# Common principles and joint tools
## D5.1.1

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## 1. Introduction

Work Package 5 has the objective to develop the joint transnational strategy to be agreed and implemented by the partner organisations to exploit the model of the Landscape of Art.

After the development of the draft transnational strategy (deliverable D.5.2.1), the deliverable D.5.1.1 presents the **key principles and tools** that are being used at **local level** for **developing the final transnational strategy** (e.g. policies, programmes, management plans, cultural offer, quality and sustainability, new tourist services, information systems, training programmes, employment opportunities, engagement of local communities) as arisen in the interim results from the pilot actions currently carried out by the project partners.

With respect to the original plans, the strategy for implementing the activities of WP5 has deeply changed, due to the restrictions imposed by the Covid-19 pandemic. In particular, the planned thematic study visits - to be organised by the project partners to show and capitalise the excellence present in their areas - could not take place and were replaced by **training and capacity building events** that took place online.

During the partners meeting in Cividale del Friuli (January 2020, as the first lockdowns were imposed locally in Italy), the general strategy and approach for these events was agreed by the partners, who identified three key topics, receiving the interest from the whole consortium, focusing on:

- connection between virtual tours with real tourist itineraries.
- involvement of the local communities.
- bridging the different "languages" spoken by professionals of the touristic and cultural sectors.

A description of the capacity building programme is presented in Chapter 2, while Chapter 3 summarises the key objectives of the pilot actions designed by the RECOLOR partners. Chapter 4 presents the pedagogical methodology capacity building sessions were based upon

Finally, the requirements coming from the training needs asked by the pilot actions have driven the organisation of the capacity building events, that is described in Chapter 5. These trainings had the objective to create the common knowledge and check the specific interests, needs and priorities of the partner organisations. They allowed partners to exchange ideas, knowledge and experiences, through the presentation of examples and models of good practices, using the competence of the front-line members of the network in the identified specific fields.

The Final transnational strategy is expected to take benefit of the results of the pilot actions and the discussions created by the training sessions, collecting and interconnecting the suggestions and achievements coming from the different partners.

## 2. Training and Capacity Building Programme

The Capacity Building Events were strongly affected by COVID-19 travel restrictions; two events planned in Spring 2020 were cancelled and reshaped into online events. Thus, the final Capacity Building programme consisted in the following 3 training events (as agreed by the project Steering Committee in May 2020, and confirmed on 8 October 2020):

29 June 2020, Organised by the Polytechnic of Šibenik

"How to create Virtual Tours and Augmented Reality Apps"

30 October 2020 and 30 November 2020 (two sessions), organised by CAST-University of Bologna

"How to create a common language useful to improve communication among public/private and tourism/cultural stakeholders"

29 March 2021, organised by Emilia-Romagna Region, GAL Montefeltro, CAST-University of Bologna

"Understand how the Landscape of Art site is perceived by local population"

The coordinated organisations of the second and third event are well represented by the following table, which summarises the focus of the training actions and the skills expected to be acquired by the participants:

|  | Skills | Date |
|---|---|---|
| 1) Using advanced IT tools for enhancing the visitors' experience | Identifying the most appropriate technologies for the different pilot actions | 29th June 2020 (online) |
| 2a) Designing a service blueprint for the pilot promotion | Cooperation attitude between tourism and culture professionals | 30th October (online) |
| 2b) Common cultural connection: a reverse thinking exercise | The transnational dimension of the landscape of art | 30th November (online) |
| 3) Residents' participation schemes | Residents' involvement in RECOLOR cultural attraction enhancement | 29th March 2021 (online) |

The first event, organised by VUS - the Polytechnic of Šibenik- was aimed at presenting the Virtual Tours and Augmented Reality products developed by the Municipality of Šibenik, to allow the other partners who are planning to use these technologies in their pilots to take profit of the experience of VUS.

The second event, organised by the University of Bologna and split into the two sessions of October and November 2020, was aimed at guaranteeing an efficient and participatory governance of the network, at translating pilot actions into sustainable landscape of art tourism products, and at providing a transnational dimension to the RECOLOR definition of "landscape of art". Together with the staff of the partner organisation, the target beneficiaries included the professionals which will be involved in the valorisation of the identified pilot areas. They belong to the private, public or civil sector and in the position to affect the pilot value chain (i.e. tourism offer holders, professional associations, local cultural managers, tourism organizations, destination managers, educators, sub-creators of tourism products). The session held on November 30th, aimed at developing common cultural connection, involving professionals working in the development of a transnational tourism product. All three capacity building events targeted the operational staff of the partner organisations involved in the RECOLOR project, while the final one had the ambition also to involve the public and stakeholders external to the RECOLOR working group. In particular two different categories of beneficiaries have been involved, providing them with the opportunity:

- tourism organizations and operators that promote and sell the local area: had the opportunity to further develop their engagement skills towards local communities and businesses.
- local communities and businesses had the opportunity to learn how to play a role in local tourism development and promotion and in other processes which might benefit the sustainable tourism development of the local area.

## 3. Objectives of the RECOLOR Pilot Actions

The RECOLOR project has the overall objective to **enhance the tourist potential of urban and natural landscapes in Croatia and Italy**, characterised by relevant heritage often not included in traditional tourist circuits. The common principles and the general strategy agreed by the partners during the development of the RECOLOR project, at a local level have been tuned to meet local characteristics and peculiarities. For this reason it is useful to remember how the pilot actions are developing, in order to understand the reasons that have driven the definition of the training programmes, and appreciate the contribution that the new skills and competences acquired by the partner organisations and local stakeholders are giving to the achievements of the final goals.

### 3.1    Pilot Action in the Emilia-Romagna Region and Montefeltro area

The goal of joint RECOLOR pilot action from LP and PP4 is to enhance the balconies and vista points network: making new ones, renewing and/or moving old ones, adding new features for the touristic experience and, most of all, designing an overall strategy for the touristic exploitation and communication of the balconies.

The pilot action is run in the historic area of Montefeltro, the land once ruled by the Montefeltro Dukes based in Urbino. In recent years, well-qualified researchers identified the strict correspondence between local natural landscapes and the backgrounds represented in outstanding works of art from the Renaissance, by painters Piero Della Francesca, Leonardo Da Vinci, Raffaello Sanzio. Such correspondence was illustrated in a series of panels, put along the region for tourists, which show the piece of art and the matching with the current landscape. This led to the equipment of 6 so-called "Balconies" (focused on paintings by Piero Della Francesca) and 2 "vista points" (both focused on the Mona Lisa by Leonardo Da Vinci).

Starting from January 2020, Emilia-Romagna Region and Montefeltro Sviluppo Consortium are carrying on the following activities, which are grouped into four parts:

**1. A NEW MAP FOR THE BALCONIES**

The already existing network of the balconies and vista points needs to be updated and enhanced, in accordance with a joint strategy within the RECOLOR framework. In order to do so, the first steps, already carried on, are the following:

- Summarization of old balconies and vista points;
- Identification of brand new balconies to be made
- Definition of renovation needed for the old balconies (i.e. new brand, new graphic identity, new techniques, new materials) in accordance with the new ones;
- Identification of old balconies which need to be moved in new locations (i.e. move from private areas to public areas)
- Identification of locations both for brand new balconies and new balconies that need be moved.

**2. PRODUCTION AND PLACEMENT OF THE BALCONIES**

Following the identification of needs and locations for the network of balconies, these must be physically made. Actions to be carried on are the following:

- Involvement of public administrations responsible for the identified areas;
- Definition of new and durable production techniques for new/renewed balconies;
- Design of new graphic identity for all the Piero Della Francesca balconies;
- Production of the balconies;
- Definition of rules for accessibility and safety of visitors to the balconies;

- Accommodation of the areas for new placements;
- Placement of the balconies.

## 3. VIRTUAL REALITY

While designing the new balconies (part 2), partners are increasing the touristic experience by implementing virtual reality features in the balconies themselves, as the RECOLOR strategy strives to develop such features. Given the characteristics of the balconies and vista points, augmented reality outstands as a reasonable tool to be implemented.

## 4. MANAGING AND COMMUNICATION STRATEGY

The production and placement of balconies is just the basis of the pilot action. The key for success of the pilot action is the actual implementation of a strategy to "bring the experience" to tourists, thus promoting local landscapes through cultural heritage – as in the overall RECOLOR logic. In order to do so, actions to be undertaken are the following:

- Design an organization model that specifies tasks and responsibilities (e.g. owner/s of the balconies and vista points, subject/s responsible for maintenance, subject responsible for management, subject responsible for communication);
- Involve public administrations and private stakeholders (e.g. guides, tour operators…) in the design and implementation of the organization model;
- Design an overall communication plan of the balconies and vista points network, under a single brand, in order to maximize its outcome;
- Design and production of physical and intangible items (e.g. website, publications…) to promote the balconies and vista points.
- Such strategy should be designed in the prevision of the potential realization, in the future, of new balconies and/or vista points, inspired to other works of art.

### 3.2 Pilot Action in Šibenik

The pilot action in Šibenik focuses on the Renaissance church of St. John, and its square also known as Piccola Loggia. The pilot project intends to revive the space that used to be a vibrant trade place. The intention is to revive the former market, and to enrich the space with additional offerings. The plan is to achieve a time transformation of space, in the way that it serves as a place for selling local family farm products in the morning, a school of painting would be held in the afternoon and various events such as small concerts in the evening. This is a unique attempt in Šibenik to combine several different activities in the same space. Pilot action is contributing to establishing better links of tourist offer in city, inland and islands. The stone relief in the forefront of St John' church and landscape in the background are especially significant for the history of art since it is one of the first displays of Šibenik's landscape ever, it shows the town`s views seen from the fortress of St. John. Relief depicts St. John the Baptist in the desert. The role

of the desert was taken over by the hills around Šibenik. In fact, the landscape of that time is depicted with sparse trees, wild and domestic animals, fortresses, galleys and the turbulent sea as a backdrop.

In the past Šibenik's cultural life was directed primarily to the local population. In recent years this has begun to change, more and more cultural events intended for tourist offer are being organized. Pilot action should contribute to this trend of Šibenik becoming recognized as a city of quality cultural offerings. The project encourages creative cultural content in the town of Šibenik. Great potential can be found in association with numerous events such as the International Children's Festival and the International Animated Film Festival.

Time transformation of space - Multifunctional space consists of following activities:

- 1. MARKET REVITALIZATION
- 2. SCHOOL OF PAINTING – ART COLONIES VISITING INLAND AND ISLANDS
- 3. SPACE FOR VARIOUS CULTURAL EVENTS SUCH AS CONCERTS

Artistic illustrations are made through a painting school in which academic painters are participating. School of painting with its colonies visiting various locations/landscapes in both hinterland and islands are expected to integrate natural and cultural heritage. Currently, Šibenik is in the huge process aimed at revitalizing four fortresses to enable tourists to first visit the old town`s nucleus, then the fortresses and finally create artistic representations of the town. Upon completion of the painting school, an exhibition of works will be held on the Piccola loggia square.

### 3.3 Pilot Action in Campobasso

The pilot action is taking place in the historical city centre of Campobasso, which is located along the slopes of the Monforte hill. This area was identified not only because it is rich in history and cultural assets, but also because it is a SCI (Site of Community Importance) area, characterized by the presence of protected species of flora and fauna.

The choice was made also because the identified area is the background of a famous painting of Gian Maria Felice that represents the landscape of the city with symbolic buildings and environmental assets: Monforte Castle, churches, city walls that are still recognizable and can be visited today. The painting is an important "document" that certifies the peace between the confraternities of the "Crociati" and the "Trinitari", who were competing for social and economic power over the city.

Nowadays, the painting is on permanent display at the main building of the Province of Campobasso and has been the subject of other projects and studies to learn also more about the historical events of the confraternities and the environmental transformations of the sites.

The goal of RECOLOR pilot action is to enhance the knowledge and promotion of the places of the historical city centre of Campobasso, that have historical and environmental value, starting from an analysis

of the above -mentioned painting to arrive to design touristic tools and an overall strategy for the touristic exploitation and communication of them.

Activities planned on the pilot action:

## 1. RESEARCH AND ANALYSIS

- Collection of already existing documents and materials on historical, cultural and environmental assets that can be connected to the historical centre of Campobasso.
- Analysis of the painting to identify places, buildings, churches, historical events, environmental features and people that could be used to create a new materials and innovative tools usable for tourism purposes.
- Definition of the contents to be used for the materials (thematic paths, information boards, touristic signs, etc.) and innovative tools (virtual reality features).

## 2. DEVELOPMENT OF PROMOTIONAL TOOLS AND BRANDING MATERIALS

- Design of a new graphic identity/brand connected to the paths that, starting in centre of Campobasso, travel through the Monforte hill and allow the citizens/tourists to discover the historical events (the peace between Crociati and Trinitari, the history of Delicata and Fonzo, etc.) and environment changes that the hill has had during the times;
- Production of materials (thematic paths – historical and environmental paths, information boards, touristic signs, etc.);
- Placement of the above-mentioned materials.

## 3. DEVELOPMENT OF VIRTUAL REALITY FEATURES

- The Municipality of Campobasso is considering the option of increasing the touristic experience by implementing virtual reality features in the specific places or for identified paths using the information and contents realized for the materials described in Part 2.

## 4. DEVELOPMENT OF FUTURE ACTIONS

Even if the creation of materials and innovative tools is the basis of the pilot action, the Municipality of Campobasso is defining more actions and events to promote the paths, the places and the innovative tools created and to "bring the experience" to tourists, thus promoting local landscapes through cultural heritage – as in the overall RECOLOR logic. In order to do so, actions to be undertaken are the following:

- Create events in the historical city centre to promote the new thematic paths involving citizens, bloggers and private stakeholders (e.g. guides, tour operators, etc.) to spread the knowledge of the new tourist itineraries.
- Design an overall communication plan, under a single brand, in order to maximize its outcome.
- A strategy should be designed in the prevision of the potential future realization.

### 3.4 Pilot Action in Cividale del Friuli

In Cividale the pilot action of the RECOLOR project aims to promote and enhance the historical landscape of the city that has a long story and evolving. The City is trying to make visible and understandable urban landscapes, structures monuments that no longer exist or have undergone so many transformations and are not easily recognizable. One could say, in short, that it is an attempt to show what is now invisible. All these results are being achieved thanks to the latest discoveries and the help of new technologies, especially virtual reconstructions and augmented reality.

The planned action focuses on three areas considered particularly significant in the dynamics of the city's cultural and tourism proposal. The planned activities concern:

**1. SAINT MARY'S MONASTERY AND THE TEMPIETTO LONGOBARDO**

The Monastery with the Tempietto, are the centre, the heart, of the site of Cividale recognized as a World Heritage Site. The complex wants to be the land of in the city's tourist and cultural visit and promotion system thanks to the on-going enhancement work.

Here a space for a multimedia and immersive proposal has been created, to form the core of the pilot action of the RECOLOR project. This space is presenting the story not only of the Monastery and the Tempietto, but also of the other more general aspects and other areas involved in the project.

Particular attention has been given to the Tempietto, the jewel of Cividale, known all over the world, and also to the original phases of gastaldaga and monastery.

A first phase of collection of existing data, in particular images and surveys, has been started in order to obtain a good basis for the reworking actions envisaged by the project. This concerns the architecture and especially the decorations of the Tempietto, trying to arrive at a virtual restoration, to propose what was to be its original appearance.

A video story about Cividale in Langobard times is also planned. The protagonist of the story is Paolo Diacono who illustrates to a contemporary man the various events of his time.

**2. THE SO-CALLED "CELTIC HYPOGEUM"**

The visit to the ancient cave is fascinating, but it is not easy. The cave was regarded as prison or a Jewish bath; but its function remains unknown. The action includes first of all the possibility to improve the internal path and the understanding of the structures, also facilitating accessibility. The realization of a three-dimensional survey and a virtual tour is the starting point for enhancement activities and for a better dissemination of the site.

**3. PAOLO DIACONO SQUARE**

The square is the topographical centre of the ancient, and of the modern city. Today it can be considered the living room of the town. The Visitors here spend moments of relaxation, enjoying a well-deserved rest. Surely they cannot imagine being above some important contexts of the ancient Forum Iulii, hidden under

the floor of the square. A virtual balcony, in the tourist office, shows these important monuments, including a late ancient palace that later became the palace of the Duke Langobard. Here was discovered the tomb of the so-called Duke Gisulfo: one of the most important and well-known Langobard finds of the town, now in the Archaeological Museum.

### 3.5 Pilot Action in Labin

Sculpture Park Dubrova was created through the activities of the Mediterranean sculpture symposium, a manifestation of international significance that from the 1970s, enriches the impressive collection of sculptures in Istria stone: - unique moments of art and nature in an open-air gallery - extending on 33 hectares of land - natural valleys and highlands, and rich and varied flora - Bijela cesta [White Road], a trail that consists of 16 sections (each is 25 meters long) - Amphitheatre "Dolac" ["Dolac" Amphitheatre]: a venue for art performances, concerts, theatre, and various events for visitors - The Dubrova Sculpture Park is open to visitors all year round, 24 hours a day. The entrance is free.

The Dubrova Sculpture Park is a favourite place for citizens and visitors of Labin area (eastern part of the Istria peninsula which includes the Town of Labin and the municipalities of Sveta Nedelja, Raša, Kršan, and Pićan) to take a walk, hang out with friends, for children to play, or to have an outdoor picnic. The park is located at the entrance to Labin, next to the main road Pula - Rijeka.

One of the most beautiful Croatian sculpture parks offers unique moments of art and nature in an open-air gallery, extending on 33 hectares of land, partly surrounded by drywall, with natural valleys and highlands, and rich and varied flora. The Park was created through the activities of the Mediterranean sculpture symposium, a manifestation of international significance that from the 1970s, enriches the impressive collection of sculptures in Istria stone. The representative collection of monumental sculptures and interdisciplinary projects has been created as a dedication to the beauty of the Istria stone, fascinating with its persistence. The stone, as one of the most durable materials and the omnipresent element of the Mediterranean Sculpture Symposium, has become one of the symbols of the Labin area. Since the 1970s almost one hundred recognized sculptors from all over the world took part in the Symposium, leaving behind tangible results of their creative ideas.

The Park is recognizable by the greatest opus of the open-air works, whose authors are leading sculptors from Croatia, Italy, Austria, Slovenia, Serbia, Bosnia and Herzegovina, Macedonia, USA, Japan, France, Spain, Netherlands, Switzerland, Canada, Great Britain, South Korea, Slovakia, and Hungary, some of which are housed in different locations throughout Croatia: in Labin, Rabac, Pićan, Sv. Nedelja, Pazin, Zagreb, Vukovar, and Ilok.

Inside the Park, you can take a walk along the Bijela cesta [White Road], a trail that consists of 16 sections (each is 25 meters long), which were designed by renowned Croatian artists, such as Edo Murtić, Julije Knifer, and Dušan Džamonja.

The Park is also home to Amphitheatre "Dolac" ["Dolac" Amphitheatre], designed by sculptor Josip Diminić, who, along with the painter Quintino Bassani is one of the initiators of The Mediterranean Sculpture Symposium. The Amphitheatre represents a venue for art performances, concerts, theatre, and various events for visitors. The Dubrova Sculpture Park is open to visitors all year round, 24 hours a day. The entrance is free. Park is managed by non-profit organization Mediterranean Sculpture Symposium.

Starting from November/December 2019, Town of Labin is carrying on the following activities, which are grouped into three parts/units:

## 1. STRATEGY FOR CULTURAL AND TOURIST EVALUATION OF THE DUBROVA SCULPTURE PARK

It has developed a comprehensive document / strategy able to capture the cultural and tourism potential of the site and content of the Dubrova Sculpture Park based on the principles of sustainable development - The strategy must cover a minimum of five years and not more than ten years. Following strategic documents are being produced

- Proposal for a solution for the branding and communication channels of the Association Mediterranean Sculpture Symposium and the Dubrova Sculpture Park
- Tourist valorisation of the Dubrova Sculpture Park
- Cultural - tourist valorisation of Dubrova Sculpture Park

## 2. SUSTAINABILITY STUDY

It defines services and/or products that the MKS, along with the Park, and offers for financial sustainability, defining the final price per person and groups, number and type of souvenirs etc.

## 3. VIRTUAL TOUR

Before the visitors visit some place, they like to check where are they going - Virtual tour is integrated with new web page – and attract visitors to the Park.

### 3.6    Pilot Action in Zadar

The Zadar pilot action is run at Brodarica, one of Zadar's neighbourhoods, where the largest Sphinx in Europe is located. It is surrounded by the park, which was once garden of a private villa and the sculpture, together with some other architectural elements built in times when Smirich family lived there. The villa and its garden (today a public park) were built at the very beginning of the 20thcentury and it was the first building in the whole bay. The name of the man who built the villa is Giovanni Smirich (Ivan Smirić in Croatian) and he was an artist: a painter, a conservator, and a curator. He married a young woman named Attilia Spineda de Catanis from Venice and named their family "Villa Attilia" after her. The couple had five children and shared a common interest in Romanticism, oriental cultures, and horticulture. When Attilia passed away, her husband decided to create a sculpture of the Sphinx in her loving memory.

The hectic times of the upcoming decades filled with wars and changes in government erased the ambiance that once existed. The family garden today is a somewhat neglected public park, and their Villa blends in with other modernist and secessionist houses built on the shore of this part of the city. This area of the city is visited by tourists because it is on their way to the hotel area of the city of Zadar (Puntamika and Borik neighbourhoods). It is easily reachable from the historical city centre with a short a pleasant 10 minutes' walk. This walk can also be enriched with an extra experience of a ride in a small rowing boat, so called barkajoli, which is also one of city attractions.

City of Zadar plans to deliver different types of activities, starting from January 2020, which are grouped into four phases, i.e. parts:

## 1. RESEARCH, ANALYSIS AND DEVELOPMENT OF KEY DOCUMENTS

- Consultations with Croatian Restoration Institute in Zadar
- Creation of a detailed report on the historical background of the park and its architect, with stylistic and iconographic analysis of architectural and sculptural elements in the park. With this in mind, City of Zadar already arranged collaboration with Mrs. Antonija Mlikota, a professor at the Department of History of Art, University of Zadar
- Architectural drawings of the current situation
- Some archaeological works might also be needed, if necessary, by e.g. Department for Archaeology, University of Zadar

## 2. RESTORATION AND RENOVATION OF THE SPHINX AND SURROUNDING PARK

Once the planned documents and works are done, Croatian Restoration Institute in Zadar is providing City of Zadar with recommended measures that should be done at the location, most probably one of the following:

- Restoration works of the Sphinx: left back leg, the tail, and the sting it had in its pawns, the medallion on its chest etc. Some parts of the sculpture are ruined over the time (e.g. weathering) and some were destroyed intentionally by people after the WW II
- Cleaning the surface of the whole sculpture
- Depending on the budget and the costs, restoration or at least conservation of other original architectural elements surrounding the Sphinx: small goldfish pond between the paws of the Sphinx, nice semi-circular bench facing the sea, bench with a copy of a roman relieve from the Archaeological Museum, rustic artificial cave, and another small pond

Second phase / part includes non-restoration works too, which enhance the park area:

- Cleaning the park and the original paths
- Horticultural and landscaping services with respect of the original design of the garden
- Setting up benches, garbage cans, lightening etc.

**3. DEVELOPMENT OF THE THEMATIC ROUTE**

- Creating a thematic route from the city centre to the Sphinx, i.e. writing a concept which includes history of the Sphinx as well as description of the nearby villas from the beginning of the20thcentury that people pass by as they walk towards the Sphinx
- Work on the idea of creating a virtual tour
- Creating an information board and placing it in the park explaining the Sphinx and it's story, myths and so on
- Creating souvenirs with Sphinx design

**4. FURTHER DEVELOPMENT AND IMPROVEMENT OF THE THEMATIC ROUTE**

- Making a thematic tour and informing local tour guides and agencies so that they can include it to their offers
- Creating events which will take part in the park next to the Sphinx
- Create cooperation with nearby and other local schools interested in the location (some were already contacted and confirmed their cooperation): School of Applied Arts and Design Zadar to create some land art and to organize an exhibition in the park, School for Natural Sciences and Graphic Arts in Zadar to create a documentary about the Sphinx during the public events, nearby School for Hotels, Tourism and Gastronomy in Zadar and others.
- Other activities planned along the way

### 4. Common Principles and Joint Tools: The Educational Methodology

The methodological background here presented has been developed by the CAST – University of Bologna. The training activities has been designed on the bases of the following principles.

## PARTICIPATORY EDUCATIONAL NEED ASSESSMENT

RECOLOR project adopted a participatory process to identify the educational needs. It was based on three main steps: the organization of one Focus group in each partner's city, the realization of one participatory Swot Analyses for each partner, and finally a Transnational focus groups involving all partners which was hold in Cividale on January 2020. The result of this long participatory process was twofold: on one hand it made possible to draw up the RECOLOR Action plan and on the other side it brought out the main educational needs.

It is well known that it takes time to implement a participatory approach, and this can be considered a disadvantage. However, there are also many advantages: the design of training schemes and contents suitable to the partners pilot projects and tailored to the need of each partner; a higher level of participation and involvement in training activities; the possibility of exchanging the skills already possessed by each partner.

## PROJECT-BASED LEARNING

Participants acquire knowledge and skills through the development of projects that respond to real-life problems. In the RECOLOR experience, the real-life problems emerged from the pilots' realization and the enhancement of the landscapes of art.

The theoretical and more abstract knowledge is provided by the presentation of case studies and stimulating critical thinking, communication abilities, cooperation and shaping a problem-solving attitude

## COOPERATIVE LEARNING

Participants are organized into groups, usually of 3-6 people, and asked to solve problems together. This methodology aims at improving the attention, making possible a deeper involvement, and strengthening the acquisition of knowledge by participants.

The final goal is always group-oriented and will be achieved if the group fulfils the assigned task, without assessing the individual contribution of each participant. However, each member is asked for giving his/her contribution, providing his/her knowledge and interact and work in a coordinated manner.

In a cooperative learning context, the final goal is always common and will be achieved if each of the members successfully performs their tasks.

During the capacity building activities, the collaborative learning has also taken the shape of an exchange of best practices.

## DESIGN THINKING

The use of Design thinking approaches permits to perform a twofold goal.

First, RECOLOR aims at design and implement innovative tourist products and consequently needs procedures and methodologies making possible the co-creation of tourist products by the many stakeholders involved. Among the other things, this approach is suitable with the definition of social sustainability.

According to Claudio dell'Era and Roberto Verganti, (Design Thinking: approaches and Players) the Design Thinking paradigm can assume different forms and interpretations depending on the specific challenges and the objectives of the innovation project:

- Creative Problem Solving: Solving wicked problems adopting both analytical and intuitive thinking.
- Sprint Execution: Delivering and testing viable products to learn from customers and improve the solution.
- Creative Confidence: Engaging people to make them more confident with creative processes.
- Innovation of Meaning: Envisioning new directions that aim at proposing meaningful experiences to people.

The RECOLOR r training methodology focuses on the first of these steps, that is the Creative Problem-Solving approach. It can be considered the core of Design Thinking. As a matter of fact, Design Thinking aims at solving problems. Therefore, we can say that the starting point of Design thinking is a problem (or a need), and the result is the solution to that problem. In between, there is the innovative and creative activities stimulated by the organizations to generate as many as possible new ideas able to solve the problems customers currently have. "The assumption is that the more ideas are generated, the greater the chance of finding a good one. Ideating is about sharing insights with the team, make sense of a vast amount of data, and identifying opportunities for design to generate many ideas. Creative problem solving is not about coming up with the 'right' idea, it is about generating the broadest range of possibilities. Ideating is the principle that suggests exploring broad landscapes in terms of concepts and opportunities". (Claudio dell'Era and Roberto Verganti)

The second feature of the Creative Problem-Solving approach it that it moves from the outside-in. It starts from observing how users use existing products and the solution to the problems already available "outside"; then it contributes to shape the ability to create original solutions on the basis of what has been observed and seen".

By using the design thinking approach in capacity building programmes, participants can get new tools and methodologies to look "outside" to better understand the problems and needs of users (in this case tourists) and possibly empathizing with them: the new understanding of people allow to define the right challenge to address and, consequently, new quality solutions.

In addition to those participants can experiment with a new methodology to transform the selected innovative ideas into prototypes, a methodology based on the interaction with the users, and learning by doing (and above all from failures). A prototype can be anything that a user can interact with (a storyboard, a wall of post-it-notes, a gadget, a role-playing activity etc.). Testing your prototype is the chance to refine your solutions and make them better.

In conclusion the Creative Problem-Solving approach relies on combining conscious and unconscious elements, rational thoughts, and creativity/imagination. Training based on this methodology can involves experts, users, and anyone interesting for any reason. The aims are not to plan the best theoretical solution, but address problems in a fresh and lateral perspective to stimulate innovative products and services.

When this methodology is used in training, participants can get not only feasible solutions to the challenge they are facing but above all a creative attitude to problem solving and a methodology to work with.

## DIGITAL INTERACTION

Due to pandemic the capacity building activities have been performed online. To the aim also the design thinking activities has been re-organized to foster the digital collaboration among partners.

In this way digital tools have become available, and participants have been trained to collaborate through digital platform.

## TRANSVERSAL COMPETENCES

'Transversal competences' are the competences individuals have which are relevant to work and projects other than the ones they currently have or have recently had. These competences can be also acquired through non-work or leisure activities or through participation in education or training, as the one we organized. More generally, these are competences which have been acquired in one context, usually to master a special situation/problem and can be transferred to another context.

According to the Catalogue of Transversal Competences Key for Employability, developed by KeySTART2Work project, the identified transversal competences are 12:

- Intercultural skills: the ability to communicate with people of different cultures
- Global awareness: the knowledge of global and cultural perspectives
- Flexibility & adaptability: adapt to the changing professional environment and to daily professional interactions

- Strategical & innovative thinking: have a clear vision of the future that allow to gain opportunities
- Organization & time management: organising activities based on available resources
- Decision making: the ability to make good decisions in complex situations
- Teamwork: cooperate with people of your team
- Empathy: empathize with other professionals, imagining the situation from his or her point of view
- Ability to build a relationship: create a relation based on the trust within your professional network
- Problem solving knowing how to evaluate situations to solve problems
- Learning orientation: assimilate new knowledge and skills, improving the professional skillsets
- Negotiation skills: the ability to deal with partners, colleagues, and competitors
- Leadership: the ability to communicate vision and ideas that inspire others to follow with commitment and dedication

Collecting and processing information: being able to collect, compare and analyse information

The RECOLOR training activities focused on the set of transversal competencies more suitable and useful for tourism planning: intercultural skills, Flexibility & adaptability, Strategical & innovative thinking, Teamwork and Empathy.

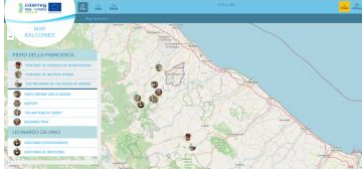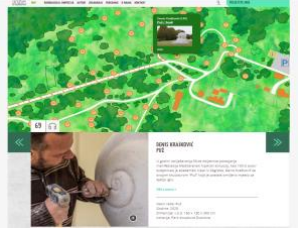## 5. Common Principles and Joint Tools: Vision behind the Capacity Building Events

The focus of this Chapter is to highlight how the capacity building events have contributed to the definition of the overall RECOLOR strategy, and to the implementation of the pilot actions in the partners' areas. The detailed description of each workshop will be presented in the next deliverable D5.1.2.

### 5.1 Training Event 1: Heritage and new technologies

This workshop, held on 29th March 2020, has been designed to open new, different perspectives of participants to enhance their heritage sites thanks to the help of Information Technology, Advanced Reality and Artificial Intelligence. It was aimed at enhancing the capacity of the RECOLOR teamwork and brainstorming among participants, using creative thinking methods to develop new ideas and concepts on interpreting heritage.

Digital technologies have changed the world –everyday routines, perception of life, learning, doing business, consuming, and creating art, interpreting heritage. Natural and heritage sites are seeking visitors and audience among the generation of millennials. The classical interpretation models, as seen by this new audience, are not fun enough. Gaming, entertainment, and so-called playful digital technologies are becoming the "common language" in the world of heritage, connecting a site with its visitors. As a result – augmented reality, virtual reality, gamification, applications, 3D mapping, multimedia instillations and guides, smart tables and screens are included in the interpretation of more and more nature and heritage sites. The workshop has stimulated participants to have a look around - at colleagues, friends, their children, people in their environment who like to play games for the purpose of relaxing, entertainment, or hobby - and try to estimate how much time per month they spend gaming, and which types of games they prefer to use. The final goal was to understand how each participant can use these tools to attract visitors to the site.

After an introductory speech, presenting how innovative technologies had been applied in the specific context of Šibenik, the participants were divided into teams, and each team was asked to work together to identify their innovativeness in problem solving. Each team was requested to define one specific problem they wanted to solve, to increase the sustainability of their own heritage site, location, or landscape. Problem solving teams defined opportunities, explored tailor-designed solutions for the selected site, defined target audience and marketing strategy, analysed risks and expected benefits from the proposed solutions. After the discussion within the different groups, each team presented its solution to the other teams through a 5-slide common presentation scheme, describing the developed solutions.

Thanks to this workshop, the partners had the opportunity to reflect upon the possible use of technologies on their own pilot action, and customise the lesson learnt to their specific needs. In particular, the following table present how innovative technologies have been applied in the different contexts of the RECOLOR partners:

| | | | |
|---|---|---|---|
| LP Emilia-Romagna Region, PP4 GAL Montefeltro | Montefeltro Renaissance Sights | • eBook (IOS, ANDROID, mobi, epub, interactive PDF)<br>• Web App 'Montefeltro Art Views' (Coming soon): https://montefeltroartviews.it/en |  |
| PP1 Polytechnic of Šibenik | Bass-relief at St. John's church | • Video advertised on panels in the main square |  |
| PP2 City of Campobasso | • Festival of "Misteri"<br>• Vairano hill<br>• Monforte hill and Castle<br>• Murals and street art<br>• Sannitico Museum | • Information panels with QR codes |  |
| PP3 City of Cividale del Friuli | • Santa Maria in Valle / Langobard Temple<br>• Celtic Hypogeum<br>• Paolo Diacono Square | • 3D reconstruction<br>• Virtual tour with 360° images<br>• Virtual balcony |  |
| PP6 City of Labin | • Park of sculptures Dubrova<br>• Old Town Labin | • Interactive Web App: www.parkdubrova.eu<br>• Virtual tour |  |

| PP7 City of Zadar | • The Dalmatian Sphinx | • 3D model (https://p3d.in/3cyq9)<br>• Zadarska sfinga: http://www.zadarskasfinga.eu/hr/?site_name=zadar_sfinga&app_version=2021-04-16-1&role=5)<br>• Promotional – educational video |  |
|---|---|---|---|

## 5.2 Training Event 2: Creating a common language to improve communication among public/private and tourism/cultural stakeholders

The second capacity building event was split into two sessions, respectively held on 30 October and 30 November 2020. Its focus was on discovering cultural connection and better understand the value of networking and participatory design among project partners and their stakeholders.

The workshops organised in October proposed a collaborative exercise, inviting participants to think together how to organise some typical cultural tourism services to be proposed to their visitors.

In particular the exercise was focused on the design of a blueprint for the promotion of the pilot, with the objective to:

- Understand the full potential of service-based industries: the value of immateriality;
- Define the service as value co-production;
- Recognize biases with respect to the targets;
- Overcome biases across respective roles / backgrounds / organizations;
- Overcome specificities, towards the common goal;
- Learn about tools for co-planning interventions to promote art landscape

After an introductory presentation, run by Barbara Marcotulli, on behalf of the University of Bologna, the participants were involved to work into smaller groups, to debate how to solve the proposed questions.

Usually, when we talk about services, regardless the industry they belong to, we easily discover that the "delivery gap" - the one between the promise and the perceived results - is deeper than expected. In our case, tourism, travel, culture are all service-based industries. It is extremely important to make sure that all the professionals involved share the same value set, understanding and commitment to make sure the experience they deliver maintain, or event exceed, the visitor's expectations. In fact, we all harbour unconscious assumptions that can get in the way of our best intentions and, sometimes, might end up spoiling projects or results.

The workshop used vivid stories and fun exercise and activity to help participants to reflect on their professional relations and experience, so that they could uncover how their hidden biases are formed. By

becoming more self-aware, participants can control knee-jerk reactions, overcome fears of the unknown, and prevail over closed-mindedness

The central message was that none of us is the problem, and that all together, with shared approaches, methods, and tools, can find the solution. Such statement was investigated also through case studies, that proved how design could help operators from different backgrounds to successfully work together.

It was required that each team features a balanced mix of tourism and culture professionals, for the purpose of pooling skills, developing a better understanding of each other's standpoints, and maximizing results (i.e., generating valuable promotional ideas).

The second workshop, held on 30 November 2020, was focused on a second collaborative exercise, which is at the centre of the RECOLOR project: how to move from a set of local pilots to a common, integrated service, proposing the overall Landscapes of Art, or even setting up a European Cultural Route. Its objective was to:

- help people across six different destinations of two countries understanding how to systematise their common cultural values so to enhance the potential of RECOLOR as a project able to generate a sustainable, cross-border tourism offer.
- overcoming specificities, towards the common goal.
- learning about storyboarding, storytelling, and the way they help keeping differences together and making them work for a purpose.

The participants were divided into teams, and each team worked on its own pilot AND on a common project, using the information and the findings generated during the session held on October 30 as a starting point. It was suggested that each team features the same participants from the previous session (a balanced mix of tourism and culture professionals) and/or professionals from the destination marketing/communication sector, for the purpose of developing a better understanding of the dynamics that lies behind any cross-cultural tourism marketing project.

Work canvas and instruction to compile them were shared with each partner a few days before the session, so for them to get familiar with them.

### 5.3 Training Event 3: Understand how the Landscape of Art site is perceived by local population

On 29th March 2021, the final RECOLOR capacity building session took place. The workshop was primarily addressed to project partner organisations members. However, also some representatives from relevant stakeholder attended the event. The session was meant to strengthen members' knowledge of community engagement, increasing the effectiveness of their pilot projects boosting their capacity to build

effective alliances at the destination level, and improving the involvement and ownership of the RECOLOR goal: promoting the landscape of art.

The day involved presentations and discussions, with inputs also from guest speakers. Third and last of this WP, the session summed up the work done during the previous sessions and "closed the circle".

The objectives of the workshop were to:

- explore the purposes and processes of local-resident engagement.
- analyse residents' perceptions, attitudes, and involvement towards destination development projects.
- understand how to overcome a participation that still tends to be partial, reactive, and ad hoc, rather than more "general".
- contribute to understanding the community roles in tourism development, by examining some best practices, whose findings might represent a useful tool for destination managers that are unfamiliar with stakeholder management and wish to maximise the role of locals and residents.

Nowadays, there is increasing interest in governing the complex relationships within destinations. Nevertheless, a lack of knowledge still exists as far as how to valorise and engage the local community in the destination promotion process. In fact, while residents are widely recognised to play a pivotal role in the development and management of destinations, their role in the context of visitor attractions has largely been overlooked.

Despite evidence that destination managers increasingly acknowledge the salience of residents in their decision making, they tend not to favour deep engagement with residents. Instead, local resident engagement by destination managers tends to be "informative" in style. For this reason, it is extremely important to learn how to build communities, not mere audiences.

Today's major cultural institutions no longer benefit of the advantages from the past; the survival of established arts organisations - or the existence of rising ones - hinges on their ability to engage effectively with a far broader segment of the population than has been true to date. Such engagement is crucial for the whole destination, and therefore the RECOLOR partners have decided to have a specific capacity building session on this issue.