D.3.4

IDENTIFICATION OF TRANS-REGIONAL CLUSTERS

ALBANIA

BOSNIA HERZEGOVINA

CROATIA

ITALY

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Beneficiary 5 Province of Campobasso (Italy)

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Beneficiary 9 Business Service Centre of Government of Zenica-Doboj Canton (Bosnia Herzegovina)

Beneficiary 10 Region of Istria (Croatia)

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1. Introduction

This report summarises the results of the focus groups organized by the partners of AdriaMuse project to generate a viable topic for the pilot actions foreseen under WP6 by following the concept of “museum out of its walls”.
The partners shared a common procedure to run the focus groups, so they planned a work schedule consisting of: contents and aims of cultural focus and tourist focus, potential operators to invite, questions to ask the participants.

2. Background Information

Different focus groups have been attended by a lot of different operators, both public and private, in particular:

- Public authorities, both local and national;
- Representatives of cultural Foundations and Institutions;
- Cultural operators (from museums, libraries, other cultural heritage bodies, etc);
- Representatives of tourism Organisations and Associations;
- Tourism operators, both public and private;
- Representatives of Professional Categories;
- Universities;
- Representatives of international cultural network;
- Representatives of environmental protection organisations;
- Local organisations.

3. Methodology

In order to create a common reference for the focus groups all partners could refer to a common set of questions.

Three questions have been addressed in the focus groups and precisely:

1) Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area?

2) What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event?

3) If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events?

4. Cultural Focus Groups

The **cultural focus groups** shared this agenda:

* Introduction in AdriaMuse project
* Introduction in Euromuse.net/ request for joining it
* Discussion on needs, potential and further development
* Discussion on events, pilot actions, initiatives that have links with AdriaMuse mission and especially with the idea of "museum going beyond its physical walls", proposals to develop cultural tourism

Five questions have been addressed in the focus groups and precisely

1) Are you familiar with the concept of "museum beyond its physical walls?"

2) How do you contribute to the development of new heritage models?

3) How can museums spaces, collections and resources aid sustainable tourism development of your territory?

4) In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area?

5) What kind of resources (not only financial one) are needed, if it is not the "visitor coming to the museum" but if incorporate/exhibit part of your museum's collection in events – going beyond its physical walls (extra muras)?

The purpose of the focus groups were to give the above mentioned answers.

4. Tourist Focus Groups

The tourist focus groups shared this agenda:

* Introduction in AdriaMuse project

* Discussion on needs, potential and further development

* Discussion on successful kind of collaboration between cultural and tourism sectors to develop themselves also by means of the concept of " museum beyond its physical walls" and by means of special events and activities

Three questions have been addressed in the focus groups and precisely:

1) Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area?

2) What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event?

3) If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events?

The purpose of the focus groups were to give the above mentioned answers.

5. Outcomes

5.1 Cultural focus groups:

After the discussions the participants shared these opinions:

- Approval of aims and activities of the Adria Muse project
- Interest in Euromuse.net
- Familiarity (the major part) with the concept of "museum beyond its physical walls"
- Need to develop cooperation among museums/cultural institutions and schools by specific activities such as workshops, visits, etc
- Need to increase projects and activities to involve all age brackets
- The synergy and collaboration between culture and tourism is strategic and it is more important to increase it also to promote sustainable tourism development
- Importance to increase the use of modern technologies applied to cultural heritage: communication, information, virtual walks, social networks, portals, electronic media, web presentations, etc.
- Need to increase museum communication also by information and tools for disabled persons, for ex for partially-sighted ones
- Importance to educate local population and to increase its awareness of cultural heritage also to create added value in that place
- It is very important that the identity of a place comes out and also its specificity, its history, its culture, its vocation in order to attract tourists
- Need of human professional resources in museums and of financial resources too
- Importance to provide better experiences and higher quality standards for tourists because they ask for more value and because they are demanding and selective customers
- It is possible to promote the heritage of each coastal area by means of non – traditional activities which museums and any cultural institutions can put in place: each country has several interesting experiences (public call for texts, presentations, concerts, courses, virtual experiences, reproducing events inspired at the historic –cultural tradition, projects of living history etc.)

- “telling the past” , “telling a place”: it is a cultural need, and the story may support voyage
- Networking is very important
- It is possible to suggest new tourist destinations in the Adriatic area by means of Roman ancient commercial routes, with attention to culture, traditions, environmental, etc. of the area
- It is strategic to improve cultural and tourism marketing, also involving the private sector

It is important the development of museum management

5.2 Tourist focus groups:

After the discussions the participants shared these opinions:

- Approval of aims and activities of the Adria Muse project
- Need to reinforce the collaboration between culture and tourism, both public and private, working together on projects and activities to obtain more effective results, integrating different skills and methodologies to develop new promotional products, new ideas and projects, to increase both cultural and tourism public, to create high quality offers, sustainable and sharing proposals;
- Awareness of the great value of cultural heritage to increase successfully cultural tourism
- Awareness of the great importance of marine heritage, culture, culinary and natural beauty to develop tourist destinations and to increase visitors.
- Great importance of national and international networks, among organisations, authorities, cultural and tourist bodies, etc to promote a strategic development
- Importance of planning all the initiatives and events in a specific area and to plan in a better way promotion and communication to increase participation
- It is very important to use ICT and new technologies
- Need of specific training of specialized operators

In the different focus groups all the participants have showed their specific activities in the cultural sectors and in the tourist ones and they have demonstrated the availability to collaborate with the public administrations involved and each others, to attain the

objectives of the project. In particular they decided to improve the promotion and fruition of the cultural assets, and to use new technologies to attract new visitors. At the end of the focus groups they decided to point out some projects and activities to increase together. The most important are:

- Increase synergic projects between culture and tourism
- Increase collaboration among all sectors: public/private/associations/citizens
- Promote the education of local population on significance and value of heritage and traditions
- Enhance communication/information/promotion both cultural and tourist especially using ICT
- Promote networks and networking
- Importance of the so called “Adriatic Region” to develop tourist destinations and to produce new cultural proposals: for ex.cultural routes able to connect regions, people, traditions, different ages and cultures and so able to motivate people to travel Importance of working together to create high quality cultural and tourist proposals, diversified offers based on history, traditions, heritage of the area/place
- Importance to develop the idea of “story”: telling a place, its history, its identity it is possible to attract visitors; story as a voyage, emotional and real
- Possible pilot actions which combine cultural promotion and tourist promotion: festivals, exhibitions and shows, fairs, sport competitions, reproducing events inspired at historic traditions, economic –commercial initiatives, regattas, etc.

Annex 1

Adriamuse – Focus group tourism report 1

LP Province of Rimini

Partner Organisation: Province of Rimini

Date of the focus group: 7th December 2011

Why a focus group?
To generate a viable topic for the pilot action: a tourist event that successfully combines cultural elements coming from the "museum going beyond its physical walls" with existing territorial assets like festivals, fairs deeply rooted in the rich traditions of the Adriatic marine coast.
(e. g. just an example: during the Barcolana – the famous sailing race organised every year by the sailing club of Trieste, a small but exquisite exhibition of wooden sailing boats designed by a "guru" of wooden sailing boats was organised in occasion of the nautical fair attracting thousands of fans.)

In Rimini we had a focus group devoted to cultural operators and last 7th of December we organized another focus group to discuss with tourism operators. This latter was attended also by some cultural operators which were interested to take part to the discussion.
Template for the focus group discussion
Core partners within every country organise at least:

1 focus that involves public authorities and tourist operators. The discussion should generate a fruitful and concrete discussion on suitable opportunities for a tourist event as described above. The event template prepared in advance should help to orient and then restrict the choice.

Questions to be addresses in the focus group:

1. Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area ? It should be clear from the onset that all participants consider cultural heritage and events a pure godsend for the development of tourism, think of almost everything in terms of their domestic territory especially when there is an upcoming global crisis. Actually cultural tourism is the only one that it cannot be cloned, it belongs to its territory. It is the add value that could be able to overcome the crisis.
2. What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event ? First of all it would be necessary enhance the collaboration with cultural institutions. For example it could be crucial have an easier management to keep open museums and cultural sites also when they are traditionally closed, like in the night, as the foreign

museums usually done. More over it would be recommendable to create communication tools easier, because the tourists don't spend a lot of time reading leaflets or cultural guides. And it would very useful promote our cultural heritage in a greater artistic circuit, for example we should promote Rimini with Ravenna and Urbino. Finally all participants agree that cultural routes are crucial to give emotions to our tourists because they are functional to tell them great histories of our territory. Therefore it's necessary track the past presence in our territory also through the memories of elderly locals.

3. If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events ? After the successful experience titled "Passeggiando nel passato" the cooperative projects between tourism and culture have to be focusing on the cultural itineraries, obviously a cultural route devoted to the sea has a great appeal and most of our touristic events are candidate to promote cultural initiatives.

Conclusions

The purpose of the focus group was precisely to give the above mentioned answers. It is in this context that we should interpret the proposals of tourist and cultural operators to strengthen the mutual collaboration among the two sectors. Actually, especially in the Rimini territory, cultural tourism is only a collateral tourism but in the meantime its represent an added value, a type of tourism that it's impossible to clone because it belongs to its territory. So we can be sure that cultural heritage will represent a great opportunity. Now facts are needed or in the future we will feel like closing the barn door after the horse has bolted.

Adriamuse – Focus group cultural report 2

LP Province of Rimini

Partner Organisation: Province of Rimini

Date of the focus group: 28th June 2011

The focus group was organised to plan and steer the events that museums of Rimini Province will realize in the frame of AdriaMuse project by following the concept of museum out its walls.

Participants:
- Anna Rita Biondi – Province of Rimi
- Luca Vannoni – Province of Rimini
- Olga Mattioli – Province of Rimini
- Tatiana Ricci – Museo La casa Rossa di Bellaria-Igea Marina
- Anna Rita Nanni – Comune di San Leo/Ente Sasso Simone
- Amleto Belli – Museo E Scaion
- Massimo Stefanini – Comune di Verucchio
- Elena Rodriguez – Museo di Verucchio
- Patrizia Volpini – Museo Santarcangelo
- Tiziano Casoli – Museo Linea dei Goti
- Rossi Rolando – Comune di Novafeltria
- Monica Barogi – Comune di Mondaino
- Valeria Angelini – Fondazione Cetacea
- Luisa Stoppioni – Museo Cattolica

This report summarises the results of the focus group organised to generate a viable topic for the pilot action foreseen under WP6.
1 focus run with **public authorities** and **cultural operators, museums and other cultural heritage bodies**
Agenda of the focus group:
- Brief introduction on the AdriaMuse project
- Discussion on needs, potential and further development (according to the list of questions)
- Conclusions

The executive summary follows the point of discussion listed in the discussion paper

Question 1 - Are you familiar with the concept of "museum beyond its physical walls"?
The concept of "museum beyond its physical walls" is mainly known to both categories (public authorities and cultural operators, museums) presented at the focus group meeting. Local museums, according to their possibilities, have already implemented it. The concept has been realized through cultural events, also in the form of entertainment, such as festivals, interactive exhibitions, educational workshops, urban trekking, excursions, historical reconstructions, comic strips…

Question 2 - How do you contribute to the development of new heritage models?
Public sector of Rimini Province integrate and vivify cultural heritage by:
- EVENTS, such as festivals on the ancient world, exhibitions and shows, conferences and seminars etc. (The Muncipality of Rimini has already performed interesting actions, such as the summer initiative “Ancient/Present” by the Roman amphitheatre; conferences on the food in the ancient time etc.);
- HISTORICAL Reconstructions;
- DOCUMENTARIES which allow visitor to immerge him/herself in the archaeological sites,
- ECONOMIC-COMMERCIAL INITIATIVES such as restaurants of antiquity or typical productions of the Roman epoch.

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?
The tourism numbers are on the rise, but tourists' ways and choices to spend their holidays are changing. Travellers are far more aware of how much their spare time is worth and are getting more and more selective: they ask for more value in return of their time and their money and for this reason they consequently ask for better experiences and higher quality standards.
Cultural Tourism
The World Tourism Organization defines cultural tourism as a flow of people mainly pursuing cultural goals, such as festivals, music, theatre, events, visits and old countryside farms, visits to historical and religious monuments, archaeological sites, exhibitions, museums, classes, conferences, etc. So museums are trying to organize more and more not traditional events.

Question 4 - In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area?
There was some great experiences in the Rimini Province, for example in Cattolica, where took place a School of Maritime and Naval Archaeology. But the issue is to connect not traditional events in which our museums have a certain experience with touristic events like the Notte Rosa or other events that are able to attract thousands of people (medieval reconstructions etc).

Question 5 - What kind of resources (not only financial one) are needed, if it is not the “visitor coming to the museum” but if incorporate/exhibit part of your museum’s collection in events – going beyond its physical walls (extra muras)?
Obviously money are crucial to organize events and exhibitions even not traditional but the first step it’s to enhance the connection among cultural and touristic sector.

Conclusions
Today, telling the past is a cultural need, and any operation in this sense becomes all the more necessary when it concerns the ancient world and its persistence. Telling, not in terms of seducing or propagandizing false identities to replace a lost sense of community, but in terms of conceiving ways to narrate the ancient world and allow "potential histories" to flow out from within; stories that today may help citizens of a democratic society, probably also responsible tourists, in their encounter with different

cultures, through the interiorisation of similar hybrid and contaminated cultural scenarios.
In this context, the *voyage*, becomes the natural prosthesis of the story, or rather, voyage and story support each other in a thick network of semiotic relations ranging from town planning to management of the territory, from gastronomy to education. People are thus motivated to travel across other ages and cultures, evoking the story's symbolic travels, and journey and story come together in the unique emotional and intellectual experience of discovering unusual trails, forgotten by the usual tourist routes, in other words the *cultural route*. The *Roman* world seems to be a privileged setting for the development of cultural routes.
The thick network of roads and naval routes built and used by the Romans to connect the various regions of the Empire is definitely a powerful narrative source and good starting point for journeys along the routes once used by legions, settlers, trade and why not by ancient tourists.
By culture we do not only mean the vague concept of art or folklore, but rather a complex set of situations making a particular place, or, more exactly, a series of places a unique tourist phenomenon.

Annex 2

Adriamuse – Focus group cultural/tourism report 1

Beneficiary 2 Regione del Veneto

Partner Organisation: Veneto Region

Date of focus groups: 25th Juny 2012

Agenda of the focus group: "The museum communication and the new opportunities offered by the web - portal EuroMuse.net"

List of participants:

1. Fondazione dei Musei Civici Veneziani – rete di Musei (VE)
2. Provincia di Venezia (VE) (2 participants)
3. Museo Archeologico Nazionale di Venezia (VE)
4. Direzione Regionale Beni Culturali della Regione del Veneto (VE)
5. Comune di Padova – rete dei Musei civici (PD)
6. Museo del Precinema (PD)
7. Museo della navigazione Fluviale di Battaglia Terme (PD) (4 participants))
8. Museo Internazionale del Vetro d'Arte e delle Terme – Montegrotto Terme (PD) (2 participants))
9. Museo della Centuriazione Romana – Borgoricco (PD)
10. Museo Storico della Giostra - Bergantino (RO) (2 participants))
11. Museo Civico della Laguna Sud san Francesco Fuori le Mura – Chioggia (VE)
12. Provincia di Treviso – rete di Musei (TV) (2 participants))
13. Comune di Treviso – rete dei Musei civici (TV)
14. Museo Toni Benetton – Mogliano V.to (TV)

Report

Monday, June 25, 2012 we held in Venice on our Focus Group, which information session on the topic of museum communication and the new opportunities offered by the Web At the meeting were invited all the museums of the Veneto, in project area, recognized by the Region with LR 50/1984, as well as the major regional tourism organizations. There was the presence of numerous organizations, including more civic networks and other major companies.

Tour operators, even if invited and iscrittisi event, not considered to be present.

During the meeting it was also presented with a practical demonstration of how to apply, the portal Euromuse.net, whose letter of accession to the Museum was further publicized on the website of the Veneto Region, inserting the link pages dedicated to project AdriaMuse

[http://www.regione.veneto.it/Servizi+alla+Persona/Cultura/UE+per+la+cultura/AdriaMuse_news.htm]
The arguments presented have aroused great interest and appreciation, in particular with regard to the presentation of the portal Euromuse.net, with many declarations of intent registration.
In particular two museums are already registered, third contacted the portal to register and three other museums stated that certainly proceed.

Among the most important questions posed by these, we can mention the request for access to web pages easier for the visually impaired and the felt need to be able to have feedback for statistical purposes to the success of presence, for example, knowing the number of contacts that the pages of Museum collected on the portal.
The 'rock' more to sign up, presumably for reasons primarily economic, it is certainly represented by the need of the English translation, in particular more future maintenance at the initial stage.
The day has also established a preview of the upcoming seminar on museum communication, that we are organizing for next fall, and will be attended by qualified experts.
The partner IUAV has informed us that it will participate in a keynote address and also the technical staff of the portal Euromuse.net, in the person of Inès Matres, required to intervene.
To collect feedback from the Museums about communication strategies in place, as well as to get feedback from participants at the meeting, we decided to complete the meeting by providing an online questionnaire (which will remain open until August 10) that will give us the basis for developing further consideration.
From those pages of our. regional site dedicated to the project AdriaMuse [http://www.regione.veneto.it/Servizi+alla+Persona/Cultura/UE+per+la+cultura/AdriaMuse_news.htm] are immediately available to the program and also the slides to 'meeting.
Finally, with reference to events and organizations in the tourism sector, the Veneto Region has a corporate website dedicated to tourism (ww.veneto.to), where you will find a lot of information and documents, constantly updated.

Annex 3

Adriamuse – Focus group Cultural report 1

Beneficiary 4 Province of Pesaro Urbino

Partner Organisation: Province of Pesaro Urbino

Date of the focus group: 13th July 2011

Agenda of the focus group:
The Focus Group has been programmed to create a training opportunity and comparison of cultural operators and managers of museums on the promotion of the museum and the need to make more visible the activities that they take place through a showcase of European museums, and fostered the development of the local museums.

List of museums invited and participants:
The museums involved in the FG belong to the type of public museums and private museums, Focus group was addressed to the local museums that have been invited to participate, among them the local museum networks, which encompass a territory close to museums and management, **Fano - Museum and Art Gallery; Urbino - Museum of the City; Pesaro - Maritime Museum "W. Patrignani"; Pesaro – Civic Museums; Pesaro - Archaeological Museum Oliveriano; San Lorenzo in Campo - Archaeological Museum; Pergola - Museum Archaeological of the Bronze golden (Bronzi dorati di Pergola); Fossombrone - Archaeological Museum "Vernarecci" - and Archaeological Park Forum Sempronii; Mountain Community Catria and Nerone - Museums network; the Mountain Community of Montefeltro Carpegna - Museums network; the Mountain Community of Urbania - Museums Network**.

The executive summary follows the point of discussion listed in the discussion paper

The focus groups was followed by a monitoring of cultural operators and managers of Museums, on accession, the sending of letters of intent, the preparation and drafting of texts to be included in the English language and the connection on line for data entry. To date, the museums are activated approximately 7, on the site Euromuse.net, others are preparing translations into English. The operators who will enter the data they reference the Province of Pesaro and Urbino with whom we link up finding assistance in resolving administrative problems and techniques.

Questions on which it was developed, the focus group:

Question 1 - Are you familiar with the concept of "museum beyond its physical walls" ?
Summary Yes, because in the area there have been initiatives that have aimed to promote the concept of reversing the museum closed and museum devoted only to the conservation of cultural heritage.

Question 2 - How do you contribute to the development of new heritage models ?
Summary To raise awareness that part of the population that is potentially relevant, also provide citizens and visitors with adequate information on the cultural heritage of the museum, on the side initiatives (educational activities, events, exhibitions), the services you can find. Arouse the curiosity and the need to get to visit the museum.

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?
Summary All those activities that have the purpose to reach the most people possible, communication is considered the most important activity to help increase visitors. It is clear from most museums need to create a cross-sectoral collaboration between museums and other sectors such as tourism, economic associations, educational excellence.

Conclusions

The Focus Group has created between cultural operators the opportunity to compare methods of work on the promotional aspects of the museum, the operators have increased awareness that collaboration to promote and enhance the museum is central to a more effective any type of museum activity (educational activities, exhibitions, special openings ...).
It 'been useful to collect the problems that emerged during the FG that involved the complex task of ensuring a service that actually promotes cultural sensitivity, and training for the new generations and is an essential element in the economy of the tourist area. E 'was highlighted the need to have more human and financial resources and to maintain the status quo is to design a development of museum activities and promotions.

Adriamuse – Focus group Tourism report 2

Beneficiary 4 Province of Pesaro Urbino

Partner Organisation: Province of Pesaro Urbino

Date of the focus group: 3th April 2012

Agenda of the focus group:
The agenda of the focus group is attached to the report.

List of participants (please indicate organisation):

1. Centro IAT Fano
2. Centro IAT Gabicce Mare
3. Centro IAT San Costanzo
4. Hotel Casadei
5. Parco Sasso Simone e Simoncello
6. Cooperativa Terre Alte e La Macina
7. Assoturismo Confesercenti
8. Pro Loco Carpegna
9. Fondazione Rossini
10. B&B La canonica
11. Confartigianato
12. Confcommercio
13. Confindustria Turismo
14. CNA Pesaro
15. Marche Holiday s.p.a.
16. Ass.ne Apecchio Città della birra
17. Coldiretti Pesaro e Urbino
18. Ass.ne Divagando
19. Hotel Sole Marotta
20. Comunità Montana Catria e Nerone
21. Studio Synthesis
22. SPA Ca' Virginia
23. Confartigianato
24. Mondo Viaggi Pesaro
25. B&B Casa Ezelina
26. Comuni di Fossombrone, Montefelcino, Serrungarina, Urbania, Serra Sant'Abbondio, San Costanzo, Gabicce Mare, Montecicardo.

The executive summary follows the point of discussion

Question 1 *- Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area ?*
Summary The presence of tour operators has highlighted initiatives already established in the

area that may enhance the marine heritage, culture, culinary traditions and the natural beauty of the coast: Did any events that have a significant tourist and are linked to the tradition, but also related to the production of the maritime world:
1 - The Historical Regatta Pesaro Rovinj - Rovinj Pesaro that for 28 years marks the bond between the two coasts of the Adriatic and the two navies. This annual event is very involved and takes up the ancient route of trabaccoli.
2 - The traditional festival of the Port each year strengthens the link between the city, the culture and the People of the sea.
3 - The Feast of mussel Cattolica that recalls ancient traditions of work and now tends to promote a local resource revitalized with the creation of the nursery in the arm of the sea off the coast of Gabicce.
4 - always Cattolica The Baptism of the Sea event linked to the feast of Stella Maris to call the rites and symbols of tradition to propitiate the navigation and work on the sea with sea procession to lead a procession of boats.
5 - Sant'Ermete party, wine festival connection with the civilization of the vine and wine. Christian holiday that replaces the oldest celebration of rites dedicated to Jupiter serene, to avert the disastrous storms of late summer (hail) are particularly harmful to vines and promote good navigation and maritime traffic.
6 - Fano Festival Brodetto now at 10. edition, which takes place with the purpose of proposing a plate of culinary tradition in its various territorial and new interpretations.
7 - The Fano Yacht Festival - Adriatic Boat Show, which takes place in the harbor of Marina Cesari first salon in the water of 'Adriatic, the Fano Yacht Festival is a unique venue offering to the general public to find out the previews of the sector, make purchases entering the summer season and can spend their time and fun. And visitors can enjoy the most innovative marine market, a varied program of high quality events, an area rich in history and traditions. Celebrates its eighth edition in the historic and exclusive location of the Port of Fano, a privileged place of encounter between business and lifestyle! The Fano Yacht Festival gather each year the players of the boating national and international - from shipbuilding, both sail and motor.

Question 2 - What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event ?

Summary
Tour operators present expressed the view that a better integration of tourism and cultural sectors would bid process more interesting. The need for the involvement of the tourist and cultural institutions already in the planning stages of events would also be an economy of scale and effectiveness of the actions and purpose: tourist or cultural. Greater synergy in the promotion, using the communication tools available, make exponential investment in communication and events, both cultural content. Allowing you to communicate to different target and raise awareness.

Question 3 - If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events ?

From some reported experiences showed that the tourist events that also had activities or cultural aspects, showed a greater presence and were more attractive to users. For those working in the tourist sector sometimes lacks the information, need to build an information network that puts contacting the with the cultural tourism sector in order to be able to find and orient collaborations in order to target users.

Conclusions

Increase the exchange of information between individuals tourism and cultural projects and activities to create synergies and economies of scale.

Annex 4

Adriamuse – Focus group Cultural report 1

Beneficiary 5 Province of Campobasso

Partner Organisation: Province of Campobasso

Date of the focus group: 26th September 2011

Agenda of the focus group:

- illustration of aims and activities of the AdriaMuse project;
- delivery and gathering of questionnaires
- discussion

List of participants:

Isabella Astorri	"Il Bene Comune"
Gabriella Iacobucci	"Molise d'Autore"
Domenico Farina	"Kimera Cineclub"
Renato Praitano	"Amici della Musica"
Luigi Mastrangelo	"C. Voltaire"
Francesco Miranda	"Museo a cielo aperto di Casalciprano"
Guido Messore	"Polifonica Molisana"
Onorina Perrella	"Istituto Italiano dei Castelli - sez. Molise
Francesco Caterini	"Bludigitale"
Giovanni Testa	"Adis"
Angela Di Niro	"Soprintendenza per i Beni archeologici del Molise"

The executive summary follows the point of discussion listed in the discussion paper

Question 1 - Are you familiar with the concept of "museum beyond its physical walls" ?

Summary

Not all the organizations, that took part in the focus group, were familiar with the concept of "museum beyond its physical walls".

Moreover, analysing the questionnaires gathered, 16 organisations on 29 have answered NO at the question "Are you familiar with the concept of "museum beyond its physical walls" ?" while the remaining 12 organisations have answered YES to the same question.

At the end of the focus group the representative of the Molise regional board of the ministry of cultural heritage and environmental conservation has presented, also, the previous events realized on the theme of "Museum outside the walls" underlining how the Molise regional board of the ministry of cultural heritage and environmental conservation is open to other projects of collaboration, in order to increase a cultural tourism in the province of Campobasso.

Question 2 - How do you contribute to the development of new heritage models ?

Summary

During the focus group all the participants have showed their specific activities in the cultural sectors. They have demonstrated the availability to collaborate, with the Province and each others, to attain the objectives of the project, in particular on how to improve the promotion and fruition of the cultural assets and increase the collaboration between private and public using a new cooperative method.
On the questionnaires and during the focus group the answers to this question have been different. Following we have listed the main answers:

- organising conferences, cultural projects, publications
- divulging and promoting, using the ICT, cultural initiatives, like photograph exhibitions, movie exhibitions, concerts, ect,
- organising special events like "Presepe vivente" and "Il Sacro Monte"
- exchanging knowledge and experiences linked to the old costumes and traditions of the local population, especially in the Croatian municipalities;
- valorising the cultural heritages existing in Molise.

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?

Summary

The museums space, collections and resources can aid sustainable tourism development of the Province of Campobasso through the following actions:

- improving the communication also the use of ICT tools;
- developing a better network with the tourism sector;
- organising specific package holiday linking the tourist interest with the cultural resources;
- organising educational laboratory;
- planning special events able to attract tourists.

Question 3 - In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area ?

Summary

The non-traditional activities which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area are the following:

- showing works of art of the museums during events organizing on the coastal area;

- reproducing events inspired at the historic – cultural tradition of the territory, in specific of the coastal area.

Question 3 - What kind of resources (not only financial one) are needed, if it is not the "visitor coming to the museum" but if incorporate/exhibit part of your museum's collection in events – going beyond its physical walls (extra muras) ?

Summary

For the majority of the presents to the meeting and on the basis on the answers of the questionnaires, the resources that are necessary are the following: the professional human resources and the use of ICT applied to the cultural heritage. Moreover, could be attractive to organize cultural or tourism events in which the tourist could meet a part of the work of art come from the museums and, become curious himself to go and see the rest of museums.

Conclusions

At the end of the debate, the manager of cultural office of the Province of Campobasso took these commitments:

- To collect all the suggestions that come from the cultural associations and to realize pilot actions to put in the AdriaMuse project;
- To suggest new paths for the cultural policies of the Province of Campobasso;
- To create a data bank of the cultural associations of the Province of Campobasso;
- To set up a system able to give assistance at all the cultural associations with the contribution of the IT office of the Province of Campobasso.
- At the end of the meeting, questionnaires were given to all the participants in order to collect more information and suggestions.

Adriamuse – Focus group Tourism report 1

Beneficiary 5 Province of Campobasso

Partner Organisation: Province of Campobasso
Date of the focus group: 25 – 26 January 2012

Agenda of the focus group:
The agenda of the focus group is attached to the report.

List of participants (please indicate organisation):
The **list of participants of two single day is attached to the report.**

The executive summary follows the point of discussion listed in the discussion paper

Question 1 - Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area ?

Summary

During the focus group numerous ideas were brought out concerning the events that are organised in the Provincia of Campobasso and could be further developed. It is the representatives of municipalities who have especially showed the events that could be used to provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of our coastal area. These are the following:

1) "Molise Cinema" in Casacalenda that wants to promote the latest and innovative productions of Italian and international cinema, privileging young authors and new languages, with great care towards short films and documentaries;
2) The Festival of grapes in Riccia recalls the old celebration of the grape harvest and the ancient cult of Bacco, assuming a thanksgiving value for the richness of nature at the end of the production cycle. The grape harvest is celebrated in Riccia by organizing a great event, which involves not only the local community but also the other towns and neighbouring villages.
3) The festival of "Misteri" in Campobasso is a procession. 13 mechanical widgets, called *ingegni*, planned and made by an artist from Campobasso, represent scenes from the Old and New Testament.
4) The wheat festival in Jelsi is an event deeply linked to agriculture and giving thanks for the harvest. It consists in a parade of *Traglie,* big carts without wheels towed by cows decorated with wheat spikes, which are related to scenes of peasant life. Preparation starts one month before the days of the festival.
5) The feast of Saint Basso is based on a legend in which some fishermen found a sarcophagus made of marble with the mortal remains of Saint Basso, in the depths of sea. The feast, in which all the community of fishermen participate, wants to be a request for protection against the risks of the sea and to bring good luck for the fishing season.

In all these cases the representatives of tourist associations have emphasized the

necessity of planning all the initiatives because this could improve the communication of these events as well as increasing the participation of new visitors.

Question 2 - What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event ?

Summary

All the participants have emphasized the necessity of obtaining a greater integration among Public Institutions, cultural operators and tourist organizations. Furthermore, concrete support to develop a new event/product or confer a broader appeal to an existing event could be financial support from the public Institutions. Also the use of new technologies, such as internet websites etc, could increase the promotion of the events organized in the province and could attract new visitors. Some participants have suggested focusing on the training of specialized operators able to support the tourist and cultural operators to develop a new event/product or confer a broader appeal to an existing event. Other operators have highlighted how a better marketing strategy and a specific analysis of the local tourist market could contribute to obtain the realization of events, which are able to attract a greater number of visitors.

Question 3 - If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events ?

Summary

Some tourist associations have had experiences of shared event design with cultural institutions. In particular folkloristic events have been organised which have attracted a large number of visitors especially in some internal areas that are less appealing to tourists. A concrete example was given by the Municipality of Baranello, which in 2011, organised a schedule of events planned from July to December. These events were combined with guided tour of the Museums of Baranello and free entry to the local library. Moreover, the Museum of Baranello was mentioned by Vittorio Sgarbi at the Biennial Exhibition of Venice and has been inserted in the project “Percorsi e soste” in Italian pavilions.

They have underlined how the synergy among these organizations has allowed them to obtain better results and start collaborations for future events. Furthermore, the collaboration has also allowed them to integrate different skills and methodologies, applying to both the tourist and cultural fields.

Conclusions

At the end of the focus group the tourist associations suggested realising a greater seasonal adjustment and improve the promotion of the organised events.

Annex 6

Adriamuse – Focus group Tourist/Cultural report 1

Beneficiary 8 Municipality of Shkoder (Albania)

Partner Organisation: Municipality of Shkoder
Date of the focus group: 20 – 22 November 2012

Agenda of the focus group:
The agenda of the focus group is attached to the report.

List of participants (please indicate organisation):
The list of participants of two single day is attached to the report.

The executive summary follows the point of discussion listed in the discussion paper

TOURISM stakeholders

Question 1 - Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area?

Summary

Shkodra is becoming a tourist destination with culture, nature and coastal attractions. Cultural tourism is one product featured in organised tours to Shkodra city but can be as an enriching part of the offer to coastal and nature tourist visiting Velipoja and Alps.
Despite visiting museums and collection an important element of cultural tourism offer was considered organising of events. Some of the previous events recalled by the participants were: Biking event, day of the lake, gastronomy exhibitions, Shkodra carnivals with Venetian masks and related activities, exhibition of Marubi photo collection, handicrafts exhibitions, open theatre performances taking the Rozafa legend theme. As well they emphasised that Fishing and Boats traditions, music performances such as city band should be considered to be included in events.

Question 2 - What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event ?

Summary

There a need for focus and concentration of event and activities and more work to link them with guests coming from outside of Shkodra. Often the events do not have the necessary promotion ahead and targeted to guests and they cover more local inhabitants. There is a need for marketing , brochures, information distribution and event calendar.

Major heritage of Shkodra is not on a permanent display in museums. Part of museum collections are not in exhibition whereas the rich traditions are not brought in a proper light for tourist. Thus the operators would require that culture heritage institutions and local government should cooperate with operators to conceptualise and organise different events linking cultural heritage with tourism. They would need that this events are properly planned and budgeted.

There is a need to brining the interest of both sides together: to promote heritage values and to capitalise with economic benefits brought by tourists/guest in tourism activities. The need for a regional/local cooperation forum for tourism destination management comprising local tourism offices, cultural heritage and representatives of the industry was discussed as a longer term solutions for a sustainable tourism development in the region.

Question 3 - If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events ?

Summary

The participants mentioned Biking around the lake event last year, Day of lake organised in the last years and Carnivals .From the experience , carnivals organised in a recurrence during the last years are increasingly attracting more guest coming outside of Shkodra region (i.e Tirana).

The other two events still did not attract a lot of tourist due to lack of promotion, planning ahead and lack of communication with operators.

Thus there is a Need for programming, clear concept, marketing efforts, bringing into a regular recurrence of events.

CULTURE stakeholders

Question 1 - Are you familiar with the concept of “museum beyond its physical walls”?

Summary

The participants are not so familiar with concept. They have discussed regional potential for cultural tourism. Shkodra is considered as a rich region with cultural heritage naming historical museum,Shkodra castle, theatre, arts gallery, Messi Bridge, Marka Gjoni tower.

The participants addressed the rich cultural tradition of the region covering history, dresses, arts, biking, fishing, trading, architecture, carnivals, music bands, religion, collections, hospitality, important people contributing to this rich heritage.

Question 2 - How do you contribute to the development of new heritage models ?

Summary

Participants discussed for few activities that cultural institutions were organising bringing the heritage outside of traditional walls.

Some of those events were photo exhibitions, traditional dresses, exhibition of numismatic collections.

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?

Summary

In Shkodra there are several cultural heritage institutions such as Shkodra historic museum, library, cultural monuments institute, arts gallery, photo fund Marubi , theatre

There is reach collection of archaeology fund, traditional dresses (5000), numismatic (2500), documents, relics, crafts, photos

Participants agreed that Combination of presentation of history with tradition (dress, customs, music, rituals) can enhance tourism development in the region. Especially Shkodra has to tell much more from its own rich tradition to the guests.

Question 3 - In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area?

Summary

Some of the events that can contribute to promote the heritage of the area were mentioned:

- Day of the lake

- flowers day
- fishing and boats
- Marubi photo collection
- cycling around the lake
- carnivals music bands

Day of the lake, a traditional event organised during June was emphasized and discussed in more details.

Taking into account the museum collections, history and tradition of the lake and surrounding villages and cities such as Shkodra, Shiroka, Zogaj but as well from the other side of the lake Ulqin, Kraja, a more complex event inclusive of some of the above mentioned initiative can be planned.

A future day of lake event might Include presentation of fishing and boats heritage, culinary tradition, traditional dress and photo collection, including cycling tradition and previous cycling events.

Question 3 - What kind of resources (not only financial one) are needed, if it is not the "visitor coming to the museum" but if incorporate/exhibit part of your museum's collection in events – going beyond its physical walls (extra muras) ?

Summary

Current status of local cultural institutions under the municipality umbrella, restricts somehow the flexibility of organizing events.

As well requests for support with Procedures for management of collections when using them for exhibitions are highlighted during the discussions.

There is need for dedicated logistic for such events starting with a clear concept and a joint cooperation for organising such events where actors can take clearer roles and plan ahead their activities. An event calendar would help to plan, schedule but as well organise proper marketing of the event.

Still Implementation capacities to organise events were considered not sufficient.

Regarding digitalization and potential for using it for promotion the library and marubi photo fund have made concrete steps towards digitalisation and can be included in the networks to promote the collections and events

Conclusions

In both forums, using the potential of cultural heritage and using concept of museum beyond the physical walls to enhance tourism development in Shkodra region was considered with high importance.

Shkodra region has an array of potential events which can be supported in the frame of project to enhance cultural heritage promotion and tourism.

Day of the lake, combining some activities promoting tradition in fishing, boating, culinary, biking, photos etc, an activity which should be consolidated as recurrent event, would be a priority to be addressed by the project.

Planning ahead and promoting of such activity, involving both the public sector and private sector were considered as important by participants.

Support with procedures for museum collection exhibition, supporting with know- how to proper organise such events, supporting with marketing instruments, supporting with promotion of digitalised collections were some of the key requests and proposals from participants.

Annex 7

Adriamuse – Focus group Tourist/Cultural report 1

Beneficiary 9 Business Service Centre of Government of Zenica-Doboj Canton (Bosnia Herzegovina)

Partner Organisation: Business Service Centre of Zenica-Doboj Canton

Date of the focus groups: 26th october 2011

Agenda of the focus group:

- Brief introduction on the AdriaMuse project
- Main aspects of cultural and tourist offer in ZDC
- Discussion on needs, potential and further development (according to the list of questions)
- Conclusions

List of participants:

1. **Hidajet Keleštura, Business Service Centre of Zenica-Doboj Canton**
2. **Salih Alispahić, Business Service Centre of Zenica-Doboj Canton**
3. **Esad Delibašić, Ministry of Education, Science, Culture and Sport**
4. **Sanda Spahić, Tourist Board of Zenica-Doboj Canton**
5. **Adnadin Jašarević, City Museum Zenica**
6. **Senad Hodović, Homeland Museum Visoko**
7. **Dženana Ganić, Homeland Museum Visoko**
8. **Jasmin Mandžukić, Museum Tešanj**
9. **Zajim Ahmetspahić, Respect Zenica (tourist operator)**
10. **Indira Hotić, EKI Tours (tourist operator)**
11. **Enes Babić, BISS Tours (tourist operator)**
12. **Enes Ibrahimagić, Buena Vista (tourist operator)**

The executive summaries follows the point of discussion listed in the discussion paper

Tourist:

Question 1 - Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area?
Summary

Adequate promotion of cultural heritage, museum exhibitions (example: the evening of museums), involvement of local population in cultural and tourist offer, connection of cultural heritage with tourist offer, development of museum management and cultural heritage.

Organization of specific annual tourist manifestations that would last 3-4 days with visits to several destinations (example: Park of Nature "Tajan", Archaeological Park "Bosnian Pyramid of Sun", Fortresses: "Vranduk", "Tešanj", "Maglaj", "Kraljeva Sutjeska" etc).

Question 2 - What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event?

Summary

Active participation in promotion. Organization of different art exhibitions in museums and medieval fortress, concerts of classical music, concerts to promote local music spirituality, folklore, presentation of souvenirs and old crafts, literary events, workshops for children and students. Listed activities could be organized in museums and/or medieval fortresses. According to natural beauties of our local area it is possible to organize fine arts colonies.

Museum guides should be presented at as many as possible locations as well as adequate souvenir shops.

Museum personnel should be additionally educated and instructed on principles of creative industries, cultural tourism and market economy in sector of culture.

Question 3 - If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events?

Summary

Promotion of such events has to be better planned and performed, this in order to avoid poor visit. In organizational sense it is necessary to engage higher number of technical personnel, this in order to satisfy normal realization requests and satisfaction of visitors.

Even culture, in some level, has to be adjusted to the principles of market economy, but the key problem lies in current state of our society where cultural market hasn't been formed yet, so it is very difficult to realize serious cultural projects based on market principles. Therefore, the cultural operators are doomed to wait for support from modest budgets of local public authorities, which is a real limitation for their visions and work.

Cultural:

Question 1 - Are you familiar with the concept of "museum beyond its physical walls"?

Summary

The concept of "museum beyond its physical walls" is mainly known to both categories (public authorities and cultural operators, museums) presented at the focus group

meeting. Local museums, according to their possibilities, have already implemented it. The concept has been realized not only through museum's artefacts that are physically taken out the walls, but also through events, lectures and presentations supported with means of new technologies.

Question 2 - How do you contribute to the development of new heritage models?

Summary

Public sector promotes local cultural and historical heritage, creates promotion material, participates at adequate events and fairs (local and international) and presents tourist offer. It also uses modern technologies, electronic media and web presentations in its work and actively supports all cultural events that contribute to successful promotion of heritage in general.

Cultural operators/museums organize travelling exhibitions, print local/regional scientific and literary publications, produce concerts of traditional music, support promotion of medieval localities through permanent and periodical programs, secure marketing support through TV programs (documentary, entertaining and informative).

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?

Summary

Museum space is used for presentation of continuity of life on the local area, from neolith to present time. It also presents custom and living style. Museum exhibitions are not just objects but illustrations of different aspects of local life, they bring and join spirits of antique, medievalism, and Austria-Hungary Monarchy (particular example can be found in Vranduk Fortress, which revives the time of middle age for all its visitors). Museums provide interesting tourist offer, and cultural tourism takes very important place in general. Museums with their contents (exhibitions, promotions but also research work and publishing) supplement the tourist offer; they help the heritage become "alive" and inform tourists on events, objects and characters that are important for creation of collective and individual identity. Cooperation with institutions and operators from sector of tourism is very important, it enriches regular tourist offer, usually seen in beautiful nature, gastronomy and on spot visits.

Question 4 - In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area?

Summary

Interaction with people is very important for adequate promotion of cultural heritage, it is necessary to actively involve visitors into museum events, to provide direct contact with authors and possibility to express own opinion and comments. Concretely it can be done through art programs, mainly music and literary, as well as through organization of adequate historic exhibitions. Practical example can be found in organization of public call for texts on topics from our regional heritage (Kulin Ban, Baton, Queen Katarina), where traditionally participate authors from Croatia, Serbia, Monte Negro and BiH). Texts are joined into annual collection of stories and it is intensively promoted in countries of origin of the authors. This is one of the ways how Zenica City Museum promotes our heritage in wider region. Also, this Museum produces concerts of medieval and traditional Balkans music, which attract significant attention of domestic and foreign audience.

Question 5 - What kind of resources (not only financial one) are needed, if it is not the "visitor coming to the museum" but if incorporate/exhibit part of your museum's collection in events – going beyond its physical walls (extra muras)?
Summary Theoretically, the most important resources are human potential, adequate ideas and standards to approach the concept (extra muras), as well as knowledge, equipment and modern techniques that would facilitate moving of museums toward visitors. But in practice, according to discussion with representatives of three local museums at the focus group meeting, the main problem is financing. They do possess competent and capable personnel, ideas and material to show as well, but lack of financial resources seriously crushes their visions. It has mainly been caused by general poverty that automatically neglects cultural activities and lack of understanding, support and readiness for cooperation from local community and adequate institutions. Education of local population on significance and benefits of cultural tourism, as well as promotion in education institutions and by medias is of utmost importance.

Conclusions

Modern tourists (foreign and local) are not interested just in local gastronomy, high mountains, clean rivers, rafting and on spot visits, but also in mosaics of late antique, medieval fortresses, artefacts from time of Ottoman and Austria-Hungary empires, and many other valuable and delicate details related to our local historical heritage. Museums have to become attractive institutions, mainly to children and youth. They have to be places of workshops, where real creativity will be demonstrated. The new concept needs to help to exceed certain conceptual opinions that objects in museums sometimes "die" because they are not exposed to visitors and because they are taken from natural context at the same time.

Today's museum visitors are very demand audience that expects attractive, actual, inspired, aesthetical and, nowadays especially, themes presented by means of multimedia. In order to provide it and to satisfy demands of modern audience it is necessary to use modern means of communication and technologies.

Local museums try to restore, maintain and, as best as possible, present cultural values of our localities. They do possess competent and capable personnel, ideas and material to show as well, but lack of financial resources seriously crushes their visions. In order to fulfil their mission they have to be directly and equally involved in process of creation of general tourist offer, which is not the case at now.

Representatives of three local museums, who participated the focus group meeting, definitely expressed their interest and readiness to jointly realize possible pilot event in our local area that is foreseen under WP6, and that would be based on the topic generated according to these reports.

Annex 8

Adriamuse – Focus group Tourist/Cultural report

Beneficiary 10 Region of Istria (Croatia)

Partner Organisation: Region of Istria

Date of the focus groups: 16th April 2012

Agenda of the focus group 1:

(1) Exhibition " Prehrana" / "Nutrition"
(2) presentation - Project AdriaMuse
(3) presentation - ICOM Croatia
(4) Questions and suggestions

List of participants:

1. ICOM in Croatia,
2. Archelogical museum of Istria,
3. Ethnographic museum of Istria,
4. Museum of contemporary art of Istria,
5. Naval and historic museum of Istria,
6. City museum of Buzet,
7. City museum of Buje,
8. City museum of Rovinj,
9. City museum of Umag,
10. City museum of Poreč
11. City museum of Pazin,
12. Ministry of culture - Conservatory office in Pula

1 focus run with public authorities and tourist operators: June 13, 2012.

Agenda of the focus group 1:

(1) Presentation:

- High Business School UTILUS 15',
- project ADRIAMUSE 10',

- project ISTRAnice 15,
- project CroCard 10';

(2) Suggestions and amnedments of law;

(3) Different.

List of participants (please indicate organisation):

Tourist association of Istria Region, Tourist associations of the following cities:

1. Umag,
2. Poreč,
3. Rovinj,
4. Funtana,
5. Vrsar,
6. Novigrad,
7. Fažana,
8. Pula,
9. Medulin
10. Labin

The executive summary follows the point of discussion listed in the discussion paper

Question 1 - Can you think of events that provide visitors with opportunities to experience especially the marine heritage, culture, culinary and natural beauty of your coastal area ?

Events:

- Giostra
- Istra inspirit
- concerts in Euphrasiana
- Poreč Dolphin
- VINISTRA
- Malvasia wine Festival
- Poreč – Mosaic city
- Pula superiorum – Days of antiquity
- Istrafešt gastro – gastro presentations
- Istrian hand made – summer fair of Istrian souvenirs

- Istra gourmet – summer fair of Istrian gourmet products
- Roman Pula tour
- bike and pedestrian routes
- visit to museums and galleries of Pula
- SAKUD (Federation of Cultural and Artistic associations of Pula programmes - presentation of Istrian traditional heritage
- Felix- antique walking performance in foreign languages
- Folklore evenings
- Pula film festival
- other festivals

April - Ottava Fiorini, Brtonigla
Festival of Istrian Malvasia – evaluation of Malvazija wines from "4 soils".
Folk&Wine festival-Event
Fešta Sv. Roka, Brtonigla- attractive sports content, return to games from the past, games of our parents and grandparents, children's entertainment programme, rich music program for all ages.
In the colours of tradition... Grape harvesting in Brtonigla.
Labin tourist board already organises an event called „Ca su kuhale naše none" (What our grandmothers cooked), in Rabac harbour, and has started a project 'Sentona' – saint patron of travellers.
In Umag or cluster Umag-Novigrad-Brtonigla-Buje, takes place a series of cultural and gourmet events: International festival Organum Histriae, Literary-scientific conference - Forum Tomizza, International Festival of Chamber Theatre - Zlatni lav (Golden Lion), International festival of Antiquity, Istra Inspirit, and Umago classica; Days of Istrian asparagus, Dani švoja (Sole days), Days of Adriatic squid and Seashell days (www.coloursofistria.com); Arterija - Festival of visual arts, Museum night, Croatian choirs meeting, and many displays and exhibitions in the Lapidarium Museum and Rigo Gallery; Painting Manifestation Ex Tempore and Photo Ex Tempore; GnamGnam Fest: Šparogada, sardelafest, Night of Novigrad Scallop', Gastro@Mandracchio and The sea on a plate; Astro party Lunasa and Ethno under the bell tower.
As far as getting to know natural beauties of Novigrad, Tourist Board Novigrad works on a project/initiative concerning uniqueness of the flora and fauna of Antenal (swamp i.e.

the mouth of the river Mirna that flows into sea, one of the rare remaining swampy areas in the Mediterranean, unique for its biodiversity and ecological characteristics).

Question 2 - What kind of concrete support/contribution/developmental assistance would you require from existing cultural institutions of your territory (not only museums) to develop a new event/product or confer a broader appeal to an existing event ?

We expect cooperation and help from these institutions through organising different exhibitions and workshops – through loan of other museums displays, organising solo exhibitions...all in order to develop cultural tourism.

They should ensure more employees throughout the season so that museum facilities can be more open.

From museums and similar institutions related to culture, we expect at least technical and operational support so we can develop new products and complete existing ones, and also financial, if we decide together to develop a new product of common interest.

What we expect from cultural institutions is to give us new ideas/projects that can be important in order to increase the number of new arrivals to the destination, as well as to provide each year innovative/quality improvements in the implementation of existing events.

Question 3 - If you ever experienced any kind of shared event design with cultural institutions what did you learn from it and what kind of plan of action would you suggest for future events ?

To communicate more in foreign languages because the guests are mainly foreigners, and there are also some minor logistical problems that should be taken into consideration (sound, problems in communication with the audience …).

Suggestion: definitely establish cooperation with neighbouring clusters and cultural institutions in the area; connect the events from your own cluster with the other ones.

It’s necessary to find a balance when creating a project, so that the profession and the guests (respectively tourism employees) can both be satisfied, or determine which projects are intended for a wider audience, and which will be realized only for the profession.

Question 1 - Are you familiar with the concept of "museum beyond its physical walls" ?

Through this concept the museums organise different types of events outside the museum itself. In other words, the museums "come out" of their main buildings and approach the audience by their own products/projects on other places.

Question 2 - How do you contribute to the development of new heritage models ?

Cooperation with elementary schools, organizing visits to exhibitions and guidance of the curator, workshops where visitors can create something, conferences of specialists, projects presentations, brief presentation accompanied by video-clips and many illustrations.
Different age groups are included (little children from kindergarten, elementary school, random visitors, association of retired persons, association of amateur painters).

Use of 3D laser footage of sites and architecture, realization of projects of living history, visiting different Croatian and cross-border cities with exhibitions and projects regarding living history, developing educational workshops – archaeology, mosaics, ceramics, weaving, stones, clothing, frescoes workshops for children and adults, creating souvenirs- replicas, educational souvenirs, souvenirs with motifs from the museum holdings.

The festival which takes place at city streets, squares and other locations of the old town. Presentation of the contemporary art scene (with emphasis on the Istrian artists), outside the museum-gallery space which also brings attention to specificities of the local cultural heritage.
Promotion of heritage, exhibitions, performances and similar actions that promote heritage.

Question 3 - How can museum spaces, collections and resources aid sustainable tourism development of your territory?

A museum space has its ‘’own charisma’’, visitors love the museum atmosphere - exhibitions held at museums.
The visitors compare tradition of their locality and the tradition of their destination.
We need to point out our specificities.

Very often a museum is the only attraction or the rare one, in some areas, especially in the inland of Istria. Therefore, their promotion and presence do contribute to tourism development of the area.
The synergy of culture and tourism is crucial for sustainable tourism development.
The vision is to create innovative and contemporary, museum, heritage and educational centre of the town and of all its citizens and visitors, that is deeply committed to the community in which it operates, and with creative interpretation and presentation skills actively contributes in protecting and preserving heritage and history of the town and surroundings for future generations. Our work principles are sustainability, equality and creativity.

Question 3 - In your experience, what are non-traditional activities, which a museum or any cultural institution can put in place to significantly contribute to events that promote the heritage of your coastal area ?

Virtual walks, QR boards, Roman tours, concerts, facebook sites, web page, projects of living history and cooperation projects with institutions and non-institutional organizations. The use of technology for the blinds and visually impaired in the museum and on the info-boards.

Systematically increasing awareness and educating local population for the appropriate and sustainable use of local cultural heritage, in order to create added value for cultural tourism destination.
Developing a strategy for horticultural solutions, lighting and plans for street equipment, according to brand development, particularly in areas under museum management.
Creating urban attractions as brand enhancers for the cultural tourism destination - routes, sculptures, interactive interpolations and similar, particularly those managed by the museums.

Question 3 - What kind of resources (not only financial one) are needed, if it is not the "visitor coming to the museum" but if incorporate/exhibit part of your museum's collection in events – going beyond its physical walls (extra muras) ?

The most important is marketing, that is still in infancy. Involvement of a large number of social and private sector organizations (benefits are multiple and repeated) should be present in order to conceive and realize projects in time and with the financial viability.

Different show programmes inspired by the heritage should be organised by associations, public open universities or cultural and artistic associations in collaboration with museum curators.

Professional museological work should be separated from the work of marketing service, museum pedagogy and tourist animators.

Organised visits to museums from kindergarten to elementary and secondary schools. The system of mandatory visits to museums for tourism employees in a certain town, as well as for hotel and tourism secondary schools, faculties of tourism, culture and hospitality management.

Attending practice in museums for schools and faculties related to the field of tourism and culture.

Human resources, good coordination at various levels between experts, persons involved in programme contents, technical operators, and also support from the local government, because the projects take place on public grounds.

An adequate marking of cultural properties and introduction of technology, in order to educate tourists in an unobtrusive way (smartphone applications, info boards/points with touch screen technology and similar).

Summer camp workshops, children's workshops in the city, new logos design.

If the museum is based on a specific object – connect that object/custom with folk festival. For example regattas, races, night excursions, 'batana' colouring, mosaic 'batana', making 'batanas', netting, Guinness World record for the largest fishing net, 'batanas' in miniature, give to each renowned author 'batana' as a theme to express the way he sees it.

Make replicas of the stone monuments in Styrofoam or siporex, and if it's a small monument, make replicas in XXL format, with fluorescent strips with the museum logo, in the city and surrounding areas.
Ethnology and old technology combined with the hospitality industry. Instruct tourists in how to pick olives and grapes, prepare Istrian specialities, make wine, rakia (fruit brandy) and olive oil, in order to entertain guests and help to increase business of the hospitality industry from the inland.
School of fresco painting, building dry stone walls and dry stone huts.

Conclusions

When we take a look at the local situation, it's evident that in terms of programme, we are focused on different age and interest groups, and that the visitors – local and foreign, as well as the local population, by visiting museum, gallery, or encountering art outside the museum-gallery space, contribute to creating a layered destination identity, getting familiar with it, inducing emotions, creating new contexts and future memories.

In order to become a cultural tourism attraction, cultural heritage resources should be connected to other resources or attraction.
In the future when organising a cultural tourism event, we should choose a quality cultural resource as a starting point, develop a concept by „creating a story", then work on implementation and marketing (where employees of tourist boards can be of great help) and certainly evaluate the project.

Museums and similar locations make a large contribution to the sustainable tourism development in our area. They attract the attention of local population and visitors to the traditional and historical values, and the need for their preservation.

Information is the most valuable thing today. We can manipulate everything and everyone by using information only.
We need to educate existing human resources in that direction, we need technical resources so that the concept extra muros can function, and good cooperation with the City and all cultural institutions that operate in the area.
Good cooperation with local authorities, tourism operators, different associations operating at the destination.

One of the important principles when organising an event extra muros is the participation, i.e. to include stakeholders in the decision-making process and in implementation of the event. We refer to the local authorities, companies engaged in tourism, employees, local community, civil service and others.

It is necessary to create strong partnerships and cooperations between tourist operators and cultural and similar institutions. Systematic cooperation with tourism sector is necessary for cultural promotion because the tourist interest is focused on cultural resources. The survival of the museums nowadays depends on an active dialogue with potential and existing audience, specific interest groups and partnership with the whole society.