting the story of the city in the long term by combining traditional historical methods (documentaries, cartographies, iconographies and bibliographies) with multimedia technologies.
- To acquire knowledge and dynamics that in the past were not easily reconstructable and that nowadays are not at all implemented by urban historians.
- To discover and describe the processes of transformation and movement.
- To highlight the changing relationship between the identities that inhabitants establish with places and multiculturalism; the role of *historic memory in a globalization process*.
- To identify, narrate, represent and assess dramatic events such as fires, earthquakes and the wave intensity of a flood.
- To detect changes in the perception and diffusion of sounds and noises, namely, to restore the life of a city with its dynamic aspects.
- To assume that this knowledge will be used with a view to governing the city and, for example, managing its tourist flows.



METHODOLOGY

The exploration and complexity of changes in the long term will be the criteria to be adopted in choosing the areas to focus on (the presence of important monuments, small buildings, functions linked to the daily life of citizens and the large number of tourists that now flock to the city not only at certain times of the year): the overlap of functions and interventions made in the past and in recent years are therefore a necessary prerequisite for evaluating the multimedia tools to be used. They are the real challenge of this research. For each of the areas examined, it is necessary to create a very varied information database that is able to collect all archive documents concerning the area involved (which are respectively stored in State archives, in other municipal archives and in the largest European libraries), references to existing bibliography and available cartography and iconography, opening files that refer to the economic, social, cultural and construction history of studied sites (also important figures, government leaders, artists, musicians and the construction of large buildings), in short the everyday life of the city and its inhabitants. By using the general photographs and plans of the city, important project designs of several buildings, the iconographic representations of certain areas or complexes built, it will be possible to restore the life of one of the identified areas, with 3D representations and augmented reality reconstructions. We will try to give an account: with regard to the



PRODUCTS, RESULTS

modern age, of population movements, loading and transport of goods (coal and wood), the organisation of a large construction site with the procurement of materials and their storage in narrow lanes and small squares (for example, the construction of the Rialto Bridge) and ritual ceremonies; with regard to the contemporary age, of the changes in popularity imposed by the connection to the mainland, thanks to the arrival of the railway and cars, in a city that for centuries could only be reached by boat; but also the construction of new bridges over the Grand Canal (the Accademia bridge in 1853 and the Ponte della Costituzione in 2010); the flow of tourists (which, throughout most of the year, daily exceed the number of citizens) who only visit certain parts of the city; and the management of car parks and water transport.

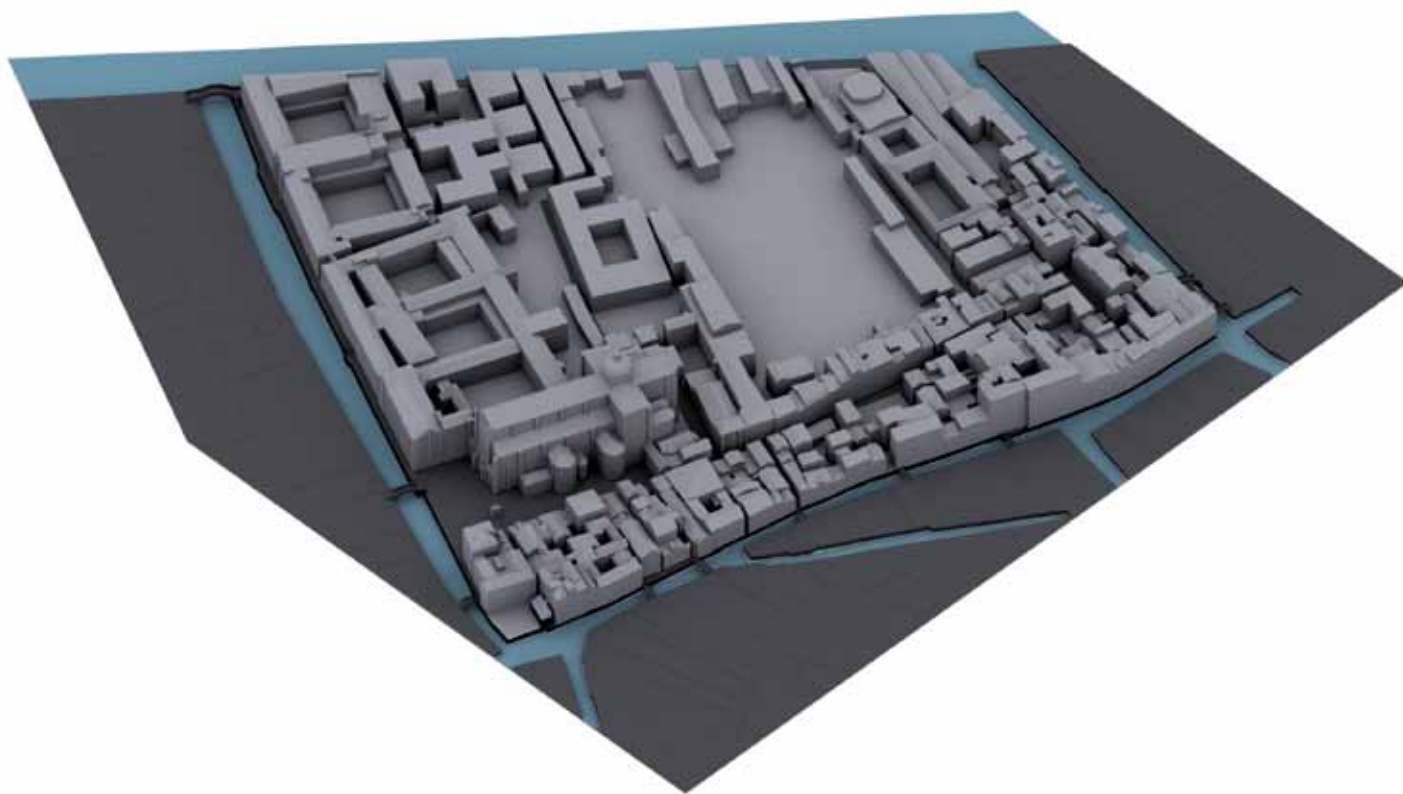
The outcome of this work will also be accompanied by printed publications that will give an account of the issues and difficulties faced, but it will mainly consist of the creation of virtual representations (to be used for reference at a distance or with multimedia stations in the city and/or inside some museums), as well as apps for mobile devices that are made available also to the public administration.

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VENERDÌ PESCE

Museo della Marineria Washington
Patrignani Pesaro



INITIAL SITUATION

Venerdì pesce is a series of monthly events aimed at promoting the knowledge of fishing history in the Adriatic Sea, with an analysis of fishing times and techniques, the marine environment, fish species and their biological cycles. Meetings will be held with various speakers as “museum operators”, together with historians and biologists, fishermen, fish traders, elders residing in the harbour district and culinary experts who are invited to explain the subject, the knowledge of the local navy and the flavours of tradition.

The initiative fits into the cultural strategy launched in 2007, which is aimed at raising awareness among the general public of the importance of historical research to retrieve local identities. The museum is a laboratory where, in recent years, thanks to the commitment of the staff, a series of activities were developed to enhance the intangible heritage and maritime culture, such as the collection and storage of oral sources, archive research, and publication of results (conferences, seminars, exhibitions, creation of DVDs, and publishing products). All this brings the museum closer to the local population and attracts customers from other places who are interested in this experience.

Title of the project	Venerdì pesce. Un pesce al mese (Fish on Friday. A fish for each month)
Museum / Institution	Museo della Marineria Washington Patrignani
City / Country	Pesaro – Italy
Places	Villa Molaroni, the park of Villa Molaroni, and restaurants in the city that actively take part in the project
Dates	January - December 2012, one Friday a month
Actors involved	Cooperativa pescatori (Fisherman's Cooperative); Comitato del porto (Harbour committee); restaurateurs; fish traders
Target groups	The initiative is open to everyone and is an important educational tool for schools of all levels

Contacts

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OBJECTIVES OF THE PROJECT

- To retrieve the intangible heritage of maritime culture.
- To promote nutrition education and respect for the environment.
- To promote cultural activities, also outside the museum, which aim at involving people and developing museum activities in order to enhance the local area.



METHODOLOGY

The project entails themed informational/scientific conferences at the premises of the Museo della Marineria Washington Patrignani that are open to everyone and free of charge, tastings of the “fish of the month” organised in collaboration with some restaurateurs of the city (with a participation fee of €15), for which the fish supply is guaranteed by the Cooperativa Lavoratori della Piccola Pesca “G. Pagnini” of Pesaro.

The annual programme of the initiative “Venerdi pesce. Un pesce al mese” includes seminars for students of the University of Bologna (Faculty of Conservation of the Cultural Heritage) coordinated by the scientific manager of the Museo della Marineria, the distribution of hand-outs that include the abstracts of conferences, together with other informational material on the topics addressed on each occasion, the preparation (July - October) of the exhibition *Il pesce nell'arte. Le nature morte di Mauro David* (Fish in art. Still life works of Mauro David) and the publication of the related catalogue.



PRODUCTS, RESULTS

The ratings for the initiative, since its early stages, have been high with an average presence of 70-80 people during lectures/conferences and of about 40 people at fee-paying convivial meetings. However, an increase in the number of participants is expected with the onset of warm weather, especially since from May onwards the initiative will be held in the open-air, as well as the tastings of traditional recipes, which will be organised by preparing a refreshment area in an area of the park of Villa Molaroni, the premises of the museum, which was specifically designed for this purpose. The approval and support from the established families of the harbour has favoured the promotion of the initiative on-site by word of mouth. There is also a high number of participants from neighbouring areas. Promotion on printed paper (invitation cards and posters) and by e-mail also raises the interest of people from other areas: there is a strong demand for scheduled informational material and publishing products. The varied educational offer put forward by the staff of the museum arouses the interest of schools, many of which require guided tours of the museum and specific insight on topics concerning the history of fishing, sea routes, the marine environment and fish species, as well as maritime traditions and popular nutrition.

SCIENZA E DINTORNI

Museo del Balì di Saltara (Pesaro-Urbino)



INITIAL SITUATION

Title of the project	Scienza e dintorni - Turismo intelligente: museo tra scienza, arte, gusto e territorio (Science and more – Smart tourism: a museum of science, art, flavours and territory)
Museum / Institution	Fondazione Villa del Balì
City / Country	Saltara (Pesaro-Urbino) – Italy
Places	Museo del Balì, fortified buildings and historical theatres of the Province of Pesaro-Urbino, Urbino, Cartoceto, Gradara, Urbania, Mondavio, Sassocorvaro, Cagli and San Costanzo
Dates	January 2012 - December 2013
Actors involved	Associazioni Urbino e la Prospettiva; Vivere Museo (Mondavio); qualified guides of the Province of Pesaro-Urbino; hotels in the area involved; Gabinetto di Fisica of the University of Urbino; institutions
Target groups	The initiative is open to everyone: schools, families and enthusiasts of science, astronomy and sustainable tourism

The “Scienza e dintorni” project entails tours dedicated to the discovery of the most picturesque sites of the Province of Pesaro-Urbino.

The itineraries are in line with the mission of the museum through active involvement, which transforms the route into a valuable, entertaining and exciting experience. An “interactive” experience to be touched, seen, heard and tasted.

The activities proposed are varied in order to meet the specific needs of the various groups, creating differentiated dynamics for all ages. They are divided into: animated touring shows organised by specific institutions, guided itineraries to discover the local area, either individually or in groups with experienced staff, and tours of the museum, planetarium and observatory. Together with tried and tested activities, such as *Urbania e la Cosmologia Dantesca - Mondavio e le macchine da guerra* (Urbania and Dante’s cosmology – Mondavio and war machines), new proposals are being developed and implemented, such as *La Città S-composta* (Separate aspects of the City): it is conceived to involve the real life of the local area and allows participants to decode the architectural, stylistic and structural elements of buildings, villages and cities in various historical periods. The project stems from a series of researches, which began in the early Seventies and continued in the following decades, which have shown that the duchy of Urbino was a site for technical achievements and scientific studies that played a major role in the context



OBJECTIVES OF THE PROJECT

of the Italian and European Renaissance. Without neglecting the Roman period and our modern history, the Museo del Bali arranges a full and comprehensive representation of the history of the local area by connecting science, art and architecture, and proposes new and alternative ways to discover and appreciate its varied forms.

Taking into account the fact that it is necessary to provide the public with a quality cultural offer that is increasingly varied and diverse, the Museo del Bali brings its experience of promotion by exploring routes that refer to cultural debates, in particular to the more specific interest for scientific and technological aspects.

- To promote understanding of the local area and its cultural assets from a scientific point of view, taking into account the different age groups and types of users.
- To favour the creation of a network of public and private partnerships between the various parties involved in the tourism and culture of the local area in order to achieve a synergy of competences and optimize activities.



METHODOLOGY

“Scienza e dintorni” uses the scientific method that favours “conscious” observation and exploration in order to discover physical laws and technologies used for the construction of buildings, facilities and villages by analysing specific historical-artistic periods.

The project is structured in sections that not only involve museum operators but also municipalities, private sector and hotels.

The programme is promoted through several communication channels: the museum website, a newsletter, Facebook, Twitter, the distribution of leaflets, with the help of the parties interested in creating and organising themed itineraries and specific activities implemented by the facilities and parties that are directly involved, favouring historical theatres.

The touring activities proposed, which are related to scientific and astronomic professionals linked to the hosting parties, depending on the context, offer the opportunity to animate the places and events scheduled in the local area, thus creating an underlying theme with science and astronomy, which will be present in particular at the Museo del Bali. *Viaggio tra le stelle di Dante* (A journey through Dante's stars), *Mars curiosity*, *Sinfonie Scientifiche* (Scientific symphonies), *Scienza made in Italy* (Made-in-Italy science), *Enigmi* (Mysteries), *Spizzichi di Scienza* (Snippets of science), are just some of the activities that offer the opportunity to entertain and stimulate the curiosity and the mind of the public in an original and unexpected way. During



PRODUCTS, RESULTS

the event at the museum, visitors can take part in night-time telescope observations (the dates vary monthly according to the phases of the moon) and visit the planetarium, as well as interact and experiment with the interactive stations.

The itineraries proposed and the related activities have been very successful and contacts with agencies and associations that are sensitive to this kind of offer are constantly increasing.

Participation in Urbania, Pesaro, Fano for the Province of Pesaro-Urbino, Senigallia and Serra dei Conti for the Province of Ancona, Camerino for the Province of Macerata and Ascoli Piceno has allowed us to test some activities, monitor the response of the public and various target groups, and launch a plan aimed at the overall “Scienza e dintorni” project.

In addition, an analysis on many levels of the proposals has allowed us to also work on an emotional level, promoting knowledge of the Museo del Bali and of our local area, as well as the interest to expand these proposals.

Contacts

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PERCORSI LUDICO- DIDATTICI

Museo Sannitico di Campobasso

Title of the project	Percorsi ludico-didattici al Museo Sannitico (Educational play sessions at the Museo Sannitico)
Museum / Institution	Museo Sannitico
City / Country	Campobasso – Italy
Places	Museo Sannitico and schools
Dates	2004-2010
Actors involved	Archaeological Heritage Department of the Molise Region; schools of the Molise Region
Target groups	Nursery and primary school children and lower secondary school students (from 3 to 14 years of age)

Contacts

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INITIAL SITUATION

The project was conceived to raise awareness of and enhance the amenities of the local area to promote the culture, traditions and customs of the ancient inhabitants of the Molise Region. The main aim of the services and activities proposed, thanks to their completeness and particular method of approach, was to make new generations more aware of the national and regional historical and archaeological heritage in order to promote and protect the local cultural heritage, showing and explaining the Molise territory and its traditions through the observation of the vestiges of the past that are still preserved today.

Until May 2004, educational meetings were held at the Museo Sannitico, however, not on a regular basis. Later, in accordance with an agreement with the Molise Region, from 2004 to August 2010 a proper educational service was created with highly qualified staff, which designed and implemented various educational sessions divided according to topic and the age group of participants.

In particular, museum operators, in collaboration with lecturers, devised in-depth sessions carried out in class by the operators themselves in order to better prepare for the next visit to the museum.



OBJECTIVES OF THE PROJECT

- To bring the museum to schools for its ability to retrieve the memory of the past as such.
- To widen cultural horizons through knowledge of the experiences of the cultures of the past.
- To increase awareness of the need to select and critically evaluate historical evidence.
- To develop the creativity of students through drawings, images, materials and texts.
- To break down mental barriers regarding museums in order to understand their important function as an archive of the evidence of the past and to develop an interest for memorial sites.
- To learn and understand the concept of preservation and to analyse the importance of sources and archaeological finds.



METHODOLOGY

The sessions include theory lessons and educational play workshops at schools and at the Museo Sannitico of Campobasso, as well as guided tours of the museum and archaeological sites of the Molise Region. The various sessions offered include from 3 to 6 meetings per class; the first meeting is held at the school with an interactive lesson, whereas the following are either held in class or at the museum, according to scheduled activities. The schools that have taken part in the years prior to the implementation of educational activities may continue throughout the year to analyse the topics that have already been previously addressed, with different sessions. The individual projects can be adapted according to the educational needs of the school. The schematisation in classes was implemented according to an examination of ministerial guidelines, however, educational sessions can still be customised and expanded with teachers in order to create 2-year or 3-year work cycles.

The first phase lasts an average of 16 hours divided into 4 head-on lessons in class and corresponds to the presentation of the museum and the activities that will be held at the museum. The second phase lasts an average of 12 hours divided into 3 workshop days and a tour of the museum. The activities described refer to a single class.



PRODUCTS, RESULTS

The impact on the local area was particularly strong, in fact from 2004 to 2010 almost 8,000 children and students took part in the activities proposed. The schools created photo books and documents including reports and comments, as well as plastic models, which are often used in exhibitions and displays at the end of the year. In addition, the Archaeological Heritage Department has created educational play products to be delivered free of charge to visitors to the sites of Pietrabbondante and Larino and to the municipality of Cercemaggiore, as well as those who wish to learn more about the region that was affected by an earthquake in 2002. The different materials for the places mentioned is kept in small cases that will be used by young visitors while discovering the Molise Region.

The activities carried out between 2004 and 2010 were initially part of a job training project, and later became a collaboration with the Molise Region, which made staff available to the Archaeological Heritage Department of the Molise Region with a degree in the humanities, who were able to follow the training at the Museo Sannitico and then design, plan and implement various educational activities.

SEPOMAIA VIVA

Umag Municipal Museum (Istria)



INITIAL SITUATION

At the beginning of August, you can travel back in time to the era of the ancient Romans. During the *Sepomaia Viva* Festival, the historic centre of the city of Umag is transformed into an ancient Roman town: with costumes, fragrances, flavours and dances the ancient Romans come back to life. This is an interactive multimedia programme that has its roots in sound scientific research.

The festival wishes to answer the question “How were the old days?” by rediscovering the “games” and fights between gladiators, by displaying archaeological finds and offering readings and flavours of ancient morsel. Sepomaia is an ancient populated area that includes Zambratija, Sipar, Katoro, Tiola and Cape of Caldanja /Muntarol, in the north-west of Istria. The precise area is shown in the *Tabula Peutingeriana*, the *Roman Itinerarium Pictum*, which was drawn up between the 1st-4th century AD.

The arrival of settlers in this area dates back to ancient times, as here there were settlers even before the Romans arrived. The region is mentioned for the first time in the *Tabula Peutingeriana* as *Insulae Sepomaiae*; later, it was called Siparis or Sapparis. The entire area consisted of large *latifundia* made of smaller properties, whose subsistence was based on agriculture, craft and fishing: in fact, there were villas of rich dignitaries and small rural houses for the inhabitants, who devoted themselves to the above-mentioned activities. The products were then sold to merchants who traded them

Title of the project	Sepomaia Viva - International Festival of Antiquity
Museum / Institution	Umag Municipal Museum
City / Country	Umag, Istria - Croatia
Places	Umag Municipal Museum, Liberty Square (Trg slobode), New Coast (Nova obala)
Dates	First week of August; the festival lasts 3 days
Actors involved	<p>Main partners: Ministry of Culture of the Republic of Croatia; City of Umag – Department of Social Services; Istria Region –Department for Culture; Tourism Board of the City of Umag; Italian primary school Galileo Galilei, Umag.</p> <p>Associated partners: Istituto Ars Dimicandi, Milan; Gruppo Danze Antiche, Villadose; the “Gaia” association, Umag; the “Our children” association, Umag; the “Irena Kolesar” theatre, Srijemska Mitrovica; the “Fobija” association, Umag.</p> <p>The programme of the festival also involves: the Archaeological Museum of Istria; the Archaeological Museum of Zagreb; the Archaeological Museum of Zadar; the Archaeological Museum of Dubrovnik, the Institute of Archaeology – Crikvenica, the Municipal Museum of Poreč, the Museum of Evolution Hušnjakovo, Krapina; the City Museum of Zagreb, the City Museum of Sisak, the Municipal Museum of Šibenik and Workshop Zvonimir – Solin.</p>
Target groups	The local, national and international public interested in discovering the historical period in question (1st-4th century AD)



OBJECTIVES OF THE PROJECT

elsewhere with their boats: the small harbours were built for this purpose. In this way, the settlement of Sepomaia was formed, which extended between the Zambratija and the Cape of Caldanja (Mutarol). In the 6th century, Sipar became a guardhouse for monitoring the sea routes along the eastern coasts of the Adriatic Sea: the castle was built in this period.

The prosperity of Sipar lasted until 876, when Duke Domagoj arrived with his fleet and set fire to Sipar, Umag, Novigrad and Rovinj. Thus Siparis began to decline and its inhabitants moved to the island, which is Umag today.

The Sepomaia Viva festival intends to recreate the environment of the Roman era to preserve the memory of that historical period.

Sepomaia Viva was conceived thanks to the ancient archaeological site of Sepomaia, north of Umag, where remains of rustic villas can be found dating back to between the 1st-4th century AD.

Since the early 2000s, the Municipal Museum of Umag was inspired by the expression “living museum”, in other words there was a desire to transform it into a museum where history was alive, through the stimulation of all the senses (sight, hearing, smell, taste and touch). The project therefore created a tourist amenity that allows you to relive and experiment first-hand the values and importance of this historical age. The festival represents the ancient Roman tradition in Istria and strengthens the identity of Umag. Sepomaia Viva combines an interactive multimedia programme with sound scientific research as its basic element. It also combines history with educational programmes, ancient cuisine and museum and gallery activities, thus enriching its offer for tourists in Umag and Istria. The main purpose is to raise awareness in the general public for the preservation of this heritage and the dissemination of cultural heritage.



METHODOLOGY

The Umag Municipal Museum intended to bring to life the idea of a “living museum”, which encourages all the senses: starting from this idea, in 2002 the museum organised the first edition of the Sepomaia Viva festival. During the following editions, partnerships with Croatian and international cultural institutions were strengthened.

Thanks to the events of the festival, the public has the opportunity to try on ancient costumes, taste forgotten flavours, experience ancient movements, dances and sounds, and learn about how life was for legionaries, gladiators or master craftsmen and artists. The public can explore the historical period also through the original objects and sessions at the museum, whereas in the museum bookshop they can purchase copies of handmade objects, souvenirs and ancient texts.

The Sepomaia Viva project includes:

- Archaeological research – archaeological excavations and marine archaeology (combining science, education and culture).
- Sepomaia Viva International Festival of Antiquity (a multimedia and interactive festival that combines science, culture, cuisine, education and cultural tourism).
- Symposium “*Living Museum* – Experimental Archaeology”, an event that is held every two years during Sepomaia Viva.
- The educational programme: an archaeology summer school, with educational workshops at the museum.



PRODUCTS, RESULTS

The topics discussed include excavating techniques, archaeological documentation, experimental workshops of ancient crafts, such as weaving and costumes, mosaics, ceramics and cuisine.

- The project and the feasibility study for the archaeological park Sepomaia-Katoro.

The programme of the 3-day festival includes: exhibitions on antiquity, performances on stage (ancient dances and music, shows with gladiators and legionaries, clowns and jugglers), art and crafts workshops (ceramics, mosaics, frescoes, sculpture, weaving, jewellery and cosmetics), educational programmes and theatre for children, tastings of Roman food and a cooking competition to prepare ancient food, the *Apicijeva žlica* (The spoon of Apicio – a famous Roman gourmet), and other workshops on the Roman lifestyle, for example fashion shows and presentation of hairstyles.

The festival, therefore, has offered various events addressed to different types of public.

In this way, a tourist amenity has been created that is influenced and strengthened by the value of antiquity, thus strengthening the classic Istria tradition and the identity of Umag.

The strengths of the programme arise from the cooperation with the associations within the local community, inter-generational dialogue, and the opportunity to cooperate on an inter-regional and cross-border level.

Sepomaia Viva has raised awareness among the public on topics concerning cultural heritage, thus supporting the creation of the Archaeological Park of Sepomaia-Katoro.

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ARTERIJA

Novigrad Museum Lapidarium (Istria)



INITIAL SITUATION

Title of the project	Arterija (Artery) – Visual Arts Festival
Museum / Institution	Novigrad Museum Lapidarium
City / Country	Novigrad – Istria- Croatia
Places	Streets and squares of Novigrad
Dates	End of August – beginning of September for 5 days
Actors involved	Lapidarium Museum, Rigo Gallery, City of Novigrad, artists from the Region of Istria and international artists staying in Novigrad.
Target groups	The local, national and international public interested in the initiative.

Arterija is a 5-day visual arts festival aimed at creating a dialogue between the protagonists of the art scene, museums and galleries in order to establish a relationship with the cultural heritage of the town, thus creating an immediate and interactive experience in streets, squares and parks.

The project includes several initiatives with performances, projections, installations and other artistic activities carried out by selected artists coming mostly from the Region of Istria. The festival also showcases international exchanges, workshops and other occasions for debates on artistic practice.

With the aim of improving both the quality and variety of its offer, the Lapidarium Museum has organised a series of important exhibitions and projects at the museum and in the exhibition spaces of Rigo Gallery. Set in the historical centre of Novigrad, Rigo Gallery, with its modern exhibition structure, is ideally connected to the museum and offers a varied programme, which includes the activities of many artists, as well as cultural, historical and sociological projects of national and international interest.

The Lapidarium Museum wanted to create a cultural and artistic project that is recognisable for its quality and continuity and which, in August, can become a benchmark event in the field of art in Novigrad. In 2012, the third edition of the event was held.



OBJECTIVES OF THE PROJECT

- To ensure that the quality of the projects meets the goals promoted by the Lapidarium Museum on a local, regional, national and international level, as well as the goals and strategies of cultural tourism in the Region of Istria;
- To create a dialogue between the protagonists of the art scene, museums and galleries in order to establish a relationship with the cultural heritage of the town, thus creating an immediate and interactive experience;
- To highlight the trends and features of the Istrian art scene by offering an immediate presentation of modern art, outside museums or galleries;
- In order to reach a broader audience, the festival takes place simultaneously in different places in the town. By combining the quality of contents, the national and international setting, and the continuity and immediacy of the experience, the project aims to enrich the cultural offer of the town and bring to life its historical centre;
- Marketing actions linked to the project should emphasise the relevance and peculiarity of the town and its historical centre, focusing in particular on its cultural heritage.



METHODOLOGY

The Arterija project was designed so that it could be extended to local and regional settings, as well as nationally and internationally, since it promotes a quality cultural and artistic scene that involves different players, styles, the media and approaches, while maintaining a focus on the cultural heritage of the town. Due to its non-profit nature, which is also free from language barriers, the programme invites locals and tourists of all ages to fully enjoy the experiences offered by Novigrad.

The fundamental aspect is the choice of professional artists and the opportunity to present their work in an urban setting.

The activities implemented from January to November 2012 include:

- Selection of artists, players and project participants; the creation of an activity schedule and a detailed financial plan;
- Contact with artists and players and the exchange of necessary information for printed materials. Dates of the programme and a calendar are defined, specifying the technical needs for site-specific installations;
- Graphic design and printing of promotional materials;
- Organisation of logistics: accommodation for participants; detailed arrangement of spaces, equipment and assistance needed before and after the

festival;

- Press conference and promotional activities;
- Final negotiations with project participants and the signing of contracts; insurance for works of art; creation of a detailed work plan;
- Implementation of the Arterija Festival;
- Settlement of contracts and invoices, as well as technical and financial reports; collection of documentation materials, videos and CDs; press reviews; restitution of the works of art to all project participants;
- Press release at the end of the project.



PRODUCTS, RESULTS

Activities at the Arterija Festival are not just limited to the duration of the festival.

The products created especially for the various editions of the festival include: a brochure presenting the Arterija project, showcasing each artist and images of art works in the town; invitations and posters, flyers and banners; press conferences; presentation of the project's website www.muzej-museo.lapidarium.hr; presentations on the Internet and advertising; as well as video recordings showing interviews with artists and administrators.

The festival has established a direct dialogue with the participants of the art scene, museums and galleries thanks to an immediate and interactive presentation of modern visual art, outside the museum, thus reviving the historical centre of the town.

The Arterija project has enriched the cultural and tourism-related offer of Novigrad, making the public aware of issues concerning the preservation and dissemination of its cultural heritage.

Contacts

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GIOSTRA

Heritage Museum of Poreč (Istria)

Title of the project	Giostra – historical festival
Museum / Institution	Heritage Museum of Poreč
City / Country	Poreč – Croatia
Places Luoghi	Streets and squares of the historic centre of Poreč
Dates	Beginning of September for 3 days Historical period of reference: late 17th Century – early 18th Century
Actors involved	Heritage Museum of Poreč, Tourist board of the City of Poreč, City of Poreč, Studio 053 Ltd, Giostra Friends Society (includes Heritage Museum of Poreč, museologists, historians, art historians and amateur actors), the Scuola di musica antica in Venice (Ilaria Sainato, musicologist, ensemble La Girometta), Marijana Nola (dramaturge), Nina Kleflin (director), Tourist-Catering School Anton Štifanic, Poreč; and Marinela Stojnic (fashion designer).
Target groups	The local, national and international public interested in discovering this historical period.



INITIAL SITUATION

Giostra is a 3-day historical festival representing life in Poreč between the 17th and 18th Centuries with historical performances in traditional costumes that take place in various locations in the historic town centre. The central event of the Festival, from which the initiative gets its name, is the Knight's Tournament Giostra, which is re-enacted according to the rules of a tournament held in Poreč in 1745. Aside from the Giostra itself, the festival also features other events: the crossbow tournament, the traditional crafts fair, baroque music and a dance programme, a play in four acts entitled "The Legend of Poreč", a varied culinary programme with a themed menu, and a photo-shoot. In order to create a tourism product with a cultural basis, Poreč has developed a project entitled "Poreč Historical festival – Giostra". The project was launched in 2007 to promote immaterial and traditional culture and it completes the town's cultural and tourism-related offer.

The festival is based on historical re-enactment and includes performances with traditional costumes that recall the period of Venetian rule from the late 17th Century to the early 18th Century.

The knight's tournament, the Giostra, was actually the main event of the ceremony Fiera franca triduana, which was celebrated on St. Michael's Day, on 8 May 1672. The first document that describes the event in detail (which was also the starting point for the festival) dates back to 1745.



OBJECTIVES OF THE PROJECT

- To enrich the tourist offer by developing a recognisable cultural product. Rich in history and culture, the town of Poreč has great potential to develop cultural tourism: however, although it has been a mass tourism destination for several decades, Poreč has rarely been considered as a destination for cultural tourism;
- The festival aims to promote the image of Poreč as a lively destination that is rich in culture;
- The organisation of the festival in September allows the tourism season to be extended, therefore it becomes a means of interpreting the past and improving the quality of the town's cultural offer.



METHODOLOGY

The project is based on a living history method and features historical performances in traditional costumes that recall the period of Venetian rule in Poreč.

Thanks to the original historical documents kept at the Heritage Museum of Poreč and in many national and foreign archives, the historical period has been represented in all areas of life (political, economical, demographic and cultural). From the beginning, the festival has established a close collaboration with many local and foreign institutions, associations, companies and commercial institutions that were involved in creating the Festival programme.

Since 2008, festival activities have been planned by the Giostra Friends Society, which was founded by the Heritage Museum of Poreč. The Society gathers museologists, historians and art historians who improve the quality of the programme each year.

Society members are involved in themed sections throughout the year: they have the opportunity to improve their knowledge of the town's past through conferences, workshops, ancient dance performances, etiquette and cooking courses, as well as theatre workshops.

The organisation phase of the festival involves:

- Creation of historical costumes;
- A music and dance programme that involves experts from Italy, specialised in baroque dance, music and costumes. The choreographies are created by Ilaria Sainato, musicologist of the Scuola di Musica Antica

in Venice;

- A play in four acts entitled "The legend of Poreč", based on the story of four noble families in Poreč (Sincich, Becich, Pavano and Corsini); the author of the text is Marijana Nola (dramaturge) and the director is Nina Kleflin;
- "Giostra Menu" culinary programme;
- Historical tournaments;
- Historical crafts fair;
- Photo contest.



PRODUCTS, RESULTS

The historical festival Giostra is a complex cultural product consisting of many related events. In this way, the town of Poreč is creating itself an image linked to cultural tourism, thanks to the cooperation of various parties in the community and collaboration with foreign institutions.

The festival allows the tourism season to be extended and to raise awareness among the population on issues concerning cultural heritage and recorded history.

Contacts

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BIZNIS TEŠANJ

Museum of Tešanj

Title of the project	Biznis Tešanj (local business fair)
Museum / Institution	Museum of Tešanj
City / Country	Tešanj
Places	Fair of Tešanj
Dates	21-24 April 2011
Actors involved	The four employees of the museum and two volunteers; the organiser of the fair.
Target groups	Visitors and exhibitors of the fair, and the general public through media coverage.

Contacts

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INITIAL SITUATION

In order to be known by a large audience, the Museum of Tešanj has taken part in the fair of local businesses “Biznis Tešanj 2011”: the stand at the fair hosted an exhibition of culture-related materials (wooden sculptures, traditional costumes, a gallery of old photos of Tešanj, reproductions of archaeological artefacts kept at the National Museum of Bosnia and Herzegovina, as well as old coins, ornaments and jewels). The activity was supported by suitable promotional material.

The museum of Tešanj plans to continue working on similar activities and to take part in the same fair next year, in collaboration with the ethnographic section of the cultural association “Izudin Mulabecirović - Izo” and ONG “Sehara” of Tešanj, which play an active role in the preservation of cultural heritage, traditions and costumes.

The museums present cultural heritage through various activities and contribute to a better understanding of the development and changes in contemporary society.

Modernity is changing museums: together with traditional collection activities, and the preservation and study of materials, there is a growing need to promote museums to the public.

Today, visitors have high expectations of museums. In fact, they look for interesting and up-to-date contents, which can also be presented with multimedia contents.

Participation at the fair of Tešanj is an example of how museums can be active beyond museum walls and also be closer to a potential audience.



OBJECTIVES OF THE PROJECT

- To bring the museum and its activities closer to the public by providing interesting and quality information;
- To contribute to enhancing and promoting the cultural heritage with the local community, highlighting in particular its potential for tourism;
- To improve cooperation between the different public and private players in the cultural sector.



METHODOLOGY

The activity was implemented using the human resources available (museum employees) assisted by two volunteers.

The exhibition space was divided into two areas: the first area hosted the museum objects, while the second area exhibited reproductions of artefacts from archaeological sites in Bosnia-Herzegovina and kept at its National Museum, for example coins, ornaments and jewels to be sold.

In this way, the museum of Tešanj has enriched its exhibition at the fair, whereas the producer has gained a certain profit and promotion on a local level. Cooperation also continued with the sale of souvenirs in stores at the Museum of Tešanj.

The organiser of the fair has provided the exhibition space free of charge: this is the result of previous cooperation activities, as well as the result of the good reputation of the museum among the local community. Transport and organisation activities at the fair were carried out with resources provided by the Municipality of Tešanj.

Part of the promotional material was previously created for museum activities and the activities of the producer of the reproductions, whereas another part was prepared especially for this event.



PRODUCTS, RESULTS

The organisation of a stand dedicated to the museum inside the fair was a key event that allowed a very broad potential audience to be reached. The success of participation at the fair was the result of cooperation between different parties, which can lead to the development of new and interesting initiatives for the museum.

ZENICA CITY MUSEUM BEYOND ITS WALLS

Zenica City Museum



Title of the project	“The Kingdom of Bosnia” fantasy festival “Medieval Life” “She and He” – art exhibition Travelling exhibitions
Museum / Institution	Zenica City Museum
City / Country	Zenica (Bosnia Herzegovina)
Places	Zenica, Zenica-Doboj Canton, Bosnia-Herzegovina, Croatia, Serbia, the Netherlands, Sweden and Scotland
Dates	The projects have been repeated every year since 2007.
Actors involved	Painters, writers, musicians and photographers.
Target groups	People between the ages of 20 and 55.

INITIAL SITUATION

Bosnia was founded as a kingdom more than 800 years ago. Vranduk Fortress has a six-century-old history: located just a few kilometres from Zenica, it is a branch office of the City Museum, and has become a privileged site for activities “beyond museum walls”. Thanks to activities and artefacts, the museum tells the history of the region and its fortress: medieval music, legends and traditions are brought to life through many activities and workshops for the public.

The “**Kingdom of Bosnia**” is a literary fantasy festival. Writers from all Slavic regions write stories about the past of Bosnia: the best stories have been collected in a tome and, during the festival in Zenica, the authors and their books are presented and promoted. The festival showcases presentations of books and comic strips, as well as exhibitions and displays linked to the world of legends and fantasy. It has been held in Zagreb and Patin in Croatia, and in Belgrade and Novi Sad in Serbia.

“**Medieval Life**” is a permanent exhibition, which presents many aspects of lifestyle during the Middle Ages in Bosnia. The main purpose is to tell visitors about the medieval town of Vranduk: the museum has reproduced the medieval market, archery activities, a blacksmith’s workshop and an armoury, the dining room and the *scriptorium* of the fortress. The best way to learn is to experience the Middle Ages first-hand.



OBJECTIVES OF THE PROJECT

“She and He” is an exhibition featuring paintings and photographs on the oldest theme in the world, namely, she and he, which over time has characterised social, sexual, ethnic, mythological and religious issues, etc.

This exhibition is part of a large project dedicated to the Balkans and organised by the Swedish association CHwB (Cultural Heritage without Borders). On 11 March 2011, at 11am, the 11 museums that are part of The Western Balkan Regional Museum Network inaugurated an exhibition entitled “1+1 Life&Love”, in live streaming: the museum of Zenica took part in the event with the “She and He” exhibition.

Travelling exhibitions. The museum has organised a number of low-cost exhibitions, which are ideal for easy transport, in order to promote the museum all over the world. The travelling exhibitions were set up in Bosnia-Herzegovina, Croatia and the Netherlands to teach the culture of Zenica and Bosnia-Herzegovina and create a bridge with Western culture. The themes covered by the exhibitions include the art of Bosnian comic strips, games in the past and in the present, the most ancient hydraulic system in Europe, ecology, etc.

- To promote the art and culture of the region to local communities and abroad;
- To educate young people;
- To develop a new mythology for the region.



METHODOLOGY

Each project was aimed at bringing the life of the museum beyond its walls, thanks to a series of initiatives to be designed, organised and promoted.

In particular, for the festival “The Kingdom of Bosnia”, a contest was created for writers, and the best stories were published in a book. Publication was promoted during the festival and on other occasions throughout the region.

The permanent exhibition “Medieval Life” requires a large number of marketing activities to involve visitors and let them experience the Middle Ages.

With regard to the exhibition “She and He”, the museum organised a painting contest, which was followed by an exhibition.

Finally, the travelling exhibitions require a long preparation process since they involve studying the themes and materials that will be most engaging and interesting outside Zenica. Once the theme has been chosen, a phase that includes the study of the exhibition, promotion and marketing is implemented, also outside national borders.



PRODUCTS, RESULTS

Thanks to these initiatives, the museum and institutions strive to create new cultural bridges with Western Europe, an ancient but also contemporary bond. After the unfolding of many negative events in the country, it is necessary to show the real image of Bosnia-Herzegovina as a country with a typically European history and culture.

Museum activities are aimed at showing the history and identity of the region to both the local community and the international public.

Contacts

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SHKODRA DURING THE ALBANIAN RENAISSANCE

Historical Museum of Shkodra



INITIAL SITUATION

Title of the project	Exhibition on the cultural development of Shkodra during the Albanian Renaissance
Museum / Institution	Historical Museum of Shkodra
City / Country	Shkodra – Albania
Places	Migjeni Theatre
Dates	November 2011
Actors involved	Historical Museum of Shkodra; Migjeni Theatre; Shkodra City Hall.
Target groups	The general public

Contacts

Historical Museum of Shkodra

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The exhibition, organised by the museum at the Migjeni Theatre, offers a glimpse of cultural life in Shkodra and its region during the late 19th Century and early 20th Century. The exhibition focuses on the themes of the theatre, painting, photography and literature.

This exhibition allowed a very clear picture of the philosophy and the social and cultural life of the time to be recreated. At the same time, the museum has the task of serving as a keeper and interpreter of historical evidence, which is kept in its buildings and archive. This activity represents a first step towards the creation of a special pavilion inside the museum dedicated to the "Renaissance of the city of Shkodra".

In fact, between the 19th and 20th Century, Shkodra was considered a fundamental crossroads for social and cultural development in the entire Albanian region of the Balkans. Activities concerning culture and the dissemination of the philosophy of local and international intellectuals that stayed here are extensive and full of surprises. The geographical position of the city, together with the variety of its cultural heritage, have made very different players (dignitaries) focus their attention on Shkodra. The period at the turn of the 19th Century is considered as a time of great changes and challenges for the population of Shkodra because of the improvement and implementation of the city's main goal: to define itself as an independent community inside Europe, which is linked in many areas to the European Union.



OBJECTIVES OF THE PROJECT

To show facts to the public, which are not always known, with regard to the historical period examined. The chosen site is the theatre since part of the documentation is precisely linked to the world of theatre.



METHODOLOGY

The idea of the exhibition and its subsequent implementation arose from historical research into sources. The museum staff have found and studied documents and materials linked to the historical period examined.

The budget and plan of the project were later defined, and collaboration was planned with Migjeni Theatre in Shkodra, since a large part of the documentation is linked to the life and world of theatre.

The detailed plan of the exhibition was then presented to the municipal administration to seek suitable financial support.

After this phase, the museum staff prepared the contents and organised the exhibition. In more detail, the museum printed the historical documents and texts for the exhibition on panels, prepared the artefacts and objects to be displayed, and also created video installations linked to historical fieldwork research. Finally, the project was promoted through the various media, and the local public was also contacted through customised invitations and posters.

The exhibition was inaugurated on 28 November, on Independence Day in Albania.



PRODUCTS, RESULTS

Thanks to the exhibition, the museum witnessed an increase in the interest of the public through unknown objects and documents in an essential context for the development of Albanian culture, which had been kept hidden for a long time.

From the investigations that were later carried out, the need arised to organise many other exhibitions in order to examine the issues that were addressed and raise awareness of such cultural issues among the public and the local community.

DREAMS ON THREAD – LIFE&LOVE

Historical Museum of Shkodra



INITIAL SITUATION

The project was developed as part of “The Western Balkan Regional Museum Network”, promoted by the Swedish association CHwB (Cultural Heritage without Borders). On 11 March 2011, at 11am, the 11 museums of the network inaugurated an exhibition entitled “1+1 Life&Love”, in live streaming. The museum of Shkodra joined the network by organising the ethnographic exhibition “Dreams on Thread”, in its courtyard, in order to promote its material and spiritual heritage.

The project highlighted ancient traditions concerning marriage, customs, clothing, food and artefacts.

Traditional embroidery is one of the most common forms of manual labour that has been closely linked to women since ancient times. According to tradition, many years ago men were artisans in this same field, in particular in the bazaar of Shkodra.

The whole life of a woman, since childhood, is connected to embroidery (usually silk) in this city. This form of art was, in a certain sense, a way of describing the creation of a dream for the future life of a girl, especially before getting married and having children. Cushions, tents, carpets, clothing, etc. are full of details that show a fertile imagination as the projection of a new life, both as a woman and a mother. The thread of Love is able to draw Life. In a symbolic but also practical way, this was the chosen theme for this exhibition.

Title of the project	Dreams on Thread – 1+1 Life&Love
Museum / Institution	Historical Museum of Shkodra
City / Country	Shkodra (Albania)
Places	Historical Museum of Shkodra and its courtyard
Dates	March 2011
Actors involved	<i>Historical Museum of Shkodra, CHwB (Cultural Heritage without Borders), schools and students, and the Artefact Association.</i>
Target groups	Young students and their families, as well as artists.

Contacts

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OBJECTIVES OF THE PROJECT

The protagonists of the exhibition were students, and every effort was made to also involve their parents. This exhibition was deliberately created as an opportunity for interaction, which included exhibiting some artefacts and, at the same time, inviting participants to embroider in fabric the signs and traditional and modern codes of ordinary life.

The message that the museum aimed to convey was that by learning this tradition, our own lives can be embroidered.



METHODOLOGY

Thanks to the project activities promoted by CHwB, those in charge of the various museums were trained to define purposes, goals and budgets in order to create the exhibitions.

The event was set up in the courtyard of the museum, therefore going beyond museum walls and actively involving participants.

The Artefact Association of Shkodra was actively involved, taking part in the design phase and organisation of the exhibition, as well as the schools in the city. The first recipients were the students, who accepted the challenge with the tools for embroidery, also through classroom workshops. Thanks to the students and their families, the entire community was involved, thus allowing the museum to go beyond its walls.

The support of the media was crucial for the success of the initiative and its promotion.



PRODUCTS, RESULTS

The museum is currently invited by other schools to disseminate and organise workshops featuring similar activities. Thanks to the exhibition “Dreams on Thread” and the attention of the media, the museum was able to raise awareness and involve the general public and, in particular, students, their parents and artists by bringing them closer to tradition.

Thanks to the Simultaneous Exhibition “1+1 Life&Love”, our heritage has become a means of intercultural dialogue, in particular with the countries of Balkan culture, thus highlighting similarities and differences.

THE PROTAGONISTS

The analysis of the case studies collected allows us to reflect on the ways in which the different players involved take part in the implementation of activities beyond museum walls, as well as the opportunity to actively involve visitors and various stakeholders. Infographics summarise the results that have arisen by highlighting, also from a graphical point of view, the impact of the initiatives that take place beyond museum walls.

All the case studies described involve **volunteers**, either individuals or groups, who actively take part in museum life and cooperate with the implementation of activities. It is essential to keep alive the interest of volunteers for museum life, through suitable training and their professional and personal growth. The category “associations and voluntary organisations” also includes all associations linked to museums, such as “Museum Friends” and those who subscribe as members. The people who take part in these initiatives are often promoters and the first to take part in the initiatives organised by museums, also beyond museum walls.

Another major player in the implementation of museum activities is the **public administration**, which is also a protagonist in 80% of cases. The public institution is often the owner and also the main sponsor of the museum. In many cases, municipalities, provincial and regional administrations and the State finance the ordinary and extraordinary activities of museums, thus enabling the implementation of activities outside museums. It is important to involve these parties right from the design phase because they can contribute to the success of an event, not only financially but also by coordinating logistics (for example, during festivals or activities that take place in the streets and in other public areas), safety and public policy.

In 68% of the case studies analysed, events beyond museum walls involve collaboration with **other cultural institutions** (museums, theatres, research institutes, ecomuseums, fortresses and castles). Museums usually establish professional relationships with other cultural institutions in the local area or with organizations that deal with themes similar to theirs. The combined organisation of events can represent an interesting opportunity to implement coordination activities

and develop formal and informal networks through pilot projects. In many cases, economies of scale and scope can be achieved by repeating activities “beyond museum walls” in other contexts (travelling exhibitions, historical re-enactments, etc.).

The organisation of events beyond museum walls also represents an opportunity for the **local community**, which, in this way, “reclaims” the museum that has come out of its building in order to involve the community. In 40% of the cases analysed, the community is actively involved in events as a protagonist, usually at presentations, conferences, seminars, etc. Dialogue with the community should be constantly promoted by the museum through targeted activities and the constant involvement of citizens. Activities held outside museums, which are addressed to the local community, must be aimed at getting citizens to enter museums so that they become a pleasant and familiar place. Citizens can personally contribute to the “community” life of the museum even via the web.

36% of the events analysed requires the involvement of **schools** and **universities** through forms of collaboration with teachers and school groups. Schools represent a privileged public for museum activities, both inside and outside museum walls. However, it is necessary to consider schools and universities as a partner for the development of contents, activities and research, by contributing to create value for museum activities.

Only 16% of the case studies analysed feature the **media**

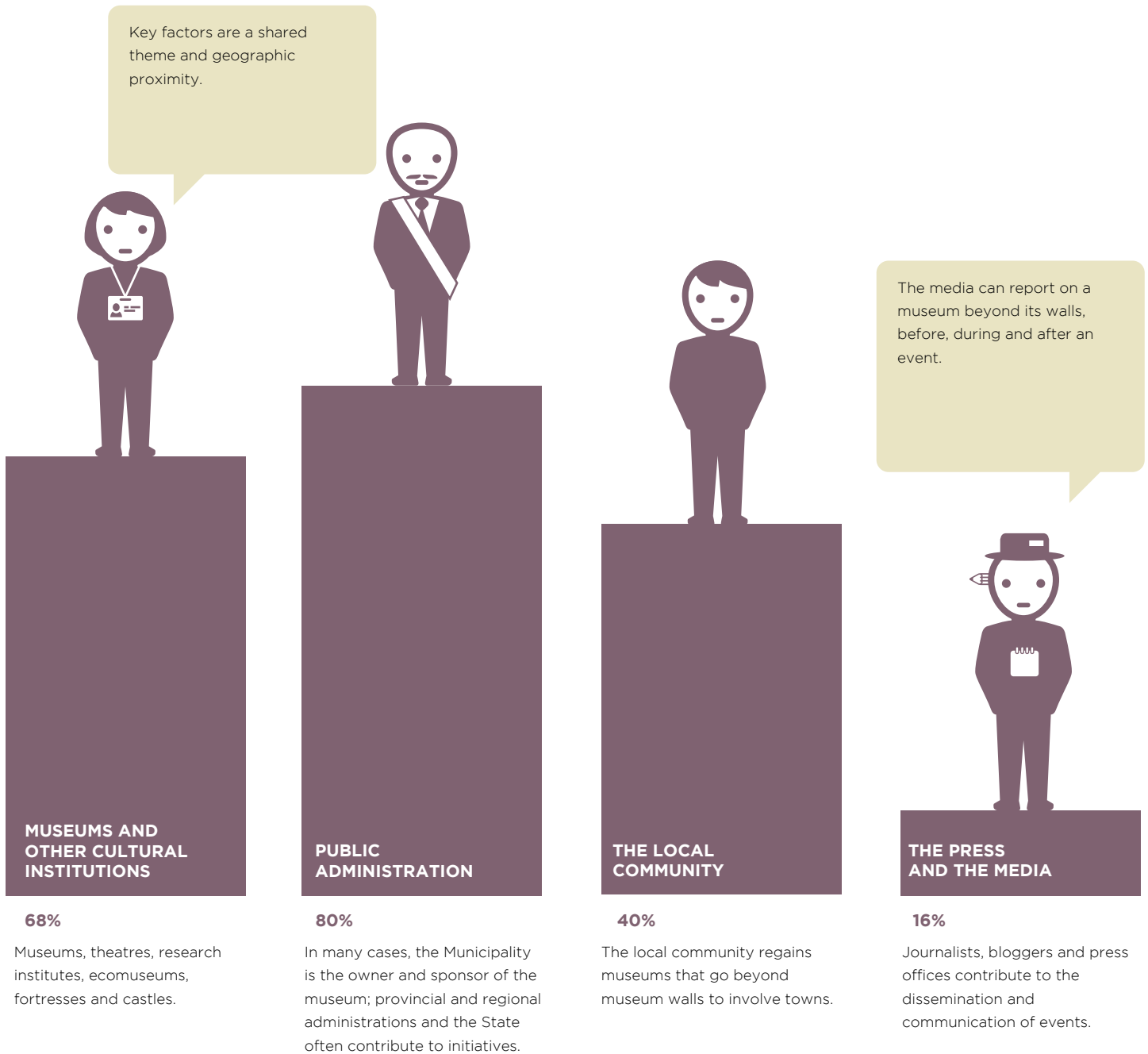
and the **press** among the protagonists involved in the implementation of activities beyond museum walls. Journalists, bloggers and press offices contribute to the dissemination and communication of events by expressing the ideas of the museum throughout the event and once it finishes. These stakeholders, instead, should be valued and involved in activities right from the design phase. In fact, the media can also contribute through in-kind sponsorships, taking part in the media success of the event beyond museum walls, and promoting the museum itself.

Economic operators in the local area (hotels, restaurants, shops, companies, tour operators, etc.) usually take part as activity sponsors. They feature among the leading players of the initiatives only in 4 of the cases analysed. Instead, these operators should be involved in the planning and design of events as protagonists and not only as sponsors: they can also contribute through forms of in-kind sponsorship and show interest in the creation of medium-long term partnerships with museums.

Tourists are the beneficiaries of many museum activities, both inside and outside museums. However, only in rare cases are they referred to as protagonists: they can be involved through activities beyond museum walls, thanks to economic operators in the local area, as well as through the web, blogs and social networks.

THE PROTAGONISTS





PLACES

Activities “beyond museum walls” are held in different places: according to this analysis, infographics appear to be a simple but effective tool to represent the complexity and variety of reality through images and the information on a graph. By examining this data, some useful advice will be provided in order to organise new events.

The figures reported on the graph represent the frequency with which the events are organised in the various places: the sum is much higher than the number of cases analysed, 25, because events beyond museum walls are complex and take place in different locations.

Places of culture

The projects and activities that museums carry out beyond their walls often take place in other “places of culture”: museums, libraries, theatres, fortresses, castles, archaeological areas, galleries, ecomuseums and cultural centres. In these cases, the organisation in an external location is easier since the spaces are already equipped to welcome the public and provide services.

As shown in the infographics of the protagonists, it is easier

for museums to measure themselves with other cultural operators in the local area or who deal with similar themes. In these cases, sharing workspaces, even if for a short period of time, favours the creation of relationships between people and organisations, which can be later formalised as network structures.

Towns

Towns host many museum events: streets, squares, gardens and neighbourhoods become the protagonists of festivals and historical re-enactments. It is a crucial opportunity to meet the community and tourists, and establish a dialogue with the public that does not usually visit museums but is interested and enjoys getting involved in the everyday life of the town. The organisation of events in these spaces requires interaction and dialogue with numerous players, in particular municipal offices and commercial activities with premises in the area, as well as residents: therefore, relationships and collaboration can be created, which will last over time and enable events to be repeated and new initiatives to be organised.

The sea and water

Water is the main theme of the AdriaMuse project: the sea, beaches, rivers, canals and boats are places where museums can get in touch with the community and tourists. Cultural events are held in spaces that are unusual for such purposes but relationships provide them with an added value to attract the local public and tourists. In this context, readings, historical re-enactments, festivals, games and workshops take place, allowing people to learn while having fun.

Commercial activities

Restaurants, cafes, hotels, shops, shopping centres, fairs, etc. are potentially places where museums can meet new visitors: it is necessary to involve these parties directly in the design of cultural events and museum activities. As already shown in the infographics that explain which commercial operators are considered protagonists, the spaces allocated to commercial activities represent an important showcase for museums in order to attract the occasional public or the non-public to museums.

In particular, places visited by tourists are an important showcase for promoting museums with their contents and activities.

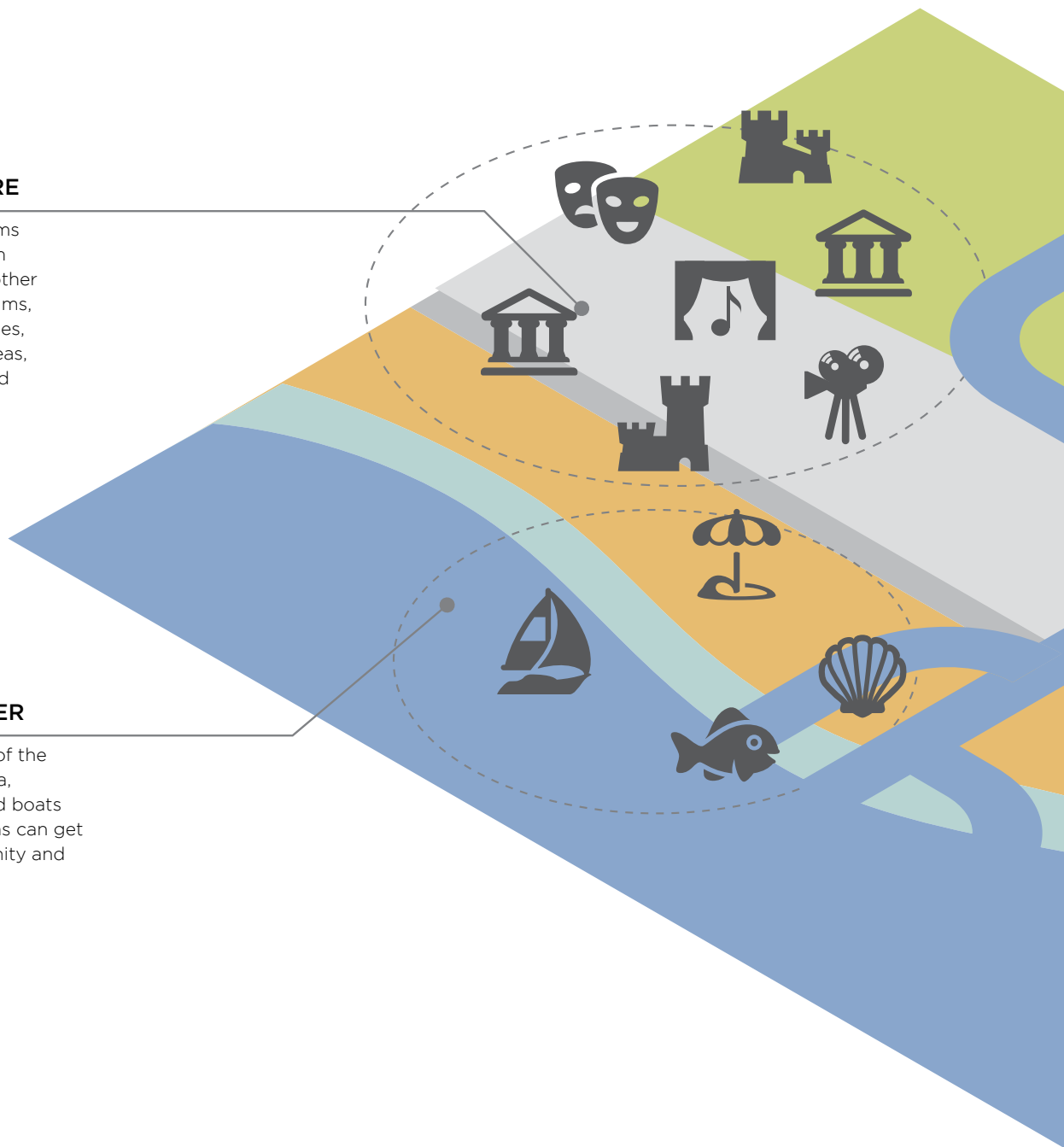
PLACES

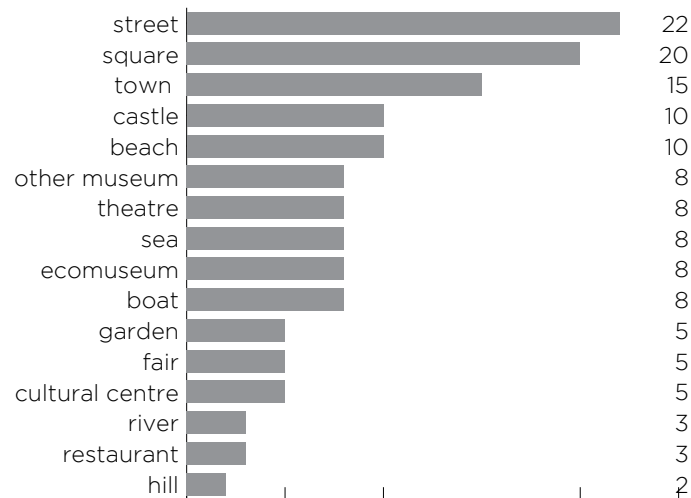
PLACES OF CULTURE

The activities that museums carry out beyond museum walls often take place in other “places of culture”: museums, libraries, theatres, fortresses, castles, archaeological areas, galleries, ecomuseums and cultural centres.

THE SEA AND WATER

Water is the main theme of the AdriaMuse project: the sea, beaches, rivers, canals and boats are places where museums can get in touch with the community and tourists.





TOWNS

Towns host many museum events: streets, squares, gardens and neighbourhoods are crowded with people and activities beyond museum walls.

COMMERCIAL ACTIVITIES

Restaurants, cafes, hotels, shops, shopping centres, fairs, etc. are potentially places where museums can meet new visitors: it is necessary to involve them directly in the design of cultural events and museum activities.

SWOT ANALYSIS

Strenght

A large, white, stylized letter 'S' is centered on a bright yellow background. The letter is composed of a single continuous stroke, with a slight gap at the top and bottom, giving it a modern, graphic appearance.

- Involvement of new publics
- Cooperation with territorial partners
- Loyalty policies
- Added value for museum activities
- Understanding developments and changes in contemporary society
- Strengthening cultural identity for local communities

Opportunity

A large, white, stylized letter 'O' is centered on a bright orange background. The letter is composed of a single continuous stroke, with a slight gap at the top and bottom, giving it a modern, graphic appearance.

- Creating a network
- Web 2.0
- Involvement of the tourism sector
- Travelling exhibitions
- Dissemination of good practices
- Creation of permanent links with the public and stakeholders

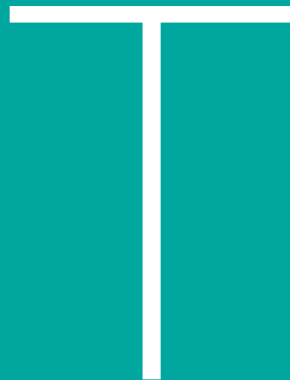
- Ephemeral nature of events
- Budget reductions
- Excessive dramatization
- Repetitiveness of contents
- Targets that are too broad and undefined

Weakness



- Reduction of public funds and sponsorships
- Overlapping of short-lived events
- Waste of scarce resources
- Inability to create a system

Threats



STRENGTH

Involvement of new publics:

the organisation of events beyond museum walls allows new audiences to be captured in places that are usually visited by communities. Museums manage to establish a more direct form of communication with people, thus losing their aura of “authority” without undermining their authoritativeness. Those who take part in an event “beyond museum walls” are encouraged to visit museums.

Cooperation with territorial partners:

the organisation of an event “beyond museum walls” entails the collaboration of other players from the local area (associations, economic operators, administrations, etc.) that offer a space or co-design activities. In this way, ongoing relationships can be created so that new activities can be carried out inside and outside museums.

Loyalty policies:

the audience is the true protagonist of the various activities held outside museums. Museums should take advantage of this opportunity to encourage visitors to visit museums or take part in other cultural events, also through the creation of a proper “community”. In other cases, events “beyond museum walls” can represent an added value for their supporters, for example, activities are organised that are dedicated to sponsors or to those who have a membership card.

Added value for museum activities:

the implementation of activities “beyond museum walls” is an opportunity for museums to discuss and enhance particular aspects of their collection. In this way, going beyond museum walls becomes an occasion to study and describe an object, a character or a historical period.

Understanding developments and changes in contemporary society:

museum activities that differ from the traditional principles of study, exhibition and dissemination of collections are an important opportunity to create a relationship with contemporary society since new educational and low-cost communication approaches can be experimented.

Strengthening cultural identity for local communities:

museums improve dialogue with local communities through several initiatives held beyond museum walls. In this way, museums confirm their role as enablers of relationships that include meanings, places, objects and people and become the heart of the cultural identity of the community they belong to.

WEAKNESS

Ephemeral nature of events:

the events held beyond museum walls are often of an ephemeral nature and are unlikely to have long-term effects on museum activities. In many cases, a great quantity of resources are invested in events that involve a large number of people, as well as high contact costs and poor results in the medium to long term. Instead, it is necessary to create activities that are repeatable in order to win the public's loyalty, and which are coherent with the resources available.

Budget reductions:

in the last few years, the funds allocated for informational and promotional activities have been significantly reduced. Museum activities "beyond museum walls" are regarded as incidental and are often expendable compared to other items of expense. It is important to work on low-cost activities, taking advantage of the opportunities offered by new technologies and the Web 2.0.

Excessive dramatization:

activities "beyond museum walls" often aim at the dramatization of contents, in particular historical re-enactments and festivals. In this way, contents risk being trivialised in favour of creating a spectacle. Instead, museums should promote research on the themes explored (history, archaeology, ethnography, etc.) and reconstruction and re-enactment activities should be based on accurate sources and documentation.

Repetitiveness of contents:

museum activities "beyond museum walls" are characterised by a certain degree of repetitiveness. Festivals and historical re-enactments have become "fashionable", and are often linked to delocalised activities and topics. Instead, it is necessary to contextualise events by highlighting the links between the community and its history.

Targets that are too broad and undefined:

museums often organise activities for an audience that is abstract and too broad, for example "tourists", "school groups", "young people", etc. In this way, the ability to dialogue with the public, which becomes undifferentiated, is lost. Therefore, the specific target for each activity needs to be found, thus establishing a direct channel of communication with the public.

OPPORTUNITY

Creating a network:

the organisation of events “beyond museum walls” represents an important opportunity to meet and involve other parties. In fact, museum activities that are held in “another” place involve collaboration with people and organisations: on such an occasion, formal and informal networks may arise, so that parties can become accustomed to cooperation.

Web 2.0:

ICT tools and the Web 2.0 are essential channels to promote museum initiatives, in particular activities that are held beyond museum walls. The Web 2.0 enables direct contact with the real and virtual community of museums and low budget promotion opportunities for a potentially interested audience. Activities held beyond museum walls could become an occasion to experiment new forms of involvement of the online public and alternative forms of promotion.

Involvement of the tourism sector:

operators of the tourism sector are the ideal partners to organise events beyond museum walls. In many cases, museums wish to involve tourists outside museums, and then invite them to enter museums. Therefore, cultural and tour operators could work together to create richer and more varied package tours, starting from the events held beyond museum walls.

Travelling exhibitions:

thanks to the implementation of travelling exhibitions, museums have the opportunity to explore some issues and promote their knowledge beyond museum walls, and they can also share organisation, press and preparation costs. Museums can organise travelling exhibitions to disseminate their contents to other contexts or they can host exhibitions organised by other parties, thus improving the variety of their offer.

Dissemination of good practices:

practices involving the organisation of events beyond museum walls can be easily shared with other institutions, through conferences, seminars, publications, blogs, etc. In many cases, these experiences can be repeated in other contexts with low costs, thus improving the global cultural offer.

Creation of permanent links with the public and stakeholders:

the organisation of events beyond museum walls enables new bonds to be created and existing ones to be reinforced, not only with the public and the community of museums but also with the different stakeholders involved in the project. As in the case of networks, events beyond museum walls enable audiences to become accustomed to visiting museums and collaborating with stakeholders.

THREATS

Reduction of public funds and sponsorships:

in recent years, public funds and sponsorships dedicated to museum activities have significantly decreased. In many cases, the organisation of activities outside museums can become quite expensive: therefore, it is necessary to focus efforts and search for forms of collaboration that enable the creation of forms of economy.

Overlapping of short-lived events:

activities held by museums beyond museum walls often do not have a real impact on museum activities. These events are short-lived and of an ephemeral nature; in many cases, the issues involved are “fashionable” and not related to the characteristics of a place. Therefore, events “beyond museum walls” need to be linked to the uniqueness of a museum by creating a long lasting connection between the museum, the town and the community.

Waste of scarce resources:

beyond museum walls, museums risk wasting their resources, which are increasingly scarce. For this reason, they must try to exploit economies of scale and scope by involving stakeholders and trying to create a network with other cultural parties. For example, transforming an exhibition beyond museum walls into a travelling exhibition can help to reduce costs.

Inability to create a system:

one of the most common risks for museums that go beyond museum walls is the inability to create formal and informal networks and systems, involving the right partners and stakeholders at the start of the planning phase of the event and not only during the final phases. In this way, everyone can contribute significantly to the success of the event.

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