

# Final Transnational Strategy

## D5.2.2

Work package:	5 Transnational Strategy and Roadmap for future implementation
Activity number:	5.2 Design of the transnational strategy
Partner in charge:	Emilia-Romagna Region
Partners involved:	All
Status:	Final, Version 1.0
Distribution	Public
Date:	31 March 2022

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## 1. Introduction

The activities of Work Package 5 of the RECOLOR project focus on the development of the joint transnational strategy agreed by the partner organisations, to be used as a basis for paving the way to the joint and local activities carried out by the partner organisations after the project's end. The present deliverable starts from the Draft Transnational Strategy issued in December 2020.

The Final transnational strategy is taking 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 partner institutions. It includes the reference to specific models and tools, coming from the practices developed within the pilot actions. The RECOLOR partners are requested to officially approve the strategy as an element of their local policy, also signing a Memorandum of Understanding at month 42, confirming their willingness to continue the fruitful cooperation after the RECOLOR project's end.

## 2. RECOLOR Transnational Strategy

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 yet in traditional tourist circuits.

The transnational strategy must not be confused with an action plan, that's why it doesn't include tasks and results connected with key performance indicators. It is a general framework to be followed by the individual action plans to be implemented by each partner institutions.

The directions set-up by the strategy are expected to start a process of change in the local communities and stakeholders (public bodies, business companies, NGO's, formal and non-formal associations of citizens), strengthening common sense of identity, supporting health condition, and leading to further developments of the local socio-economic dimension. Implementing the Strategy means to share common transnational values, and to follow the main rules while preparing and implementing the local action plan for each partner entity.

The Strategy doesn't need to be framed in a legal framework (especially as there are many pieces of legislation in different countries). However, it is important that it is publicly recognised by the different stakeholders (e.g., signed by the partners of the RECOLOR project). It is important that the partners make explicit the willingness to guarantee the sustainability of the project results by implementing actions which will comply with the common agreed principles.

The Strategy is based on the concept of Landscapes of art - understood as a process of bringing cultural and natural areas out of the stagnation (as well as increasing the tourism potential) through comprehensive actions, based on interventions aiming at the socio-economic benefit of the local community, focused on each specific area, conducted in a planned and integrated way through the local action plans.

The overall strategy takes care of the optimal use of specific conditions of a given area, strengthening its local potentials: it is a long-term process carried out by stakeholders of this process, in cooperation with the local communities.

The following step will consist of developing the local action plan in each specific area, from the common perspective of the Landscapes of art with the objective to:

- Run the process of designing, together with the stakeholders, the activities and tasks that will be jointly implemented.
- Write down the assumptions worked out with the stakeholders, which should be simple, measurable, achievable, reasonable and time bound.

- Define the assumptions for common activities and make them available to all stakeholders throughout the local action plans.
- Identify short and medium-term measurable objectives and targets and monitor their ongoing their implementation.
- Periodically evaluate the specific objectives and activities of the programme, aiming to verify the results of the diagnosis and evaluate the programme assumptions by changes in the indicators used in the analysis

The Local Action Plans to be developed by each partner organisation should include the following elements:

- Diagnosis in four functional areas (social, economic, environmental, technical, and infrastructural), analysis of documents, collection and elaboration of detailed data, survey, identification of problems.
- Map of stakeholders and areas of potential cooperation.
- Identification of needs, possibilities, specific objectives, and their prioritisation.
- Development of investment and social projects, together with an estimate of the cost of their implementation and the entities involved.

To provide all the partners with the possibility to contribute to their realisation, the Local Action Plans must be kept in a place easy to be consulted and adopted for implementation by all the stakeholders.

The Landscapes of art complex is a living monument of history, which reminds of the experiences that built the local community, and thus is a space to reflect upon the essence of their social identity today. These values should result in an attitude of openness and multiculturalism, which means sharing resources (natural and historical), and sharing knowledge and experience through education and capacity building. The RECOLOR sites should also become a place where visitors simply want to go and stay. These key values are nature, heritage, and society.

The vision of the Strategy defines the perspective of the Landscapes of art in the near and far future, whose horizon is defined by all the objectives and actions that should be set and realized to achieve a functional change in the selected locations. Its vision is: the Landscapes of art should be a pillar in the social centre of life of the local community, which, based on the historical heritage, strengthens the identity, and influences the culture and attitudes of all inhabitants, while natural resources playing a key role in this.

The mission of the Strategy is to function for the benefit of the whole local community, to share natural and historical resources in the name of forming attitudes of openness, commitment, local identity, and tolerance, while preserving and protecting natural, architectural, and cultural resources.

## 2.1. Strategic Objectives of the Transnational Strategy

When the RECOLOR partners will be requested to prepare their Local Action Plans, these documents must be prepared considering the assumptions most appropriate for revitalising and considering four key spheres for development:

- Social.
- Economic.
- Infrastructural and
- Environmental.

There is then an additional horizontal area,

- Cooperation and participation,

which is the basis for implementing the measures within each sphere. Thus, four strategic priorities and one horizontal, five headline targets - and a set of recommended actions for each of the objectives – have been identified. Each of the entities implementing the Strategy should adjust the following objectives in the form of a Local Action Plan.

Social priority	Economic priority	Technical priority	Environmental priority
Cooperation as a priority			

### Social sphere

The strategic objectives must contribute to guarantee a better quality of life for the inhabitants of the identified areas. This can be achieved through:

- Social and cultural development.
- Support for disadvantaged individuals and groups.
- Development of education and recreation services.

The key issue for the social area consists of using the existing conditions to develop new social and cultural activities for the inhabitants. Non-governmental organizations and informal groups can support this achievement, also engaging people in activities for the benefit of local communities and involving them in the implementation of joint initiatives.

Another key social activity should be the support to disadvantaged people and groups (including disabled and seniors), through social integration. There is a growing need for social access to places without pollution and intended for recreation, sports, active participation of citizens: this can be done by creating new offers of recreational and educational activities.

It is worth keeping in mind that understanding local culture is an important element of development of each community and is strictly connected with its common identity. Local culture is realized not only through the “high art” (theatres, concerts, exhibitions), but first through the activity of citizens in public areas and is reflected in the quality of life of the inhabitants. In the perspective of social changes, the challenge also consists of safeguarding the common ethical values and taking care for cultural development, and not only for the economic dimension of the activities. It is therefore worthwhile to use the space and potential of the Landscapes of art to influence the attitudes of the local population.

#### Economic and sustainable development sphere

The economic and sustainable development dimension must be tackled by defining the appropriate solutions for:

- Defining the mechanisms for managing the Landscapes of art.
- Supporting the development of the local economy.
- Developing services and leisure functions.
- Exploiting the potential of new technologies.

The Landscapes of art sites often functioned without a specific action plan or development directions. Meanwhile, the management of such an object should consider not only of caring about architectural monuments and conservation of natural space, but also of adapting to the realities of a changing world. This will provide a new perspective and new opportunities for action, especially when considering the possible cooperation with stakeholders active in the same area.

The Landscapes of art is also an opportunity to develop the economic activity of the local population, especially small businesses, supporting the development of social economy. Social enterprises can be a place of professional activity of the residents, developed in the form of services and crafts (with the possibility to employ also people belonging to disadvantaged groups).

It is worth taking up the time for identifying areas of economic development and adapt the offer to the changing customer expectations. In this context, special attention should be paid to the use of digital technologies, which create unprecedented opportunities for creativity and customised services. A special focus must be put on the topic of ecology and recreational-tourist services, using natural resources to educate and influence the attitudes of responsible citizens of local communities. At the same time, an effort should be taken to preserve traditions and respect for the natural environment and architecture.

### Infrastructural sphere

The infrastructural dimension should include the following elements:

- Architectural maintenance.
- Providing facilities for people with special needs.
- Improving the transport system.

It is important to maintain the architecture, protect buildings from degradation, and at the same time (as far as possible) introduce facilities supporting people with special needs, as well as to keep up with the changing needs of visitors involved in the educational and recreational services offered by the Landscapes of art.

It is necessary to consider the changing demographic structure of the society and adapt the infrastructure so that it is accessible to seniors, children, as well as people with physical or mental impairments. This change should primarily involve ensuring safety on pedestrian traffic, but also accessibility for people in wheelchairs or special information for blind visitors.

In the context of promoting these areas, it is also important to develop a coherent message and direct it to a defined group of target groups (e.g., potential investors who could contribute to the revitalisation of historic buildings).

The transport network, intended as the possibility of safe access to the area, should be also considered, on the one hand creating special services when the place is distant from residential areas, and on the other hand ensuring safety of access roads located in towns or their immediate neighbourhood.

### Environmental protection sphere

The environmental dimension of managing the Landscapes of art consists of:

- Environmental protection.
- Environmental education.
- Development of leisure services.

Environmental protection and the rational use of resources, including the environment, is now a priority in the context of ensuring their availability for future generations. Current economic patterns have a negative impact on the natural environment (especially on the quality of air, water, soil, and biodiversity), and thus on human health and quality of life. The areas around the Landscapes of art should be a basis for developing new educational offers.

At the same time, there is a growing awareness of the risks of environmental pollution and the need to take action to stop climate change and to adapt to them. In this perspective, environmental education plays a key role, targeting not only the youngest school-age children, but all the inhabitants of local communities, who can actively contribute to changing consumer attitudes and exert pressure to change the market chain.

In a world rich of technology, it is also necessary to share knowledge about the environment and human functioning in the natural environment, and to raise awareness of the links between man and the natural environment and restore the ability to live in harmony with nature.

### Cooperation and participation

The Landscapes of art area is not a “lonely island” on the geographical, social, and economic map of the region, since it relies in the surroundings of towns and villages, road, and cultural infrastructure. Sometimes it is a natural communication route connecting different places. It is a place of rest for inhabitants. It is a space for the development of plants, sometimes also small animals.

The vision assumes cooperation between the environment and stakeholders in the area, initiated by the entity owning the site, and taking joint initiatives both related to environmental protection and the implementation of social needs of the local population.

Participation means being involved in the decision making and implementation of the tasks in which the single is an entity to which these activities relate. It is an opportunity to participate in discussions, to express oneself freely, to obtain up-to-date information. Participation is a process of cooperation and building mutual relations between the Landscapes of art and the stakeholders involved, especially the citizens. An important role is also played by non-governmental organizations and informal associations, which, within a culture of social dialogue, become an intermediary facilitating the involvement of residents in specific activities implemented at local level, in small communities.

Participation is a great value in the functioning of the local community, as it creates a space for constructive dialogue, seeking compromise and implementing activities in an optimal way for a given community. Projects undertaken in a participatory way can find an optimal solution for specific issues, considering the needs of various stakeholders. Cooperation also means participation, co-determination, and co-responsibility of public and private bodies in the implementation of collective undertakings

contributing to the achievement of the identified objectives of the Strategy, as well as in monitoring and evaluating the activities.

It may also be helpful to focus on external communication, i.e., the way information flows between public institutions, cultural, tourism and economic stakeholders, NGOs, and residents. The change should include the development and implementation of an effective communication system, able to foster the activity of the residents, strengthen cooperation between stakeholders and encourage intersectoral cooperation.

The following table presents in a graphical scheme the previous assumptions:

Priority	→	Strategic objective	→	Actions	Horizontal priority
Social	→	High quality of life for the inhabitants	→	<ul style="list-style-type: none"> <li>• Social and cultural development</li> <li>• Support for disadvantaged individuals and groups</li> <li>• Development of education and recreation services</li> </ul>	Cooperation and participation
Economic	→	Sustainable development	→	<ul style="list-style-type: none"> <li>• Defining mechanisms for managing the Landscapes of art</li> <li>• Supporting the development of the local economy</li> <li>• Developing service and leisure functions</li> <li>• Exploiting the potential of new technologies</li> </ul>	
Spatial-functional or technical	→	Available infrastructure & communication	→	<ul style="list-style-type: none"> <li>• Architectural maintenance</li> <li>• Providing facilities for people with special needs</li> <li>• Improving the transport system</li> </ul>	
Environment	→	Nature conservation and benefitting from heritage	→	<ul style="list-style-type: none"> <li>• Environmental protection</li> <li>• Environmental education</li> <li>• Development of leisure services</li> </ul>	

### 3. Transnational Dimension of the Landscapes of art

This section is based upon the third block identified by deliverable D3.3.2 in the definition of the transnational action plan guiding the development of the local action plan prepared by each partner of the RECOLOR project for the implementation of their pilot action.

The enhancement of transnational cooperation stands at the core of the project's priorities. Underpinning any territorial cooperation funded project is the establishment of as much stable as possible relationships among public stakeholders, also generating benefits to private actors.

In this section, a set of strategic guidelines are presented, with the objective of supporting the RECOLOR partners in the:

- Organization and management of the cooperative network, dealing with the problems of governance, capacity building, participation, and stakeholders' involvement.
- Creation, implementation, and marketing of the tourism products, in relation to the development of effective tourism strategies and to their actual implementation by means of specific guidelines.

Transnational cooperation, as stated by the United Nations World Tourism Organisation (UNWTO) allows "grouping different products together which can create a more appealing new product that benefits both the consumer and the supplier". In a newly established concept and product (Landscapes of art) as the one promoted by RECOLOR, the synergies built along the project development process need to be enhanced and prolonged after the project's end, not only at the local partner's scale but also internationally.

Following the background policy of the European Union on tourism, one of the roles temporary mobility and tourism should play is to contribute to the creation of a shared European Cultural Identity. The main question is then how cultural tourism could be used as a tool to overcome ethnic divisions and discrepancy in cultural heritage values perceptions by communities. Fostering "crossing borders" cultural tourism helps in building a common future and identity, giving new values to heritage/history/memory through the visitor's gaze.

Among the programmes promoted by the Council of Europe in cooperation with the Directorate General Regio and the Directorate General Grow of the European Commission, the European Cultural Routes seems to be the most adapted also to the RECOLOR final aim. The competitiveness of the European tourism industry is tightly linked to its sustainability, as the quality of tourist destinations is strongly influenced by their natural and cultural environment and their integration into the local community. The focus on the building processes of the European identity through tourism, the core of the cultural route's projects, is therefore strategic for shaping Europe as a unique tourism destination.

Furthermore, the programme is based on cooperation, and existing certified cultural routes could be used as examples of working networks as far as governance, management and participation are concerned. The cultural route concept is, in fact, based on the relationship between tourism and culture, both in terms of cultural assets and tourist use.

According to the Council of Europe, cultural routes are instruments aimed at demonstrating, through transverse paths other than space and time, that most countries' cultural heritage is, in fact, a mutual one ([www.coe.int](http://www.coe.int)). They are essentially communication elements and tools for cultural exchange between nations and cultures, or better, tools for strengthening European identity. They're also the object of a specific programme launched in 1987 and completed with further resolutions, which define the "Council of Europe Cultural Routes" identification criteria.

The following paragraphs present the steps to implement a European Cultural Route's like process to strengthen the RECOLOR potentialities both in terms of governance and long-term transnational product strategy development.

### 3.1. Transnational governance and strategy for the "Landscapes of art": priority and solutions

Priorities can be summarised in the following elements:

- Identify the governance system for managing the transnational cooperation.
- Define an integrated decision-making process to enable the definition of transnational strategies.
- Create integrated information systems to allow data sharing.
- Develop structured and integrated tourism products (e.g., European cultural routes).
- Generate and reinforce brand awareness for RECOLOR trans-nationally (organization of joint and transnational events).

The suggested solutions consist of:

- Identify and compare alternative transnational coordination strategies.
- Identify transnational core contents (also related to social, economic, and environmental sustainability).
- Use RECOLOR for building a data and information sharing routine.
- Define a transnational label.
- Implement joint education and training programs to make tourist stakeholders of a destination able to promote the whole route.
- Identify possibilities to participate in joint fundraising activities.

The Landscapes of art product development is based on sound cooperation among partners in Italy and Croatia, but the novelty of the concept and its easy replicability allow us to imagine a future extension of the possible destination's cooperation network. Networks are widely valued by different types of institutions, (intergovernmental, foundations, national and regional governments, etc.) for their contribution to across borders achievements.

Governance in networks is a key aspect since it defines the role of partners and the coordination flows of activities. The decision-making process, as well as the implementation of agreed actions and respective responsibilities, is usually described and supported by a network agreement in the form of a statute or a charter. This established structure, together with periodic reporting on implemented activities, performance evaluation and strategic short-and long-term planning, are the cornerstone of sustainable network development and management.

The RECOLOR transnational action plan identified the most suitable governance system following a participatory process as the one already implemented at the partner's area scale enquiring:

- The willingness of the RECOLOR partner to become a member of a transnational network.
- Identification of the contact person for the network creation phase.
- Identification of the contact person representing the partner in the network.
- The availability of internal resources (human, financial, ideation, etc.) of each partner to be shared and capitalized in the network's activities.
- The decision-making process to enable the definition of common transnational strategies.
- The ability to create integrated information systems to allow data sharing.

The governance in networks should also ensure knowledge and information exchange, and the creation of relevant collaborative platforms that allow participants to develop and launch common activities and strategies encouraging best practice, innovation, and dissemination.

Together with governance structures to be inspired from, Cultural Routes of the Council of Europe could usefully contribute to the future management of the international network of Landscapes of Art thanks to the priority actions and criteria on which they are based.

*“A Cultural Route could be also defined as a complex cultural good and as a territorial project, which includes different aspects of cultural expressions and falls within the present-day framework for interpreting heritage. Given these definitions, the cultural context, and the lively debate on Cultural Routes, the project is a complex one: it must consider several dimensions such as territorial and trans-border aspects, as well as touristic, economic, social, intercultural/interreligious, creative and sustainability issues. In the special case of Cultural Routes of the Council of Europe, all these dimensions express another element, which is evident*

*and essential to the understanding of the importance of the routes from a social point of view: European citizenship.” (Berti, 2015)*

RECOLOR Landscapes of Art concept and developed methodology already correspond to this definition. Furthermore, if we consider the priority field of action that should be considered in the development of a Cultural Route project, we could conclude that “Landscapes of Art” represents an already well underway project.

The fields of action (besides the creation of a network with legal status and the coordination of common activities) imply:

- The definition of a theme, which must be representative of European values and common to several countries. The Landscapes of art theme is the perfect research field for multidisciplinary experts, lending to cultural and educational exchanges also allowing innovative initiatives in the fields of culture and sustainable tourism.
- The identification of heritage elements, which is an activity already concluded within RECOLOR, but what has still to be developed is a common narrative for this heritage interpretation.
- The creation of common visibility. This fully corresponds to the need for common branding already raised by some of the RECOLOR partners.

The action undertaken by a Cultural Route should also fulfil other criteria on which the network as a whole and, thus, each partner individually should contribute:

- Co-operation in research and development.
- Enhancement of memory, history, and European heritage.
- Cultural and educational exchanges for young Europeans.
- Contemporary cultural and artistic practice.
- Cultural tourism and sustainable cultural development.

RECOLOR project partners could, therefore, identify for each priority field of action the already implemented activity and the ones planned for the partner’s pilot corresponding with one of these fields of action, to valorise the contribution given to the whole network. In a second step, the transnational value of the network activities should be defined through cooperation in implementing common actions.

The RECOLOR partnership has identified the following set of activities, suitable to be implemented in a transnational perspective.

## **ESTABLISHING THE TRANSNATIONAL NETWORK FOR THE “LANDSCAPES OF ART” THROUGH:**

Scientific workshop: to launch the necessary steps for building the transnational network around the Landscapes of art, a kick-off scientific workshop should be organized.

Some of the already certified cultural routes have been created thanks to the contribution of a scientific committee panel, giving advice in the design of contents and operational activities of the network.

The scientific workshop should be based on both peer to peer and traditional counselling sessions, helping the RECOLOR partners in better understanding which strategic features of the Landscapes of art concept must be enhanced.

Furthermore, the scientific workshop will help in the decision-making process of transnational network's governance design and management, also setting the basis for a shared data and information sharing system.

The Landscapes of art Festival: the festival will take place in the same week in each of the partner areas, giving visibility on the one side to the pilot outputs of RECOLOR and multiplying in parallel the transnational impact of the network activities.

Possible type of activities:

- Art expositions.
- Digital and visual art installations.
- Learning labs for kids.
- Art landscape in movies festival.
- International conferences.
- Smart mobility in art landscapes.

The partner destinations should first identify a leading subject for the festival, connecting conceptually the actions locally implemented. This could be done thanks to the coordination activity of the international network. The calendar should be identified, letting the local partners the choice about which type of event to organize, accordingly with the specific Landscapes of art characteristics. A single website collecting the information about the whole set of events should be developed. Local contact persons should be identified, ensuring the final aim, which is to multiply the transnational visibility of the single activities. Inauguration and final event of the festival should be organized at the same time in all the destinations, also using streaming and digital support to enhance the dissemination of the festival values.

This format could be modified in many ways, for instance an itinerant festival could be organized, with the same set of activities moving from one destination to the others; activities could take place in

sequence, with a final common international event, etc. Considering the 2020 outbreak of the coronavirus, the festival could be organized balancing live visits and online events.

The following table summarises in a graphical way the transnational dimension of the Landscapes of art.

<b>TRANSNATIONAL DIMENSION OF THE LANDSCAPES OF ART</b>	
Provision of a transnational governance and strategy for the “landscapes of art”	
<b>PRIORITIES</b>	<b>SOLUTIONS</b>
<ul style="list-style-type: none"> <li>• Identify the governance system for managing the transnational cooperation.</li> <li>• Define an integrated decision-making process to enable the definition of transnational strategies.</li> <li>• Create integrated information systems to allow data sharing.</li> <li>• Develop structured and integrated tourism products (e.g., European cultural routes).</li> <li>• Generate and reinforce brand awareness for RECOLOR transnationally (organization of joint and transnational events).</li> </ul>	<ul style="list-style-type: none"> <li>• Identify and compare alternative transnational coordination strategies.</li> <li>• Identify transnational core contents (also related to social, economic, and environmental sustainability).</li> <li>• Use RECOLOR for building a data and information sharing routine.</li> <li>• Define a transnational label.</li> <li>• Implement joint education and training programs to make tourist stakeholders of a destination able to promote the whole route.</li> <li>• Identify possibilities to participate in joint fund-raising activities.</li> </ul>

#### 4. Local Dimension of the Landscapes of art

The Transnational Strategy and the Pilot activities carried out by the partners at local level are strictly connected and they have been nurturing each other all along the duration of the project.

Before proceeding with a compared analysis of the different ways walked by the project partners for implementing at local level the identified common methods and tools, it is interesting to have a brief overview how the four strategic and the horizontal priorities have been considered within the six pilot actions run by the RECOLOR partners. The following tables provide a concise presentation of the key characteristics of the activities carried out at local level, and how they relate to the overall transnational dimension of the strategy.

<b>Pilot action in the Montefeltro area (Emilia-Romagna Region and GAL Montefeltro)</b>	
<b>Social sphere</b>	
<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	The Montefeltro Art View initiative (MAV), both in its physical and virtual interface, brings awareness to the local communities about the historical depth, stratification, and cultural richness of their landscapes.
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	The physical MAV were designed to allow disabled users to reach the vista point, as much as possible in accordance with the morphology of the surrounding places. The virtual contents add value as they allow the MAV experience independently of the motor capacity of the user.
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	MAV, by giving evidence to the connection between landscape and cultural heritage, is a natural educational device. Both on the physical and virtual layers, MAV is designed as a “light” experience, so that the educational content is brought to the user as a recreational experience. The design of the physical MAVs includes recreational areas and equipment, such as benches and e-bike power stations.
<b>Economic and sustainable development sphere</b>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	MAVs are specifically designed to allow an easy interpretation of the Landscapes of art, as they allow the users to see the correspondence between the landscape depicted in famous Renaissance artworks and the current landscapes. This will represent an incentive for the preservation of these landscapes.
<ul style="list-style-type: none"> <li>• Supporting the development of the</li> </ul>	MAV has been conceived as a touristic product and itinerary/circuit. The attraction of new touristic flows will generate economic benefits for the

local economy.	involved areas.
<ul style="list-style-type: none"> <li>Developing services and leisure functions.</li> </ul>	MAV has been designed as a light experience, something friendly to the user to pleasantly fulfil their free time. To do so, the physical MAVs have been fitted out with leisure-connected equipment, such as benches and e-bike power stations.
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	The on field physical experience of MAV is directly connected (through QR codes) to a web app which allows in-depth exploration of all the information connected to the landscapes of art and the artworks.
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	The physical MAVs are designed with materials and techniques that will require minimum maintenance. All the MAV's elements are reversible structures, in accordance with the environmental sustainability.
<ul style="list-style-type: none"> <li>Providing facilities for people with special needs.</li> </ul>	The physical MAV were designed to allow disabled users to reach the vista point, as much as possible in accordance with the morphology of the surrounding places. The virtual contents add value as they allow the MAV experience independently of the motor capacity of the user.
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	No specific actions were taken under this respect in the frame of the RECOLOR project.
<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>Environmental protection.</li> </ul>	MAV stress the value of landscapes (and so of their environmental dimension) as an historic and economic asset. This will incentive local communities and local authorities to preserve such assets from degradation and exploitation.
<ul style="list-style-type: none"> <li>Environmental education.</li> </ul>	The same reasons will educate local communities, authorities, and tourists as well to the maintenance of environmental conditions that will preserve current landscapes. Also, the scientific contents illustrated especially in the web-app and e-book explain how environmental changes and human intervention have affected the landscapes from the time of the paintings to the current day.
<ul style="list-style-type: none"> <li>Development of leisure services.</li> </ul>	Not applicable.
<b>Cooperation and participation</b>	
MAV is made of 9 vista points that have been designed with the involvement of local authorities. 5 of them are located on private soil, so that the private owners have been involved as well in the design phase.	

Due to the economic issues derived from the Covid-19 pandemic, that caused difficulties in the supply of materials and the increase of their costs, the RECOLOR budget will allow the immediate realization of 6 MAVs. For the realization of the remaining MAVs, GAL Montefeltro Sviluppo and Regione Emilia Romagna involved an external partner, GAL Valli Marecchia e Conca, which made new resources available to complete the realization.

Private owners and stakeholders will be actively involved also in the managing and operative phase of MAV's application. Economic players have already expressed their interest and intention in helping to valorise the touristic potential of MAV.

A memorandum of understanding has been prepared and will be signed by Regione Emilia-Romagna, GAL Montefeltro Sviluppo, GAL Valli Marecchia e Conca, all the involved Municipalities and private owners.

### **Pilot action in Campobasso**

#### **Social sphere**

<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	<p>The pilot action in Campobasso, linked to the valorisation of historical, architectonical, and environmental paths, plays a key role in reaffirming or improving the social and cultural image of Campobasso for both tourists and citizens.</p> <p>From a social point of view, the action will increase the inclusive sense in the citizens by offering a new and unique shared identity of the town, in particular of the old city centre, with its different cultural values.</p> <p>Furthermore, the innovative cultural initiatives that will be implemented will be useful to develop others thanks to the involvement not only of cultural associations but also of all the local communities. The sense of participation will therefore increase.</p>
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	<p>The action will promote social integration and the recognition of disadvantaged groups and people, especially seniors, who will be able to rediscover themselves as actors of the historical memory rediscovered and enhanced by the cultural and tourist itineraries created.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>The paths and multimedia materials, that will be created, will allow to activate new and innovative learning and recreational systems which, by actively involving citizens and tourists, will be able to improve the knowledge of places and histories of the city.</p>

<b>Economic and sustainable development sphere</b>	
<ul style="list-style-type: none"> <li>Defining the mechanisms for managing the Landscapes of art.</li> </ul>	The developments that will derive from the implementation of the pilot action and the involvement of citizens and cultural associations will give the right impetus to define a new management system for the paths and products created by the project. Synergies are already being activated on the territory, between public and private entities, to enhance the three paths conceived and tested.
<ul style="list-style-type: none"> <li>Supporting the development of the local economy.</li> </ul>	The improvement of services for tourists will determine, in the short to medium term, the development of small businesses related to tourist accommodation and the offer of innovative tourist services.
<ul style="list-style-type: none"> <li>Developing services and leisure functions.</li> </ul>	Not applicable.
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	For the Municipality of Campobasso, the pilot action is the bottom line for creating new technologies tools. The project is the struggle for creating multimedia products to implement in touristic info points that will promote the touristic asset of the city.
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	Not applicable.
<ul style="list-style-type: none"> <li>Providing facilities for people with special needs.</li> </ul>	Not applicable.
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	The pilot event has been the chance to create an ecosystem and to integrate the sustainable mobility that already existed in the city. The trails are now a network for increasing the usability of eBikes and electric scooters for visiting the city.
<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>Environmental protection.</li> </ul>	The environment protection is very emphasized in the three goals of the pilot action thanks to a site-specific trail. The Monforte hill, the location of the paths, is a SCI - Site of Community Importance - that provide an environmental protection system promoted by the project.
<ul style="list-style-type: none"> <li>Environmental education.</li> </ul>	The environmental trail and the multimedia tools are created for emphasizing the heritage of the environment and the historical centre of Campobasso. The

	material can be downloaded on electronic devices for disseminating the knowledge of the local heritage.
<ul style="list-style-type: none"> <li>Development of leisure services.</li> </ul>	Not immediately, but in the medium term, the environmental asset will increase the value thanks to the creation of services connected to the promotion of the environment of Campobasso, a place well known as ‘garden city’.
<b>Cooperation and participation</b>	
<p>Cooperation and participation have been the key elements for defining and realizing the pilot action. The engagement with stakeholders and citizen from the beginning of the event was useful to know the elements to promote in the action involved. The cooperation with cultural, environmental, and touristic associations contributed to help the political decision makers to increase the quality of ecosystem and to contribute to a better linkage between local communities increasing the sustainability started with the project.</p>	

<b>Pilot action in Cividale del Friuli</b>	
<b>Social sphere</b>	
<ul style="list-style-type: none"> <li>Social and cultural development.</li> </ul>	<p>The local pilot action comprises the enhancement of three sites of the UNESCO WHS (Monastery of Santa Maria in Valle and Longobard Temple, Celtic Hypogeum and Paolo Diacono Square) by the exploitation of digital technologies (in particular 3D reconstructions and new multimedia products). Making visible and accessible what was so far invisible, the action clearly contributes to social and cultural development, reinforcing the local identity and ownership of the cultural and natural heritage of Cividale del Friuli, that becomes more understandable to target audiences, in its historical evolution, also engaging younger audiences that are digital natives (and so more attracted by new digital communication forms). In addition, the video “Hic sunt Longibarbi” with the local medieval figure of Paolo Diacono as storyteller, narrates the history of the Longobard city with an accessible language, adequate to reach a wide range of audiences, including schools. Contents are subtitled in English language.</p> <p>RECOLOR has enabled the production of new cultural contents to the benefit of the local community, but also national and international visitors and tourists, as well as experts in medieval history and archaeology.</p>
<ul style="list-style-type: none"> <li>Support for</li> </ul>	The immersive room has been designed with the intention to be included in the

<p>disadvantaged individuals and groups.</p>	<p>visit path of the Monastery of Santa Maria in Valle, accessible also to disabled people.</p> <p>The realization of a virtual tour of the Celtic Hypogeum, that is concretely a sort of “cave” and quite challenging to visit, enables physically disabled and elderly people to discover it. Thanks to RECOLOR pilot action also disadvantaged and vulnerable groups can get to know this peculiar heritage, that would have otherwise been accessible only to a limited target of people.</p> <p>The virtual balcony is located at the ground floor of the building known as “ex Monte di Pietà”, and it is accessible also by physically disabled audiences. The virtual balcony presents written and visual contents, thus being fully accessible also for visitors with hearing impairment.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>Considering their innovative and accessible digital contents, the immersive room and the virtual balcony are easily integrable into education and recreation services, activating synergies with schools, the municipal Tourism Office, the local Informacittà desk, tourist guides.</p>
<p><b>Economic and sustainable development sphere</b></p>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	<p>The mechanism for managing the Landscapes of art is based on the strong commitment of the Municipality to create and make available an innovative way to discover and enjoy the local cultural and natural heritage, by creating an immersive room and a virtual balcony that are hosted in buildings managed by the Municipality itself.</p> <p>The immersive room is part of the visit path of the Monastery of Santa Maria in Valle. Its visit is included in the ticket of the Monastery and does not imply additional costs for the visitor, nor additional staff costs for the Municipality for reception services (thus being cost-effective).</p> <p>The virtual balcony is located at the ground floor of a municipal building, that was once used as tourist information office, so it does not require the renting / purchase of new spaces. In any case, it will require to put in place an adequate reception service, in particular for festive days. Expenses will be covered through municipal funds. The visit will be free.</p>
<ul style="list-style-type: none"> <li>• Supporting the development of the local economy.</li> </ul>	<p>The creation of an immersive room and a virtual balcony will hopefully attract new visitors and tourists, supporting the economic development of local activities (shops, bar, restaurants, hospitality).</p> <p>New didactic and leisure activities will support the diversification and growth</p>

	of the activities of tourist guides and cultural operators.
<ul style="list-style-type: none"> <li>Developing services and leisure functions.</li> </ul>	Counting on new equipped spaces and innovative digital cultural contents, it is possible to develop new services and leisure functions collaborating with the other local cultural and tourist attractions, stakeholders, associations, tourist guides and schools.
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	<p>The local pilot action is directly linked to the exploitation of the potential of new technologies (3D reconstructions, virtual tour, and multimedia products) for the enhancement of cultural and natural heritage and for the improvement of the experience of visitors and tourists.</p> <p>It is thanks to new technologies that the invisible can become visible for visitors and tourists in the immersive room and in the virtual balcony.</p>
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	Maintenance of technological infrastructures is needed, both for the immersive room and the virtual balcony, and the related costs will be covered with municipal resources.
<ul style="list-style-type: none"> <li>Providing facilities for people with special needs.</li> </ul>	<p>The immersive room is accessible to people with physical disabilities.</p> <p>The virtual balcony is accessible from Paolo Diacono Square, being hosted inside the ground floor of the building known as “Ex Monte di Pietà”.</p>
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	The immersive room and the virtual balcony are located in the city centre of Cividale del Friuli, in pedestrian areas, so they are reachable on foot.
<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>Environmental protection.</li> </ul>	The Celtic Hypogaeum, that consists of underground spaces carved in the rock, thus subject to decay, can now be visited also remotely thanks to a virtual tour.
<ul style="list-style-type: none"> <li>Environmental education.</li> </ul>	Not defined now, it could be planned.
<ul style="list-style-type: none"> <li>Development of leisure services.</li> </ul>	There is the possibility to create new tourist offers comprising cultural and natural elements, combining the visit of the immersive room and virtual balcony with outdoor activities along the Natisone river, flowing through Cividale del Friuli.
<b>Cooperation and participation</b>	
In the implementation of the local pilot action, the Municipality of Cividale del Friuli has considered the inputs and needs arisen from the focus groups organized in the framework of RECOLOR project, with the involvement of local stakeholders (Museums, associations, cultural – tourist and economic local	

operators). For the realization of the short film “Hic sunt Longibarbi” some classes of the local school “Convitto Nazionale Paolo Diacono” have been involved in activities coordinated by the scientific director of the pilot action (the archaeologist Luca Luigi Villa). In the framework of the activities of Work Package 5 face-to-face interviews have been realized with a wide range of local stakeholders (policymakers, other museums, associations representing economic operators, education and training institutions, cultural and tourist operators, etc.), collecting inputs for the improvement of a culture-based local development, consistent with RECOLOR transnational strategy.

**Pilot action in Labin**

**Social sphere**

<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	<p>Social and cultural development was generally achieved through better visibility of the Park of sculpture Dubrova, but also the so-called dislocated sculptures, ie those sculptures that are outside the Park, through the development of a virtual walk through the Park and through the City of Labin and Rabac. As part of the pilot action, a map of dislocated sculptures and a digital and physical corner of the RECOLOR project were developed, which certainly contributes to the development of the social and cultural dimension. As part of the project, a conference for media and friends of the Park was held in the so-called “Kocka” building (Park Information Center), which was the first time that this building served for such an event, ie proved to be a meeting point and turning point. Finally, the closing of the event called the Mediterranean Sculpture Symposium, in the summer of 2021, was held with the support of the RECOLOR project, which greatly indicated the importance of social and cultural development.</p> <p>Already now, various cultural events are being held in the Park, which are developing the social sphere, and which will certainly continue to be held in the future. In particular, various theater performances and concerts are being held here, and it is worth mentioning that the Labin Art School in the Amphitheater "Dolac" within the Park also holds its final concerts, thus emphasizing cooperation with educational institutions.</p>
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	<p>Park of Sculptures Dubrova is a unique place that stretches over 33 hectares of meadows, which enables the social integration for disadvantaged individuals and groups. The park is intended for individuals, families, groups and pets to enjoy about 100 artistic sculptures and pure nature, as well as recreation. In</p>

	<p>addition, each sculpture is marked with a QR code, the scanning of which provides more information about the sculpture and the artist. Recreational activities for the elderly are regularly held in the Park.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>As part of the RECOLOR project, in the autumn of 2021, an interpretive walk through the Park was held and socializing with three artists who created under the Mediterranean Sculpture Symposium. In this way, the development of education and recreation services has been shown to go "hand in hand". A group of about 20 visitors (from children to the elderly) learned a handful of information about the sculptures in the Park, and in a conversation with the artists they learned how to create a particular sculpture etc. All this took place in a light walk through the Park for 2 hours.</p>
<p><b>Economic and sustainable development sphere</b></p>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	<p>As part of the RECOLOR project, 2 important documents were prepared: The Strategy of cultural and tourist valorisation of the Park and the Study of Sustainability of the Park, which actually addressed the issue of defining the mechanism of managing the Park and the landscape of art.</p> <p>Dubrova Sculpture Park cultural and tourist valorisation, i.e. the strategy of development of cultural contents in the direction of sustainable tourism is based on the principles of modern trends in the development of culture, from the aspect of cultural tourism development and sustainable destination development. Although it has been in design for about 50 years, the resource has been recognized mostly locally. Its potential lies in unverified cultural heritage, non-optimized natural resources and economic i.e. tourist potential. Therefore, this strategy is in line with the principles of sustainable tourism, which gives added value to it. Starting from the concept that Dubrova Sculpture Park is primarily a cultural asset, but also a resource for the development of sustainable cultural tourism, due to the regional and local environment in which tourism is the main industry, the potentials for such sustainable development of the Park were analysed. Dubrova Sculpture Park is located on land (4.1. Other agricultural and forest land), which in urban planning acts of the two administrative units has two purposes: cultural and 'social' (sports-recreational, cultural). Alignment with the normative acts that determine the purpose and investment are in the process.</p>
<ul style="list-style-type: none"> <li>• Supporting the development of the</li> </ul>	<p>Through the pilot action, but also the dissemination activities of the RECOLOR project, efforts were made, as far as possible, to engage local businessmen</p>

<p>local economy.</p>	<p>(tourist guides, heritage interpreters, caterers, etc.). Even last year's Mediterranean Sculpture Symposium in the Dubrova Sculpture Park, which was powered by RECOLOR, showed that the involvement of local businessmen gives added value to each event (engaged local caterers, production, DJ, etc.). In the future, the intention is to hold events in the Park itself (plays, concerts, workshops for children, etc.) when a platform would be provided for the contribution of local entrepreneurs. Finally, the Sustainability Study, developed as part of this project, defines the revenue generation of the Mediterranean Sculpture Symposium Association, which manages the Dubrova Sculpture Park, which will certainly contribute to the development of economic activity of the local population (Expert Park guides for the general visitor population, Expert guided tours for children and youth, webshop/souvenir shop, poster space renting, etc.). Finally, when we talk about social entrepreneurship, the Strategy of cultural and tourist valorisation of the Dubrova Sculpture Park defines some actions for which it is proposed to carry them out in the future: mini creative incubators / mentors in cooperation with other cultural and creative laboratories from Croatia; making souvenirs and other materials with the theme of the identity of the Park for sale; development of a new tourist product (offers for tourist trips) for hoteliers and other tourist organizations in order to design thematic visits to the Park.</p>
<ul style="list-style-type: none"> <li>Developing services and leisure functions.</li> </ul>	<p>As part of the RECOLOR project, a virtual tour through the Dubrova Sculpture Park and the town of Labin and Rabac was designed and made. In this way, domestic and foreign guests are "enticed" to visit the Park, but also the entire city of Labin. But also with specialized tourist routes through the city, guests are directed to the Park and vice versa, from the Park to the city.</p>
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	<p>As part of the pilot action, great emphasis was placed on the use of digital technologies. In addition to designing and developing a virtual tour through the Dubrova Sculpture Park and the city of Labin and Rabac, an application was created (the so-called digital corner of the RECOLOR project) through which it is possible to find out all information about the project and the Park. Through the application, it is possible to access the map of sculptures in the Park and outside the Park.</p>
<p><b>Infrastructural sphere</b></p>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	<p>Although no special efforts were made within the project in the infrastructural sphere, ie architectural maintenance, the documents created thanks to the</p>

	<p>RECOLOR project (Strategy of cultural and tourist valorisation of the Dubrova Sculpture Park and the Dubrova Sculpture Park Sustainability Study) defined some priority areas. In this context, it is important to highlight two strategic goals: 1) Increase sustainability, identity protection and initiate sustainable development of the Dubrova Sculpture Park as a resource of public good and 2) Provide funds for regular investment and other maintenance of resources (sculpture, Park area, information center). As part of the above, it is highlighted the need for adaptation of Kocka - information center at the entrance to the Park and its maintenance and protection of the area where the Park is located (protective fences), as well as cleaning and protection of the sculptures and the Park area.</p>
<ul style="list-style-type: none"> <li>• Providing facilities for people with special needs.</li> </ul>	<p>Since the Sculpture Park Dubrova is a kind of open-air gallery and is available to everyone 24/7, there is no obstacle for people with special needs to visit it. To a lesser extent, the Park is adapted for people with mobility difficulties, but it certainly benefits people with (mental) developmental disabilities, who stay in the Park anyway and get to know the sculptures through touch.</p>
<ul style="list-style-type: none"> <li>• Improving the transport system.</li> </ul>	<p>The pilot location of the Dubrova Sculpture Park is easily accessible on foot, by car, bicycle, bus from both sides of the Park. Also, on one side of the Park in front of the information center Kocka there is a large parking lot for cars and buses.</p>
<p>Environmental protection sphere</p>	
<ul style="list-style-type: none"> <li>• Environmental protection.</li> </ul>	<p>Sustainable development of local and regional self-government units is the orientation and direction in which the Town of Labin is going, but also the County of Istria, and the Dubrova Sculpture Park is exactly the resource that should be protected for future generations. The combination of nature that needs to be protected, which has already been relatively done by declaring this area a park, i.e. a culture accessible to all, has already enabled development in this direction. Likewise, free admission has made this public resource available to the local population, but only as a resource in itself, not a potential. With a view to protecting and preserving all the resources and facilitate the development and protection of the population and the environment, particularly emphasizes the need for the protection of flora and fauna in the Park, to the activities undertaken in order to develop, in the field of culture and tourism, would not damage the base area which makes potential – the Park.</p>
<ul style="list-style-type: none"> <li>• Environmental</li> </ul>	<p>Precisely due to the above circumstances and the proximity of industry and the</p>

education.	entrepreneurial zone of the Town of Labin, there is a constant danger of continuous pollution of sculptures, which increases maintenance costs, which is certainly not a low expense for the management. As works of art are available to all, and as a cultural, tourist and sports-recreational resource, it is the duty of key stakeholders to be actively involved in these activities. It is also an opportunity for entrepreneurs to be socially responsible businessmen who contribute to these activities. Finally, the RECOLOR project has always communicated sustainability in all segments, including the environment.
<ul style="list-style-type: none"> <li>• Development of leisure services.</li> </ul>	The Park intends to continue with various workshops for children in which only natural materials will be used, thus educating them about the importance of preserving and protecting the environment. Also, at least twice a year, various cleaning actions of the Park are organized, which directly affects the awareness of individuals about the environmental importance.
<b>Cooperation and participation</b>	
Around 100 people from around 50 different organizations were involved in the activities of Labin pilot project.	

<b>Pilot action in Šibenik</b>	
<b>Social sphere</b>	
<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	<p>The Šibenik RECOLOR Pilot project is almost completely based on social and cultural development tools.</p> <p>Social development is achieved through the revitalization of every-day life on the Mala loža square. Thanks to the Green market, art colony and cultural events, Mala loža became one of the social spotlights in summertime for both – tourists and local people. Once again, it's a place of daily social interaction.</p> <p>Cultural development is achieved throughout art colonies, education, and exhibitions. Those events increase the participation of local people in consummation, but also the creation of cultural offer in the city.</p>
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	<p>One of the advantages of the Mala loža square is accessibility. Šibenik old town is situated at hill and has narrow streets, a lot of stairways and other barriers. Mala loža square can be easily accessed from the main square (parking) and Šibenik main street. Mala loža became a social and cultural hotspot accessible</p>

	<p>to people with disabilities.</p> <p>St. John church and Mala loža square have been included in special guided tour for deaf and blind people, developed in 2020 through the project “Tourism for all” by Šibenik Tourist Guides Association.</p> <p>No other special programs for people with disadvantages have been developed through the RECOLOR project.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>Art colony was organized in a form of school with developed learning program for amateur painters. Lead by the local artist, art colony / school is now ready to be marketed as summer art school for local people and tourists.</p>
<b>Economic and sustainable development sphere</b>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	<p>Pilot project has raised interest of different social groups motivated to continue the activities. Infrastructure created throughout the project will be managed in future by the City of Šibenik and Tourist board of Šibenik.</p> <p>Activities have the potential of achieving the point of economic self – sustainability, since they involve commerce (green market), tourism offer (art colonies as tourist package product) and event management.</p>
<ul style="list-style-type: none"> <li>• Supporting the development of the local economy.</li> </ul>	<p>Pilot project supported three groups of local entrepreneurs:</p> <ul style="list-style-type: none"> <li>• Local food producers in green market.</li> <li>• Local artists involved in development of Landscapes of art – art colony and performers in cultural events on Mala loža square.</li> <li>• Local tourist entrepreneurs situated or operating in old city centre (bars, restaurants, shops, tourist guides etc.)</li> </ul>
<ul style="list-style-type: none"> <li>• Developing services and leisure functions.</li> </ul>	<p>Development of Mala loža square as multifunctional space for commerce, art school and event venue created new Šibenik's hotspot for different tourist services and leisure activities.</p>
<ul style="list-style-type: none"> <li>• Exploiting the potential of new technologies.</li> </ul>	<p>Not applicable.</p>
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>• Architectural maintenance.</li> </ul>	<p>Not applicable</p>
<ul style="list-style-type: none"> <li>• Providing facilities for people with</li> </ul>	<p>Green market, Painters School and cultural events are easily accessible to persons with disabilities.</p>

special needs.	Mala loža square is one of the points of interest in specially designed tourist route for blind and deaf people (cooperation with project “Tourism for all”).
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	For the supply of the green market, food producers used the transportation route developed throughout the project “Integrated Mobility” of the City of Šibenik. Products were transported to the Logistic underground centre on the edge of the old city, and the distributed with small electric vehicles to the Mala loža square.
<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>Environmental protection.</li> </ul>	Green market accepts exclusively local food producers. “Eating local” reduces food miles and carbon footprints.
<ul style="list-style-type: none"> <li>Environmental education.</li> </ul>	<p>Throughout the art colony, participants visit National Park Krka and protected nature areas and learn about those sensitive ecosystems.</p> <p>Art workshop “Flowers from the seabed” was organized for local artists and creatives. The goal of the activity was to raise awareness of the public about the waste that people throw into the sea. Also, the goal was to show how art can transform waste into value.</p>
<ul style="list-style-type: none"> <li>Development of leisure services.</li> </ul>	Not applicable
<b>Cooperation and participation</b>	
<p>50+ people from 20+ organizations were involved in the activities of Šibenik pilot project. The pilot produced great results in cooperation with different projects, organizations and support of the events not related to RECOLOR.</p> <p>Šibenik Pilot project was designed as a platform for social, economic, and cultural interaction. Multifunctional counters are designed to facilitate different activities. Green market, art colonies and evening events were intended as a showcase and invitation to entrepreneurs, event organizers and project developers to use them for different purposes.</p> <p>In last two years, different events were organized in Mala loža square by other organizers, using the infrastructure built through the RECOLOR project. That includes concerts, DJ performances, workshops for children and adults, exhibitions, festivals, press conferences etc. Entrepreneurs around Mala loža square occasionally organize joint sales and small-scale events.</p>	

### **Pilot action in Zadar**

#### **Social sphere**

<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	<p>Social and cultural development is achieved through better visibility of the area and its attractions. This is done through creating a guided tour, promotional video, website, and cultural events organized on the site.</p> <p>Cooperation with schools in the area, local NGO's and inhabitants is planned for the future activities.</p>
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	<p>An info board with information about the location, the monuments and the author who created the space is available in Braille letter. A model of the sphinx is printed out in a relief so that blind and partially sighted people can experience the look of the sculpture.</p> <p>At the moment the park area is not fully available for people with disadvantages. Through the project of conceptual arrangement of the park, created within this project, this is going to change.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>A guided tour that tells the story of the part of the city outside the old town is created and presented to people working in tourism sector and in schools.</p> <p>The renovation of the park is financed by the City of Zadar, and, with its inhabitants, it will be able to enjoy a nicely designed space fitted with new elements for inclusion, socializing and relaxing.</p> <p>The renovation suggests creating a parking for bicycles which promotes recreation.</p>
<p><b>Economic and sustainable development sphere</b></p>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	<p>Pilot project has raised interest of different social groups motivated to continue the activities. The final plan of how to manage the area depends on who is the owner of the place, and this particular topic is in a state of solving. The area of the pilot location (the Sphinx and the park surrounding it) is owned by the Republic of Croatia but the City of Zadar submitted a request for transfer of ownership.</p>
<ul style="list-style-type: none"> <li>• Supporting the development of the local economy.</li> </ul>	<p>Local economy can be improved through better tourist use of the potential of the site and better branding. Redirection of the tourist route to contribute to a better development of the local economy, especially in the part of the city that has not been properly valorised so far.</p>
<ul style="list-style-type: none"> <li>• Developing services and leisure functions.</li> </ul>	<p>The tourist tour to the site helps to popularize a very specific type of public transport: traditional rowing boat. This is a service which helps people to get from the old town to the part of town where the sphinx is located. At the same time, this is the oldest public transportation in the city dating to the medieval</p>

	times.
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	<p>The possibilities of new technologies are used on the location itself through info board but also through web page created to popularise the site. The info board has an QR code which opens the web site with more information. The web site also offers the opportunity to explore the green cadastre of the park as well as the 3D of the sphinx sculpture.</p>
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	<p>The focus on the Zadar pilot location is restauration and conservation of the historical architectural elements built during first two decades of the XX century. Restauration of the sculpture of the sphinx is finished while for the other elements conservation study is prepared with detailed description of the works required. Conceptual, main, and detailed design of the park is produced within the project too, securing sustainability of projects' activities after its completion.</p>
<ul style="list-style-type: none"> <li>Providing facilities for people with special needs.</li> </ul>	<p>The design of the park includes creating new paths which will provide better accessibility for people with physical impairment and people in wheelchair. For people with visual impairment texts in Braille is complemented by tactile elements. The sensory experience of visiting space is completed with scents of Mediterranean herbs surrounding the sphinx.</p>
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	<p>Now the pilot location is easily reachable by foot, bicycle, bus and by car but there is a problem with parking. The project of arranging the park also deals with arranging the surrounding area, and on the area owned by the city a parking lot is envisioned.</p> <p>A place for parking bicycles is also envisioned inside of the park itself.</p>
<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>Environmental protection.</li> </ul>	<p>Environmental protection is ensured through national legislation protecting the pilot location as a cultural heritage. Since the site is a historical park, it gained new valorisation through project RECOLOR and in the design for arranging the park environmental protection is taken care of.</p>
<ul style="list-style-type: none"> <li>Environmental education.</li> </ul>	<p>The pilot location – the historical park is rich in diverse botanical species which are presented through green cadastre available on the web site created through project RECOLOR.</p>
<ul style="list-style-type: none"> <li>Development of leisure services.</li> </ul>	Not applicable

<b>Cooperation and participation</b>
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100+ people from 10+ organizations were involved in the activities of Zadar pilot project.
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#### 4.1. Transnational Common Patterns and Local Peculiarities in the Partners' Activities

The analysis of the single activities implemented by the partner organisations provided us with the key elements for defining how the joint transnational strategy has been embedded in the local action plans for guaranteeing the sustainability of the achievements of the RECOLOR project.

The following table underlines the common patterns and the peculiarities of the different spheres in the project's areas.

<b>Social sphere</b>	
<ul style="list-style-type: none"> <li>• Social and cultural development.</li> </ul>	<p>Social and cultural development is obviously at the centre of all the planned exploitation activities of the RECOLOR partners. All of them are going to use physical and virtual tools to raise awareness of their local communities about the historical and cultural richness of their landscapes. A first common objective focuses on providing citizens with an innovative and unique identity of their town/city, increasing their sense of participation and inclusiveness.</p> <p>The use of technology, when present, is used to make visible and accessible what was so far invisible, reinforcing the local identity and ownership of the local cultural and natural heritage. The use of technology is especially relevant to target the younger audiences, more attracted by new digital communication forms. Apart from these achievements, RECOLOR has contributed to generate benefits not only for the local community, but also for national and international visitors and tourists, as well as cultural professionals and experts.</p> <p>Social development is evident also when the project actions have contributed to revitalize the every-day life of previously abandoned areas, supporting the development of new markets, art exhibitions and cultural events. The key to this success always comes from a strong partnership and cooperation created with other stakeholders interested in exploiting the RECOLOR landscapes of art, cultural and tourism organisations, schools, NGO's and association of citizens.</p>
<ul style="list-style-type: none"> <li>• Support for disadvantaged individuals and groups.</li> </ul>	<p>All the RECOLOR partners have designed the new services for promoting their landscapes of art with a particular attention to the users with special needs, to help them access the physical location with the vista point, as well as providing virtual contents to support a full experience of the landscape, independently of the motor capacity of the users. In particular, the City of Zadar has also prepared a specific info board with information in Braille letter. A model of the</p>

	<p>sphinx is printed out in relief so that blind and partially sighted people can experience the overall look of the sculpture.</p> <p>Particular attention has been also given to senior visitors, who are invited to add their contribution and become direct actors of the common historical memory enhanced by the RECOLOR cultural and tourist services.</p>
<ul style="list-style-type: none"> <li>• Development of education and recreation services.</li> </ul>	<p>All the RECOLOR landscapes of art, presenting the connection between landscape and cultural heritage, are an informal educational tool, usually proposed in a playful and recreational way. Some gamification examples have been also used, to create innovative learning systems able to involve citizens and tourists, to improve their knowledge of the history of the cities.</p> <p>The development of education and recreation opportunities will also help activating synergies with schools, tourism services, cultural institutions and associations, research, and academia, as well as creating new areas devoted to inclusion, socialisation and relax.</p>
<p><b>Economic and sustainable development sphere</b></p>	
<ul style="list-style-type: none"> <li>• Defining the mechanisms for managing the Landscapes of art.</li> </ul>	<p>Most of the mechanisms for managing the Landscapes of art are based on participatory approaches, supporting the involvement of citizens and cultural associations to develop new models for exploiting the products created by the project. This kind of synergies has been already activated, fostering cooperation between public and private entities, and will also represent an incentive for the preservation of the RECOLOR landscapes.</p> <p>The pilot projects have started raising the interest of stakeholders and social groups interested to continue the activities and achieving the point of economic sustainability, involving local business, tourism services and cultural events.</p>
<ul style="list-style-type: none"> <li>• Supporting the development of the local economy.</li> </ul>	<p>The improvement of services for tourists is expected to support, in the short - medium term, the development of small businesses, not only related to tourist accommodation, attracting new visitors and tourists (shops, bar, restaurants, hospitality), but also diversifying the business actors, also involving local food producers in green market, local artists and performers of cultural events.</p> <p>This is very important for supporting the local economy, also because many of the RECOLOR pilot sites are located in part of the city or region that have not been properly valorised so far.</p>
<ul style="list-style-type: none"> <li>• Developing services and leisure</li> </ul>	<p>Some leisure services have been already created almost in all the RECOLOR pilot sites, or are going to be started soon. For those sites not in the centre of</p>

functions.	<p>the cities involved, new leisure-connected equipment, such as benches, e-bike power stations, or traditional rowing boat have been already made available.</p> <p>The new equipped spaces are everywhere expected to support the development of additional leisure services, created in collaboration with other local cultural and tourist attractions, stakeholders, associations, tourist guides and also schools.</p>
<ul style="list-style-type: none"> <li>Exploiting the potential of new technologies.</li> </ul>	<p>With the only exception of the City of Šibenik, that expressively decided to proceed in a full traditional way, all the other pilots have strongly connected the physical experience of the Landscape of art with digital services exploiting the potential of innovation technology. Technology has been used by RECOLOR partners in different ways (info boards with QR codes redirecting the visitor to a web app which allows in-depth exploration of the artworks, 3D reconstructions, virtual tour, multimedia products, etc.), with the objective of creating multimedia products to implement in touristic info points that will promote the touristic asset of the RECOLOR areas, enhancing cultural and natural heritage and improving the experience of visitors and tourists.</p>
<b>Infrastructural sphere</b>	
<ul style="list-style-type: none"> <li>Architectural maintenance.</li> </ul>	<p>This issue is not in the priority of all the partners, due to the different characteristics of their actions. In some pilot locations, restauration and conservation of the historical architectural elements will be an important issue, and everywhere the new infrastructure has been designed with materials and techniques that will require minimum maintenance, in accordance with the environmental sustainability.</p>
<ul style="list-style-type: none"> <li>Providing facilities for people with special needs.</li> </ul>	<p>All the new services have been designed to allow disabled users to access the sites and benefit of the cultural events organised in the RECOLOR areas. Somewhere texts in Braille, complemented by tactile elements, have been added for people with visual impairment, and the sensory experience of visiting space is completed with scents of Mediterranean herbs.</p>
<ul style="list-style-type: none"> <li>Improving the transport system.</li> </ul>	<p>This element too was not a common priority for all the partner areas, since most of the identified sites are located in places easily accessible by feet. Somewhere the RECOLOR project has been the chance to create a new ecosystem and to integrate the sustainable mobility, increasing the usability of eBikes and electric scooters for visiting the site, and developing new plans for arranging the area with infrastructures for parking bicycles and increasing the use of public tyransport.</p>

<b>Environmental protection sphere</b>	
<ul style="list-style-type: none"> <li>• Environmental protection.</li> </ul>	<p>The overall objective of the RECOLOR project stressed the importance of landscapes and their environmental dimension as an historic and economic asset. This has been the catalyser to mobilise the local communities and authorities to preserve such assets from degradation and exploitation. Often, environmental protection is also ensured through international landmarks and national legislation protecting the location as a cultural and historical heritage, so reducing the carbon footprints.</p>
<ul style="list-style-type: none"> <li>• Environmental education.</li> </ul>	<p>Almost all the partners have used the RECOLOR project to launch campaigns to raise awareness and educate local communities, authorities, and tourists, not only for increasing their interest towards cultural heritage but also for supporting the maintenance of environmental conditions that will preserve the current landscapes. Both paper-based and digital tools have been designed, merging scientific contents, to explain how environmental changes and human intervention have affected the landscapes as well as to present the environment and the historical heritage.</p>
<ul style="list-style-type: none"> <li>• Development of leisure services.</li> </ul>	<p>This issue has been piloted only by some partners, however most of them are going to launch new leisure services based on the RECOLOR cultural and natural elements, combining the visit to the pilot sites with additional entertainment opportunities.</p>
<b>Cooperation and participation</b>	
<p>A memorandum of understanding has been prepared and will be signed by the partners, who have also invited additional stakeholders to ratify the document, and share the same values proposed by RECOLOR.</p> <p>Cooperation and participation have been the key elements for designing and implementing the pilot action. The engagement with stakeholders and citizen from the beginning of the event was useful to know the elements to promote in the action involved. The cooperation with cultural, environmental, and touristic associations contributed to help the political decision makers to increase the quality of ecosystem and to contribute to a better linkage between local communities increasing the sustainability started with the project.</p>	