ADRIAMUSE
IPA ADRIATIC 2007-2013 CROSS-BORDER COOPERATION PROGRAMME
The AdriaMuse project evolved from the IPA Adriatic 2007-2009 Cross-Border Cooperation Programme. Co-financed by the European Union, it comprises 11 project partners, from five bordering countries along the Adriatic Sea shores. Participants include, on the western coast of Italy, the project leader - the Province of Rimini, the Ar- tistic, Cultural and Natural Heritage Institute of the Emilia-Romagna Re- gion, the Università Iuav di Venezia, the Veneto Region, the Province of Pe- saro and Urbino, the Province of Cam- pobaiano, Skupa Ltd from the Molise Region. On the eastern Adriatic coast the National Museum of Montenegro, the Albanian Municipality of Shkodra, the Government Service of Zeca- Dobo in Bosnia and Herzegovina, and the Region of Istria in Croatia. The strategy behind the AdriaMuse project is to strengthen and conso- lidate the partnerships as well as to promote sustainable development within the Adriatic area. These goals can be achieved by harmonizing any of the partner’s cultural tourism activ- ities through two main types of ac- tions. Ones that encourage museums within the Adriatic area to be part of a network - euromuse.net, an interna- tional showcase dedicated to gathe- ring information related to European museums and major events, reaching a wider range of potential visitors, prom- oting museum activities even to non museum-goers. To attain both these goals, the net- work must not only be strengthened, but it must also be integrated. This implies adopting a set of information tools and communication services that help to create a common ground where knowledge, experiences and ideas can be shared among the partners. Iuav has been focusing its efforts on building the activities described herein. Thus, in implementing Work Package 5, “Enlarging the network – IT tools that promote museums and events” the main goal of WP5 is to make it easier to access and to consult infor- mation related to the events organized by the Museums of the Adriatic Area. Another equally important goal is to be able to disseminate this type of in- formation via web, using state-of-the-art tools and technology, including semantic and collaborative devices. Data can be accessed through the project’s main portal that integrates a specific communication and collabora- tion platform called Adriamuse.com. Luigi Di Prinzio Università Iuav di Venezia

It is with real pleasure and gratitude that we accept Iuav’s invitation to illus- trate the IPA-AdriaMuse project and the following pages, through texts and images, will highlight what has been concretely achieved in the three years of working together with the Province of Rimini as Lead Partner with other ten beneficiaries in Italy, Croatia, Bo- snia and Herzegovina, Montenegro and Albania. As the title of our project underscores, AdriaMuse is centered on the museums of the Adriatic area, more specifically on the benefits that museums on both sea shore may find, if they network and share a common strategy to incre- ase the number of visitors and particu- larly of tourists, by focusing on our motto “the museum beyond its walls”. The following pages will provide a detailed presentation of the actions that every partner has undertaken in striving to attain their goals, or how the two main lines of action have been crossed, as briefly outlined above. In my brief introductory note is an in- vitation to have your opinion on the Project Manager activity at the end of his “effort”. A project, be it a Eu- ropean project or a strictly personal life project, is a challenge. You care- fully plan the execution of ideas, the actions and temporal process, someti- mes going into the tiniest detail thus - risking to lose sight of the fundamen- tal purpose of the project which is to bring tangible and intangible benefits to the (explicitly) defined subject in the project implementation. Has our AdriaMuse project won this bet? The immediate reply is positive, because it obtained the benefits it guaranteed to its identified subjects that is the implementation of the off- ficial European language, the outputs, deliverables and project results. A mo- re detailed description of these points can be found in the following pages. But as Project Manager I have an obligation to ask myself if we could ha- ve done better, if all the development opportunities and potentials which emerged at the time of our project we- re in fact seized. Although discourse could lead down a variety of paths, in extreme synthesis what it boils down to is the “planner’s dilemma” in other words, if it is worthwhile to modify an ongoing project to seize the opportu- nities which could not be foreseen at the start, and in our specific field, how much this could be possible in the im- plementation of a European project. Fairly enough, some of the reader who have reached this point may complain about the “excessively theoretical” dissertation and therefore, drawing to the conclusion, I will immerse myself in what has actually happened in the life of AdriaMuse project. Even only in the IPA Adriatic program- me, although a number of projects focused on cultural heritage and tou- rism enhancement have been approved in the past ten years, unfortunately ve- ry few have actually been networking and moving towards greater coopera- tion to attain better and more efficient results. If we then think about other programmes of territorial cooperation funded by Europe, only to mention South East Europe and Central Euro- pe programmes, and all those projects that dealt with the relationship betwee- en culture and tourism, it is evident that the opportunities to activate synergies and improve effectiveness and efficiency of AdriaMuse are mul- tiplying. When the AdriaMuse project was ki- cked off, we asked ourselves about the potential synergies, and in spring 2012 we established a joint promotion between IPA-AdriaMuse and IPA- Adrimo. The latter is aimed at encou- raging tourist mobility in the North Adriatic, by creating new connections by sea between the regions of Roma- gna, Istria and nearby islands. Both project partners and territories benefited from the limited results, which, according to the endorsed project documents, were not foresee- en. They were nonetheless delivered, despite the inevitable procedural dif- ficulties. Hopefully, in the upcoming 2014-2020 season of the European Project, net- working among the various partners will require that all initiatives, starting with those of the Lead partners, embroil- dy common contents and objectives. If, in reading these pages, you feel drawn to travel to any of these two shores of the Adriatic to discover the many art treasures and the rich tradi- tion, we will have reached another of our objectives! Enjoy your reading.

Enzo Finochiario Province of Rimini AdriaMuse Project Coordinator
Province of Rimini Pilot Actions
Enzo Finocchiaro

The Province of Rimini is the Lead Partner of the AdriaMuse Project funded by IPA. Briefly, its aim is to enhance the tourism to Museums, on both sea shores, seeing tourists move “outside the Museum walls”. Being a mass tourism destination, Rimini and its seashore face the challenge of having visitors discover the enormous heritage that is stored in its museums. Consequently, to stimulate smart enjoyment, three main lines have been targeted:

1. Families with children, traditional visitors of the area but only in its seaside part;
2. Sea lovers, in particular sailing tourists;
3. Congresses and Conferences Participants that gather at the new Congress Palace.

For “sailing tourists”, a few actions were focused on navigation in Roman Times. The exhibition on Ancient Shipping in the Adriatic Sea opened on the 21st of June 2013 at Club Nautico (Sailing Club) of Rimini and consisted in roll-up panels with information and photographs about shipping in the Adriatic Sea at Roman times. Roll-up panels were chosen because they are easy to transport and install. During the opening, the Model of the Roman Cargo ship was presented, together with the Ancient Shipping in the Adriatic Sea App and A Young Roman’s Guide to Sailing. The historical re-enactment group Legio XIII Gemina gave demonstration of Roman War technique on the dock. The exhibition was presented and stayed at the Arena for several months and was visited by tourists from all over the world. All texts are inserted in the Ancient Navigation App for smartphone and tablets, available for iOS and Android devices.

Tools were designed especially for workshops and educational activities, focusing especially on families and children. The Rimini Museum Boats’ Mosaic Puzzle and A Young Roman’s Guide to Sailing (the adventures of a roman boy, Lucius, both in Italian and English language) were especially made for children, to be used for example at the local Civic Museum for educational workshops on the navigation during Roman times. An event for this kind of tourist was the Visit & Tastings organized with Typical Rimini Hotels. Tourists staying at the Typical Rimini Hotels were invited to visit the Civic Museum and the Surgeon’s House, where also a local food and wine tasting was organized.

For conference participants, the Aiminum apps were developed for smartphones and tablets, available for iOS and Android devices. The map of the Roman city of Rimini (in two versions, English/Italian and German/Russian) was distributed, as an integrated instrument, during International Conferences to professionals and teachers thanks to the cooperation of Rimini Convention Bureau.

Further pilot actions by the Province of Rimini could be:

1. Conferences on themes linked to AdriaMuse previous actions/elements: i.e. on ship construction techniques and navigation in ancient times for shipwrights and ship builders in general,
2. Historical reenactments for educational activities: i.e. Legionary for a day,
3. Night visits to Roman points of interest (Amphitheatre, Surgeon’s House, Museum) with artistic performances and local food and wine tastings,
4. “Roman Rimini Club”, an informal association of hotels, restaurants, etc... operating in Rimini city centre.
Province of Campobasso: discover the rare, the curious and the hidden

Loredana Lepore

Molise, for over 2000 years, has always welcomed the visitors who have walked its tracks, bringing a wealth of knowledge, food, traditions, songs and stories which Molise assimilated open-armedly, gaining in wisdom and discretion. The Province of Campobasso is the heart of this land. Its history as a land of cross roads, rolling hills, sunny plains, cultivated fields, fortresses and ancient villages is fringed by the woods of the Matese mountains and the shores of the warm Adriatic Sea.

The land strip that connects the regions of Abruzzo and Puglia, has a dense network of paths created by cattle tracks and smaller tracks (‘tratturi’) that intersect the region’s two most important rivers, the Trigno and the Biferno, creating a chessboard of people, places and stories that have intertwin ed, yielding glorious workmanship, strength and sacrifice.

The Province abounds in history. The territory is home to a Samnite fortress, Roman cities, Benedictine monasteries, Norman castles and huts left by rob bers. Human settlements are immersed in a natural environment that, for the most part, has remained intact. What man built has been welcomed, respected and conserved, respecting the territory’s protected areas as well. Visitors will no doubt enjoy the different routes, from Bajore di Termoli, Campobasso to Latina, Trevento to Guglielmi and Saepinum to Gambatesa, that take them along slow winding roads where the traveler can admire the rich natural and human beauty of the surrounding scenery.

The AdriaMuse project, set within such a magnificent backdrop, has helped to unveil the Province of Campobasso’s vast cultural heritage, narrated by its many small museums and fine examples of architecture. Museums thus become beacons, focal points in the dense network of architectural, archaeological and ethnographic collections. The province of Campobasso can be the ideal destination for the discerning, curious visitor who approaches traveling as an opportunity for discovery and for inner growth. Consequently, everything has thus been recounted outside the museum walls. Campobasso could share its experience with its counterparts, building on and learning from other project experience in order to enhance the smaller museums that are scattered throughout its territory. Enhancement and promotion initiatives, which are a part of AdriaMuse, culminated in an event entitled “Brought by Sea: objects and cultures of the Adriatic”. Held in Termoli, in August 2019, the event was featured in the 58th edition of the “Premio Termoli” – an exhibition of contemporary art. The exhibition was organized in collaboration with the Region of Istra, in particular with the Museum of Lapidary, in Novigrad. Under the banner of contemporary art, it has been encouraged subsequent art appointments that have led to artistic contamination that, at the same time upholding the traditions that have stimulated and animated the Adriatic area. This got Museums moving “away from their boundaries” into lively cultural centres. For the occasion, the Provincial Administration of Campobasso hosted Istrian artist Tomislav Braginovic in the historic Civic Gallery, in Termoli. Later, the twinning saw artist Niccolantonio Mucciaccia appear in Novigrad, from 18th to 22nd August 2013, while partaking in the renowned contemporary Arteja art festival, organized by the Museum of Lapidary, in Novigrad. The move of museums outside of their walls was made possible not only thanks to present-day contamination – as in the case of the above-mentioned performances – but also by paying tribute to the past, which, jealously preserving the archaeological artefacts that came from Adriatic Sea and are strown in the many museums of this beautiful province. These include Byzantine iconographies and stories, items from the Adriatic Renaissance and works by Michele Greco from Valona, in Molise. During the exhibition, from the 1st to 20th August, held in the coastal town of Termoli, Archaeological findings retrieved from the sea were exhibited along with panels dedicated to the different museums in the province. The idea of bringing the contents of the various museums outside their usual boundaries is an attempt to attract visitors and see them involved in a thorough art experience which seeks to promote cultural growth on the part of the observer – this being the ultimate aim of the AdriaMuse project. Moreover, all initiatives have underscored the heterogeneity of local museums. This, in turn, mirrors the heterogeneity of culture and human contamination which has molded the reality we live in today. It reflects the complexity of the Adriatic environment, with its century-long fusion that gives it a sort of Chinese box structure. This structure, in turn, brings us back to the common principle that unites and separates the reality of the project partners: the Sea.
they were also believed to influence the wind. To this day, it is commonly believed that an intense vivid glow of stars implies strong wind and bad weather. The celestial body that has attracted the most attention is the Moon. Weather forecasts were often based on the moon’s shape and color: if the full moon is bright and full, it almost certainly means that a storm is on its way; a pale Moon is a premonition of rain; while its redness foretells a storm ahead during the crossing, as narrated by memorable literature: how navigation and orientation at sea was possible? To answer this question the Balli Museum, with its astronomic imprint is tied into the itineraries of the Ecomuseum of Pesaro’s coastline through a series of activities that revolve around navigation and astronomy. Man soon learnt to establish his position looking skywards to the stars, this act enabled the mapping of mythological stories on the celestial vault. They have been passed down to us as Constellations: a set of star projections. Periodic observation of the position of celestial bodies enables sailors to identify, during navigation, their position and above all, the direction. In the past, such knowledge was essential for it enabled the progress of some civilizations.

The Ecomuseum thus features the theory and practice. During long crossings, the art of piloting involved gathering all the various signals during daylight and at night and consulting stars to find the direction. Stars were not used, as most people believe, to obtain the cardinal points, but to give directions of the destination. To plan the route from one port to another, at a given season with a given wind, a selected star had to be in a particular position, in terms of the prows, at a certain time of the night and, as the night advanced, it involved another star. Constellations provided indications, in each individual case, in terms of direction, guide towards the indications, in each individual case, in another star. Constellations were not used, as most people find the direction.

The Museum offers real laboratories geared for the different age groups to illustrate and explain how, for centuries, the fascinating celestial sphere was the only instrument that mariners had to trace their nautical routes and find a safe landing. Thus astronomic activities are offered by the Balli Museum within the AdriaMuse project: constellations and myths, providing an experience at the thematic planetarium, navigation astronomy, to have an orientation and be able to find celestial objects, building laboratory to explain to the younger museum-goers how to find their bearings at sea. Impossible Olym-pic games to improve the knowledge of nautical science. Orienting races, finding one’s way using time and space to stimulate the sense of direction using the cardinal points.

AdriaMuse – Myths and Constellations at the Balli Museum Province of Pesaro-Urbino

The Province of Pesaro-Urbino, thanks to the European project AdriaMuse has helped to kick off an innovative museum, the Eco-museum of Pesaro’s coastline, the Ecomuseum moves across cultural institutions, monuments and landscapes to bring back the area’s original characteristics, tracing its evolution in relation to time and to the Adriatic sea, through its vast archaeological, artistic, ethnographic heritage. The word territory embodies both the environmental history as well as the history of material and immaterial signs which have left behind by those who have inhabited the area beforehand. These make up its visitor guidelines. The Ecomuseum has opened itself up to and has started to interact with the resident population, becoming an open book that helps to rediscover the traces of a rural and maritime civilization that comprised of distinct features that may have been maintained and/or modified in the course of time. Visitors will admire the architecture, landscape, flora and fauna, even the people, to discover the past and current customs, traditions, activities and local resources. The set of material and immaterial cultural heritage unfurls a common thread – the pivotal role of the Adriatic sea as “ancient soul” where people, goods and ideas came together. The intent is to recount the Adriatic Renaissance from the perspective of its close ties with Venice and the eastern Gulf shore. The project also examines an exquisitely scientific aspect which answers a question that everyone, sooner or later, may have asked himself when standing before the sea, fascinated and at the same time afraid of the unknown, what lies ahead during the crossing, as narrated by memorable literature: how navigation and orientation at sea was possible?

The Balm Museum, thanks to the AdriaMuse project has undertaken a journey to know more about history and science, bringing together, at the Planetarium, trains that give museum-goers the chance to observe first-hand the starry vault while listening to reading on the history of navigation, drawn from ancient and modern literature. This favours greater understanding of the myths related to constellations and seafaring, which actually, for ancient mariners was a veritable map which enabled sailors to identify, during navigation and astronomy. Man soon learnt to establish his position looking skywards to the stars, this act enabled the mapping of mythological stories on the celestial vault. They have been passed down to us as Constellations: a set of star projections. Periodic observation of the position of celestial bodies enables sailors to identify, during navigation, their position and above all, the direction. In the past, such knowledge was essential for it enabled the progress of some civilizations.

The Balì Museum, thanks to the AdriaMuse project: constellations and myths, providing an experience at the thematic planetarium, navigation astronomy, to have an orientation and be able to find celestial objects, building laboratory to explain to the younger museum-goers how to find their bearings at sea. Impossible Olympic games to improve the knowledge of nautical science. Orienting races, finding one’s way using time and space to stimulate the sense of direction using the cardinal points.
The AdriaMuse project: Museums at play
Laura Carlini, Giulia Pretto

The Musei leave the museum, their usual home, and dive into the Adriatic Sea. They swim from the Romagna and Pesaro rivers to the coast of Istra, Montenegro, and Albania, taking in the Venice lagoon along the way. They hike along Bosnia’s green valleys and climb the hills of Malise, inviting all those who want to experience culture in a joyful and unconventional manner to join them in their merry games. This is the spirit of AdriaMuse, a project of the Cross-Border Cooperation Programme IPA Adriatic 2007-2013 co-financed by the European Union to promote cultural tourism on either shore of the Adriatic through innovative events focusing on the sea, archaeology, and local traditions. As mentioned in the introduction, the project includes 11 partners from 5 countries: the Province of Rimini as the lead partner; the Institute for Artistic, Cultural and Natural Heritage (IBC) of the Emilia-Romagna Region; the Venezia Region; the Università Iuav di Venezia, the Province of Pesaro and Urbino, the Province of Campobasso, Skupja (Italy), the National Museum of Montenegro (Montenegro), the Municipality of Shkodra (Albania), the Business Service Centre of the Government of Zemica-Doboj Canton (Bosnia and Herzegovina) and Istria County (Croatia).

In order to help promote the region’s cultural heritage among tourists, the partners developed a shared itinerary focusing primarily on the sea, which links together museums, archaeologi- cal sites, harbours, historic fish markets, restaurants, and other sites that reflect the local seafaring culture. The project experiments with ideas to be made available to local administrations and economic and cultural operators. AdriaMuse has already launched a se- ries of events in which museums literally escape their own walls thanks to offbeat and original activities aiming to involve the non-museum-going public. Museum staff play a key role in ensuring the success of these events, thanks to their ability to interpret and relate the historical and cultural iden- tity of seaside communities.

Museums beyond the walls
The definition of a “museum beyond its walls” includes all the activities that the museum organizes away from its own premises: festivals, historical re-enactments, travelling exhibitions, urban installations, flash mobs, workshops, educational activities, conferences, children’s reading events, screenings, tastings, guided visits, augmented reality, and apps for mobile devices, in order to attract an increas- ingly varied and demanding public. Escaping beyond the museum’s walls means communicating the museum’s identity, interacting with the city and the local community, building new re- lations and encouraging participation, and promoting the museum among potentially interested people, so that they may be motivated to visit the museum “within the walls”, where the collections are held and — if they are presented to the public in an engaging manner — can fully realize their poten- tial to involve as wide an audience as possible. In order to meet the expec- tations that are created “beyond the walls” museums must feature simple yet captivating and original contents that can entice visitors to come back for a more in-depth visit. Events “beyond the walls” are an impor- tant opportunity to promote the cultural contents of museums located in tourism localities and to improve the area’s overall tourism offer; in so- me cases, they can encourage tourism flows even away from the peak season. IBC, in collaboration with the project partners and with the museums of Emilia-Romagna, has put together 25 cases of best practices that illustrate possible ways to bring museums closer to their host cities and communities. These best practices, drawn together in the publication Museum Beyond its Walls: a series of considerations on the ideal locations and participants for museums beyond their walls, and for an analysis of these activities that highlights their strengths, weaknesses, opportunities, and threats.

The publication describes various types of festivals, training activities, educational games for children, histo- rical re-enactments, trade fairs, semi- nars, travelling exhibitions, virtual tour- ism and promoting the museum among new cultural groups, and they can see how salt is collected and processed. Thanks to the Solter for a day programme, participants can help salters collect and transport salt, in order to better understand their work and experience first-hand life in a traditional salt pan.

IBC initiatives – training
Training activities within the frame- work of the AdriaMuse project ha- ve focused on themes of great social value (ecomuseums) and on the issue of communicating cultural heritage, in particular with the help of new technologies.

In September 2012, Argenta and Cer- via hosted a workshop for ecomuseum professionals called Heritage and In- novation. The workshop focused on the relationship between cultural her- itage and social change and on the creation of community maps. It saw the active participation of about 50 subjects, including a delegation from Istria County and the city of Rovinj/Rovigno with the Batana Ecomuseum. The focus on ecomuseums continued in September 2013 with a workshop tit- led Ecomuseums – local subjects and protagonists. What they do and what they want held in Argenta and Villa- nova di Bagnacavallo, with an active discussion on regional and European scenarios and on the role of ecomu- saws as tools that can act upon local development processes. In order to encourage museums to learn how to communicate effectively, the Communicating the Museum* project, whose first edition was quite successful, will be held once again with a European scope. This project develops new-generation museum communication techniques and prac- tices; it is promoted and supported by IBC and designed by BAM! Strategie Culturale.

The presentation of the project (Bolo- gna, 8 February 2013) featured as a spe- cial guest Chiara Bernasoni of the Di- gital Media Department of the MoMa (Museum of Modern Art) in New York City. She detailed MoMA’s experiences with its digital strategy, and described several examples of low-budget participa- tory projects that can easily be repli- cated by small museums. Participants included museum professionals from Emilia-Romagna and the other regions involved in the AdriaMuse project.

The initiative was streamed online and fol- lowed by about 400 people.

On 24 June 2013 Casa Artusi hosted The taste of the museum 2.0, a trai- ning workshop for museum and tou- rism operators and to food and travel bloggers, which discussed national and international experiences of loca- tion-based marketing centred on mu- semas. Participants included experts from various countries, such as Marino Budin, deputy mayor of Rovigni/Rov- igno (Croatia), on behalf of the Batana ecomuseum, Jasmin Mandzukic, direc- tor of the Civic Museum of Tuzanj (Be- spoa Herzegovina), and Lalit Tenin, vice-president of Casa Artusi.

IBC initiatives – promotion
In July 2012, the first AdriaMuse regis- tered for Catsalia, with Pula, Istria as its destination: this ideal bridging
of the two shores of the Adriatic took place concurrently with the Pink Night. The regatta participants made a stop in Pula, where Istria County welcomed them by hosting a special visit to the Roman amphitheatre and the History and Naval Museum. They then sailed back to Cattolica, where the official awards ceremony took place at the Museo della Regina. The cultural events organized jointly by IBC, the Museo della Regina, the Marinella Association of vele al terzo and working ships of Romagna, and Istria County concluded with a parade of traditional vele al terzo ships in the harbour of Cattolica.

Promotional activities and collaborative efforts with the Rovinj/Rovigno Ecomuseum were further developed in 2012 during the Ecomuseum Fair in Argenta and during the Sapore di Sale initiative in Cervia. The crowning moment of this twinning initiative came when the Batana Adriatica ship took to the water at Campotto, in the Valli di Felino, and during the Argenta Fair, the Rovinj/Rovigno Ecomuseum staged evening events in which participants could help prepare and taste salà sardoni (salt-cured sardines) and saraghina al sale di Cervia (grilled fresh sardines) featuring local delicates accompanied by their traditional folk music. At the same time, at the Casa Artusi Culinary School, Jasmin Mandžukić, director of the Civic Museum of Tesanj, prepared traditional recipes from Zenica-Doboj Canton using terracotta pottery typical of Bosnian home cooking: this was an occasion for conviviality and for sharing local traditions that united Forlimpopoli, Croatia, and Bosnia-Herzegovina.

Finally, in order to promote the museums of Emilia-Romagna that stage events ‘beyond their walls’ touching upon the themes of the sea and of food and wine. The protagonists of this study trip were the partners’ projects, regional museum operators, and internationally-renowned food and wine bloggers who were asked to keep a digital travel diary of their experience. The tour made 10 stops, each one dedicated to a different museum or site of cultural interest: the MIC International Museum of Ceramics in Faenza; the Museum of the Dozza Fortress with the Regional Emoteca; the Museum of Traditional Balsamic Vinegar in Spilamberto with the Balsamic Vinegar Consortium; Casa Artusi, MUJA Museum of Salt in Cervia, the Museum of Seafood in Cesenatico; the Ice Cream Museum in Arezzo dell’Emilia; the Bonilla Academy in Parma; the Food Museums of the Province of Parma (the Salame di Felino Museum, the Prosciutto Museum in Langhirano, the Tomato Museum in Collecchio, and the Pompignone Reggiano Museum in Soragna), the Guatelli Museum in Ozzano Taro, and the Antica Corte Pallavicino, future home of the Culatello Museum. The Taste of the Museum pilot project is fully documented by articles in prestigious international blogs, a video, hundreds of photographs, and by drawings made by the ‘urban sketchers’ Clelia La Gioia and Angelo Di Nunzio, thanks to a partnership with Can’t Forget Italy and the Digital Diary project. AdriaMuse is planning additional actions to disseminate information and strengthen trans-Adriatic cooperation, which is consolidating nicely and which will continue beyond the completion of the project scheduled for February 2014.
AdriaMuse project – Implementation of the pilot project “Preservation of the cultural heritage of the Municipality Tesanj”
Valida Imamovic, Ojena Colakovic

Modern life is characterized by an extremely dynamic economic, cultural and social development, which generally results in very intensive changes in the lives of people, especially people in urban settings. In such environment, cultural and historical heritage and wealth are often ignored. Zenica-Doboj Canton, situated in the central part of Bosnia and Herzegovina, and sometimes called “a valley of castles”, presents a mixture between the cultural and natural heritage of the country. It covers the central part of what once was medieval state of Bosnia and Herzegovina. Zenica-Doboj Canton has got a chance to learn more about the promotion of cultural tourism as an activity which stimulates the economic growth. The promotion of cultural tourism outside of its traditional walls is a way to make regions more attractive.

The pilot project, implemented in the Zenica-Doboj Canton, was an opportunity to revive and preserve traditional pottery crafts. Since its foundation Museum Tesanj was striving to revive and preserve cultural traditions and wealth. It’s one of the reasons why the pilot project provided training to interested students in making traditional pottery and produced a catalogue regarding making traditional pottery dishes of the Tesanj region.

As a part of the pilot project “Days of traditional cuisine of Tesanj region” was organized. During this event there was a presentation of traditional dishes and meals for invited guests and traditional food in traditional dishes was also served. The event was held in Eminaga Residence – a national monument of Bosnia and Herzegovina, which allows reception of up to 100 guests. Servants and most of the guests were dressed in traditional costumes of the Tesanj region.

The added value of the event has been given by the partners of the AdriaMuse project from Italy through their participation at the pilot action. Namely, two cooks from Province Pesaro and Urbino presented and prepared traditional Italian food “brodetto” for the guests and participants. For the partners from Emilia-Romagna Region who were unable to participate at the event, the video conference was set up. This cooperation was continued through the participation of the representatives of Museum in the cultural and tourism event “Festa Artusiana” organized by the partner from Emilia-Romagna Region, Italy.
Istria, the largest peninsula in the Adriatic Sea, is a region of great natural and cultural heritage witnessing to the millennia-long history of Istrian people connected to the sea and the land. In the AdriaMuse project all Istrian museums were involved with different aspects of Istrian heritage, and four of them were also involved in development of specific activities within the project.

Communication and dissemination

Within the AdriaMuse project the Region of Istria was responsible for development of information materials, communication and dissemination activities and transnational networking and knowledge management. In the first phase of the project the Region of Istria created a Communication Strategy for the AdriaMuse project with a logo and a corresponding graphic book of standards. Through the pilot-action regarding visual identity of one chosen Istrian museum, the Region of Istria also created a Communication strategy for the Historical and Maritime Museum of Istria with a logo and a corresponding graphic book of standards in English and Croatian language.

The Region of Istria produced joint promotional materials with textual and photo materials from all project partners. The project brochure includes photos and texts in which each partner presents their region, the institutions, the events and the activities within the project. Along with the project brochure were created small promotional materials which include leaflets, posters, postcards, bookmarks and bags.

The Region of Istria also created the brochure "The Museums of Istria", representing and promoting museums of the region. In order to contribute to the promotion and dissemination of the project, the Region of Istria produced AdriaMuse documentary film and AdriaMuse project film, based on received video and audio materials from project partners according to the required characteristics. AdriaMuse documentary film is produced in the first phase of the implementation of the project and promotes cultural heritage of the Adriatic, partners’ regions and their museums and events. AdriaMuse project film is produced in the last phase of the implementation of the project and shows the completed project activities, with the emphasis on events in the concept of museums beyond their walls. Both, documentary and project film are available on DVD and on the project website with English speaker and subtitles in all partners’ languages.

The Region of Istria was also responsible for the development and the maintenance of the project website. The project website, www.adriamuse.org, launched in November, 2012, is in six languages and contains information about the project, the project partners, the news about their activities within the project, along with a blog, pictures, videos and a calendar of different events which take place every year in partners’ regions. All project partners have the opportunity to enter content on the website, which they regularly do and together contribute to the excellent number of visits each month. In May, 2013, the Region of Istria developed two online games available on the project website. Games are intended for younger and older children and created in collaboration with museum educators in order to bring children’s attention to museums and exhibits. Puzzles were created for the youngest age group where they need to put together pieces of the exhibits. For older age groups, we created a game called Geolocator, where every player has to determine the historical period of a given object and locate it on the map of Istria. After the result, a short description of the object is given, in order to educate players about museums and museum exhibits. Games are well received and have reached a great number of players. Before the press conference organised in October, 2013 to present the completed activities of the Region of Istria, it was also organized a competition in learning through play. A group of children from kindergarten and elementary school were invited to play games and the best players of each game received special awards for their effort.

Focus groups, seminars and workshops

The Region of Istria organised two focus groups, one with tourism and one with cultural operators, and contributed to the trans-regional analysis done by WP coordinator. Within the cultural focus group, the Region of Istria invited museum experts. The seminar “Collecting the 21st Century: a Welsh Perspective”. The seminar was followed by a workshop entitled “What would you collect? Today’s objects for future generations”. The second seminar and workshop were held by John Reeve, lecturer of the MA in Museums and Galleries in Education at the Institute of Education, University of London. Through the seminar entitled “Museums and local communities” he presented the examples of their collaboration in Great Britain, where he especially pointed up Liverpool and Newcastle. The subject of the workshop was “How to communicate museum texts”, or how to write a text which will present the museum exhibit in the most appropriate way. Seminars and workshops were attended by 39 cultural operators, especially museum experts.

Museums and exhibitions beyond the walls

The Region of Istria participated in Twinning of cultural tourism events with other project partners.

In July, 2012 the Province of Rimini, the Institute for Artistic, Cultural and Natural Heritage of the Emilia-Romagna Region and the Region of Istria organised AdriaMuse regatta Cattolica – Pula – Cattolica, encounter between the two shores of the Adriatic Sea, accompanied by cultural events in partners’ regions. In collaboration with the Croatian National Committee of ICOM, in May, 2013, the Region of Istria organised two seminars accompanied by workshops, based on the Guidelines for adopting standards. The first seminar was held by Owan Rhys, curator of the Contemporary Life at National History Museum in St Fagans in Wales, on the subject of “Collecting the 21st Century: a Welsh Perspective”. The seminar was followed by a workshop entitled “What would you collect? Today’s objects for future generations”. The second seminar and workshop were held by John Reeve, lecturer of the MA in Museums and Galleries in Education at the Institute of Education, University of London. Through the seminar entitled “Museums and local communities” he presented the examples of their collaboration in Great Britain, where he especially pointed up Liverpool and Newcastle. The subject of the workshop was “How to communicate museum texts”, or how to write a text which will present the museum exhibit in the most appropriate way. Seminars and workshops were attended by 39 cultural operators, especially museum experts.

Inside-out: museums and exhibitions beyond the walls

The Province of Rimini, the Archaeological Museum of Istria and the Region of Istria collaborated in bringing to Pula the exhibition Ancient Shipping in the Adriatic Sea in August, 2013. The exhibition was opened and displayed for a month in Italy, and afterwards hosted in the magnificent Roman Amphitheatre in Pula. The Region of Istria also organised pilot-events promoting the concept of “museums and exhibitions beyond the walls”. In August, 2012 the pilot-event was organised within the Festival of visual arts – ARTEFRIA III, organised by Lapidarium Museum from Navigrad on city squares and streets involving artists from partners’ regions and ensuring the development of cross border partnership. In July, 2013, the Umag Town Museum organised workshops and event “museums and exhibitions beyond the walls” within the International festival of Antiquity – Seopamaa Viva, which combines history, education and ancient gastronomy, and aims to sensitise general public in terms of heritage conservation and popularization of cultural heritage.
Veneto Region AdriaMuse project experience
Clara Peranetti

Cooperation

The Veneto Region is one of the project partners of AdriaMuse. This EU initiative and programme sees numerous partners coming from five countries, lying on both shores of the Adriatic, reciprocally engaged in developing the Museums potential and promoting the cultural heritage of the area.

Beyond Museum Walls

One of the main aims of the project is to overcome the outdated paradigm of institutions as custodians of cultural heritage “enclosed within their (physical and non-physical) walls”, confusing in visitors. Then, to be more actively committed in spurring Museums “beyond their walls”, imparting knowledge to citizens, appealing even those who would not normally be attracted to Museums.

Special focus was given to the opportunities that the portal offers and to practical examples of how it works. Proof of its efficacy was underscored by the on-line questionnaire related to the seminar.

Activities for the recovery and conservation of cultural heritage

The Veneto Region has put great effort into planning activities for the recovery and reorganization, in order to disseminate today and preserve for the future those elements that make up the historic heritage and the know-how of traditional maritime activities. Typical navigation along the rivers of lagoon areas, but not only, with the advent of road transport, has dwindled to such extent that, in the span of a few years, making a secular commercial/productive use of the waterways in Veneto almost extinct.

A campaign cataloguing the objects and oral stories related to river transport has served to collect data, photographs, films and stories. Documentation was organized according to the standards prescribed by the current Italian law, on sheets that illustrate the goods: ethno-demographic and anthropologic material (BDM sheets) and non-material (BDI sheets). The Data Sheets were subsequently integrated into the regional Cultural Heritage Catalogue to enable free public consultation. The cataloguing plan was designed with the support of experts in the field along with the Regional Department of Cultural Heritage. The activity also involved several other cataloguing specialists.

The hub of the activity is centred on conferring greater value to traditional aspects of marine activities, linked especially to lesser-known aspects of waterways. In Veneto, the small town of Battaglia Terme (in Padua) hosts a Civic Museum on River Navigation. Its objects retrace the memories recollected by the last living witnesses of this bygone world.

Publications

Cataloguing activities have yielded a rich publication, made of images of the past, illustrated, in a bilingual text, by prof. Lucia Nadin who also conceived and created an exhibition entitled "Albania, immagini e documenti dalla Biblioteca Nazionale Marciana e dalle collezioni del Museo Correr di Venezia". The exhibition, conceived to support an event organized by the Veneto Region, within AdriaMuse, saw the corresponding participation of the municipality of Scutari (Albania), who is also a partner of AdriaMuse, is centred on the secular ties of the two geographic areas, which, to this day, remain clearly visible in many areas of the two regions.

Publication: Clara Peranetti, "AdriaMuse project experience", in Veneto Region AdriaMuse project experience, 2015.
MUVE participation in AdriaMuse: A communication project for museums

Fondazione Musei Civici di Venezia

The Fondazione Musei Civici Venezia (MUVE) has the objective of managing and developing the immense cultural and artistic heritage of the Civic Museums of Venice. It is a multi-unit system consisting of eleven museums, which preserve and display to the public its diverse historical, artistic and naturalistic collections in some of the architectural masterpieces of Venice: The Museo Correr, the Doge’s Palace and the Clock Tower in St. Mark’s Square, Ca’ Pesaro-International Gallery of Modern Art, Ca’ Rezzonico-Museum of Costume and Textile of 18th Century Venice, Palazzo Mocenigo-Museum of Costume and Textile with the new itineraries dedicated to perfume, Palazzo Fortuny with unique temporary exhibitions, but also, the Musana Glass Museum and the Bucentaur Lase Museum with outstanding artistic pieces, the House of Carlo Goldoni - Centre for Theatre Studies, and, last but not least, the Natural History Museum, with more than 2 million naturalistic exhibits.

In a framework comprising such different museums, architectures, collections and activities, it is crucial for MUVE to promote a unified communication strategy that is able to take into account the specific nature of all the museums included in the network. In fact, MUVE believes that the communication of museum heritage is fundamental to contribute to the cultural growth of society, accordingly also to the ICOM definition of “museum” – taken as a reference in the international community – as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”. And information technologies provide a vital boost to the communication nowadays. With this idea as its starting point, MUVE has given greater importance to digital communication and collaboration between different institutions for promotion, allowing museums to reach a broader audience than before. Today, whilst evolving technology has created new opportunities to get in touch with the community, it also represents a new challenge for museums, which often do not have sufficient resources to deal with this trend. Thus, MUVE, within the AdriaMuse Project, actively participated in meetings, along with other museums, public institutions and tourism organizations, to discuss the topic of museum communication and content integration, with the objective of producing easy-access to this information by both the public and tour operators. These meetings not only resulted in the development of innovative tools and solutions in terms of communication, but also in the definition of a common methodology for the integrated promotion for museums and cultural events. The main goal was the enlargement of the museum information network, being conscious of the importance of the use of modern technologies applied to cultural heritage. Today, the museum can communicate very easily beyond its physical boundaries through the web, even bi-directionally and interactively with the visitors. Furthermore, the tourism sector is increasingly influenced by information collected online. So, the problem has become visible on the web and preventing the user from experiencing complicated information selection and combination from many different sources available.

These are some of the reasons why MUVE saw interesting innovative opportunities in the portal euromuse.net – an international showcase developed within AdriaMuse project – dedicated to gathering information related to European museums and major events, with the aim of reaching a wider range of potential visitors. Information is stored on one easy-to-access website, and it is reliable and always up-to-date. MUVE has joined the portal, providing all the information about the Civic Museums of Venice and is currently uploading all the information related to the exhibitions planned for the year. It is marvellous for MUVE to see all the museums that are part of the network being online in a unique website. This was also the approach used in MUVE web strategy when official websites were set up: one portal, in fact, is linked to all the websites of the museums and is constantly connected and updated using a technological system. Another important element MUVE has considered important in euromuse.net is the fact that users could find information both in English and in the local language (Italian for MUVE), this is an essential condition nowadays, as the international audience is absolutely relevant in the communication strategy to broaden the museum potential target. Several studies have shown that the web presence of many Italian museums is still not always open to languages other than Italian; this situation is largely due to the lack of resources which do not always permit the constant translation of all contents. Even within the AdriaMuse project this could have been a challenge for many participat- ing museums, but the international approach is definitely the right one for museum promotion. Finally, the decision to invest in new technologies on the web and be part of euromuse.net portal was also influenced by the possibility to use technologies that might not be available or considered in other communication channels already used by MUVE. For example, the ability for users to query the portal database, asking for information about museums and events, is an instrument that has been deemed relevant in the use of euromuse.net, while such a tool was not used in MUVE websites intentionally, preferring a different approach to content distribution.

Euromuse.net has given museums the chance to promote and compare their offers with those of other museums in Europe, but above all it can be considered another effective digital communication channel to make exhibitions known in the cultural tourism sector. On the one hand, having all the information in a single web-space, users could plan trips and visits in advance, on the basis of the reliable information given. On the other hand, tour operators can obtain this information from a specific source for building tourist packages, receiving data that has already been structured and is easy to integrate in their data-bases. The synergy and collaboration that was established between culture and tourism during the AdriaMuse project has to be considered strategic, as it permits new awareness about museums in the Region through accessibility and a new harmonization of culture and tourism, using common actions, tools and strategies that will increase the knowledge of museums and attract a wider audience of visitors. We are, however, still at the beginning of this transformation of the communication between museums and the public. Projects involving participation and content sharing are still relatively few and that it is this direction that museums have to look to, to the emerging technologies, if they are to renew their communication strategy and reach a broader audience promoting our cultural heritage.

Palazzo Ducale – Fondazione Musei Civici di Venezia
Euromuse – the exhibition portal for Europe
Sarah Wassermann, Inés Matres
Institute for Museum Research
Staatliche Museen zu Berlin – Preußischer Kulturbesitz

People interested in visiting international exhibitions and museums depend on access to information, which is mostly available on museum websites in local languages. Repositories of multilingual exhibition information are mostly available on museum websites and web portals.

“Euromuse – the exhibition portal for Europe” (www.euromuse.net) enables people to find information on exhibitions taking place all over Europe in more than one language. It offers a large variety of exhibitions, which can be browsed on the portal to exhibitions in Europe, additionally it provides museums with an easy way to spread information about their latest exhibitions and collections.

A goal of euromuse.net is to appeal international visitors to European museums and to help them find practical information before their cultural vacation. Each entry on euromuse.net is available in both the local language(s) of the country where the exhibition takes place, and in English. With an interface which provides practical information in 12 languages and content provided in about 20 languages in total, it is the largest cross-European exhibition platform available in the Internet. The euromuse.net service has grown steadily from its beginning nearly twelve years ago and is currently presenting 544 museums from 28 European countries. From each entry in euromuse.net the visitor will find a direct link to the homepage of the museum. The portal also includes an exhibit archive for information on exhibitions collected since 2000. All the information published on euromuse.net is provided directly by the participating museums or reliable content providers, such as museum associations, and checked by an editing team, which guarantees an accurate quality of the information. The basic description of each exhibition on euromuse.net is always accompanied by the information a museum visitor needs: opening hours, admission fees, a map showing the location of the museum. The information is supported by pictures of the exhibits or exhibition halls. Museums can also embed a promotional video of each exhibition, which can be directly embedded in the portal to exhibitions in euromuse.net. The service was started by a group of eight major museums including the Stiftung Preußischer Kulturbesitz and the National Gallery in London. Cooperations with regional or national museum associations, and exhibition portals providing content to euromuse.net have been strengthened within the last years. Currently the Stiftung Preußischer Kulturbesitz in Berlin maintains the portal on behalf of the Consortium of partners. euromuse.net is connected to several professional databases providing exhibition information directly to the portal. For example, the Finnish museum association or the Openbaar Kunstmuseum Vlaanderen have connected their exhibition databases to the portal and regularly update the exhibition information from their countries or regions. This approach helps to guarantee that the portal’s content is up to date.

Euromuse.net is open to the participation of further museums. Especially national or regional museum associations interested in providing exhibition information on behalf of their member museums are very welcome.

Participation in AdriaMuse
The exhibition portal for Europe – euromuse.net started collaborating with AdriaMuse in order to give the museums neighbouring the Adriatic Sea Region the chance to widen their visibility towards an international culture-interested audience. By participating in the portal, the institutions bring their exhibitions and offerings together with that of other major European Museums in one single place. Additionally to presenting museums of the region and their exhibitions in euromuse.net, a repository of data was set up in order to share background information and information on access to these museums in the AdriaMuse platform with no additional effort for the participants.

To intermediate between cultural institutions, tourism and other international bodies, is a task that euromuse.net has set itself to accomplish; to support the great effort in public relations that is carried out by the participating museums euromuse.net can confirm that institutions are willing to make their information more open and accordingly, euromuse.net participates actively in projects that aim to develop standards and solutions that ease the interchange of information such as museum exhibitions and other information relevant for the cultural tourism sector. In this task, euromuse.net participated in the Harmonise Consortium which was supported by the European Commission.

Cooperation Outcomes
The aim of the cooperation between AdriaMuse and euromuse.net was to increase the accessibility to museums and to reach a wider range of visitors by participation. During the cooperation period, the following number of museums joined from these regions: 18 from Venice, 16 from Emilia Romanga, eight from Croatia (Istre), seven from Pesaro Urbino, four from Bosnia Herzegovina, two from Campobasso and one from Albania. Of the 55 institutions that joined during the duration of the project, 49 are already online. Aware of the challenge that providing English translations poses to some museums from this region, euromuse.net was glad to welcome to the network some regional tourism bodies that will collaborate with euromuse.net also after the end of the project. The AdriaMuse project was a great experience for our team and we hope to maintain the good contact with the partners.
This article describes some of the recent standards, technologies and tools used in the fields of tourism and cultural marketing. The purpose of these processing tools is to automatically enrich the web content, ensuring automatic web accessibility.

Nowadays, there is only one way to exploit the Web’s potential fully using Semantic Web technologies. Many projects and communities have been studying how to make the transition from traditional web-based documents to new web-based data. Many institutions, operating in tourism and culture as well, have been implementing “linking open data”, probably the most important project for the realization of the Semantic Web.

World Wide Web Consortium (W3C) define Semantic Web as follows: “In addition to the classic ‘Web of documents’ W3C is helping to build a technology stack to support a ‘Web of data,’ the sort of data you find in databases. The ultimate goal of the Web of data is to enable computers to do more useful work and to develop systems that can support trusted interactions over the network. The term ‘Semantic Web’ refers to W3C’s vision of the Web of linked data.”

This short paper cannot be expected to fully investigate the rather complex issues that are constantly evolving very rapidly, it will therefore only focus on some of the most important technologies, applications and initiatives.

Basic Technologies

RDF (Resource Description Framework) is a family of W3C specifications, used as a general method for conceptual description or modelling of information in web resources, in a way that computer applications can use and process in a scalable manner.

The RDF data model is similar to classic conceptual modelling approaches such as entity–relationship or class diagrams, that is based upon the idea of making statements about resources in the form of subject-predicate-object expressions.

OWL (Ontology Web Language) is a language used to explicitly represent the meaning of terms in vocabularies and the relationships between those terms. This representation of terms and their interrelationships is called an “ontology.” A lot of predefined ontologies can be found on the web. Some of these are briefly described below. OWL is a recommendation of the World Wide Consortium.

SKOS (Simple Knowledge Organization System) is an area of work developing specifications and standards to support the use of knowledge organisation systems (KOS) such as thesauri, classification schemes, subject heading systems and taxonomies within the framework of the Semantic Web.

SKOS provides a standard way to represent knowledge organisation systems using the Resource Description Framework (RDF).

SPARQL (SPARQL Protocol and RDF Query Language) is a RDF query language able to retrieve and manipulate data stored in RDF format.

GeoSPARQL defines filter functions for geographic information systems.

You can find a lot of SPARQL implementations. For example you can test the Deduplex “Virtuoso SPARQL Query Editor” by OpenLink Software (deduplex.org/sparql)

Microdata is a specification used to nest metadata within existing content on web pages. Search engines can benefit from direct access to this structured data because it allows them to understand the information on web pages and provides more relevant results to users. A collection of commonly used markup vocabularies are provided by Schema.org and include the following: Event, Organization, Product, Review, Review-aggregate, breadcrumbs, offer, offer-aggregate.

Ontologies and vocabularies

MACE (Metadada for Architectural Contents in Europe) is a pan-European initiative for the interconnection and the dissemination of digital information in the domain of architecture. Università Iuav di Venezia has participated in the MACE project, coordinating the metadata development of taxonomy, in collaboration with the Getty Research Institute, Los Angeles, which has provided the “repertoire of Art & Architectural Thesaurus (AAT).”

ISO 27822 is “A Reference Ontology for the Interchange of Cultural Heritage Information” that emerges from the CIDOC Conceptual Reference Model (CRM). It provides a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation.

The Dublin Core Metadata Initiative (DCMI) is a project that started in 1995, during a workshop held in the city of Dublin, Ohio, intended to define a set of basic elements with which to describe digital resources. Now, as part of an extended set of DCMI Metadata Terms, Dublin Core is considered one of most popular vocabularies for use with RDF, more recently in the context of the Linked Data movement.

WordNet is a large lexical database for English. Nouns, verbs, adjectives and adverbs are grouped into sets of cognitive synonyms (synsets), each expressing a distinct concept. Synsets are interlinked by means of conceptual-semantic and lexical relations. The resulting network of meaningfully related words and concepts can be navigated with the browser. WordNet was created at the Cognitive Science Laboratory of Princeton University.

The European Project Harmonise is aimed at building a technological infrastructure based on a shared ontology, to enhance the cooperation of European SMEs in the tourism sector.

Harmonize Ontology was used in the AdinaMuse Project to link the Adinamuse.com platform to the euromuse.net FOAF (Friend of a Friend) is a descriptive vocabulary expressed using the Resource Description Framework (RDF) and the Web Ontology Language (OWL). It provides the most used ontology to describe persons and their relationships.

Projects and IT tools

HarmoSearch introduces useful tools to easily connect to an open data network and find relevant information sources. A mapping tool, automatic translation of data queries and semantic registries about data providers will make it very easy – especially for SMEs – to exchange data and participate in the global online business in a cost-effective way.

HarmoSearch technology is usable by the AdinaMuse Project to exchange data between euromuse.net and the AdinaMuse platform.

Europeana.eu is an internet portal that acts as an interface to millions of books, paintings, films, museum objects and archival records that have been digitised throughout Europe. More than 2000 institutions across Europe have contributed to Europeana, currently, with a collection of over 30 million digital objects.

Schema.org is an initiative launched, in 2011, by Bing, Google and Yahoo! with the aim of creating and supporting a common set of schemas for structured data markup on web pages. They propose using their ontology (Schema.org ontology) and Microdata in HTML5 to mark up website content with metadata about a site. Such markup can be recognized by search engine spiders and other parsers, thus gaining access to the meaning of the sites.

“Dlibpedia is a crowd-sourced community effort to extract structured information from Wikipedia and make this information available on the Web. Dlibpedia allows you to ask sophisticated queries against Wikipedia, and to link the different data sets on the Web to Wikipedia data.”

In September 2013, the entire dataset describes four million entities, out of which 3.22 million are classified in a consistent ontology.

Dlibpedia is considered as one of the more famous parts of the decentralized Linked Data effort. The Linking Open Data project is probably the most important initiative for the semantic web set up. Technically speaking, Linked Data refers to data published on the Web in such a way that it is machine readable, its meaning is explicitly defined, it is linked to other external datasets, and it can in turn be linked to from external datasets as well.

Guidelines for implementing IT tools in the tourism and cultural sector

Vincenzo Giannotti
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Adriamuse.com, a semantic platform for the promotion of cultural events
Vincenzo Giannotti, Ivano Boscolo Nale

The main goal of the Iuav University in the WP5 has been to make it easier to access and to consult information related to the events being organized by the Museums of the Adriatic Area, as well as to disseminate this type of information via web, using state-of-the-art tools and technology, including semantic and collaborative devices. The following paper describes how Iuav has reached this aim.

The diagram to the right illustrates the architecture of Adriamuse.com. The museums participating in the Adriamuse project are required to join the euro muse.net and to load all information related to the events (Exhibitions in euro muse.net) they are organizing and wish to promote via the network.

Two application modules transfer the information from euro muse.net to Adriamuse:
1. Adriamuse.events is an application module designed to use the web services provided by the Harmosearch project (Harmonised Semantic Meta-Search in Distributed Heterogeneous Databases). It allows periodic acquisition of data from euro muse.net. Data collection is done according to the Harmonise ontology model and then stored in a local database called Adriamuse.db.
2. Adriamuse.museums is a semi-automatic procedure that allows users to feed the Adriamuse.db database with the Museum Identity Records related to the events. However, Identity Records cannot be captured using the Harmosearch web services, since the project does not provide this feature. The Adriamuse museum procedure stems from the collaboration between the Iuav development team and the Adriamuse management team. Users can access the data, arranged in the above mentioned way, through two additional modules:
   1. Adriamuse.interface, a module that allows users to query the database asking information on events or on the Museum Identity Records, using two tools: a map and a timeline. Specific social buttons enable users to share events, submit their comments, and read the comments of others.
   2. Adriamuse.semantic - the representation of events, accessed through the Adriamuse interface, is made using HTML5 microdata, according to Schema.org. Semantic enrichment, understood by specific software, can enhance the data related to events. This solution is very useful since most of the common search engines, in the query results, manage to highlight even the information represented in microdata (Rich snippets).

The data represented in Microdata and also in RDF uses an ad-hoc procedure. RDF is a standard model for data interchange on the Web, specified by the World Wide Web Consortium (W3C) with the purpose of making the Semantic Web and Linked Data.

Components
The Harmosearch technology enables all users who have joined the service to exchange data using specifically created web services. In our particular case, the data exchanged as part of the Adriamuse objectives, relates to the theme of cultural tourism. The local database Adriamuse.db was developed combining PostgreSQL + PostGIS. PostgreSQL is an open source object-relational database system, while the PostGIS project adds support for geographic objects to PostgreSQL, creating a spatial database for geographic information systems.

The local database, can help to be less conditioned by any potential problem that may arise to euro muse.net or to the Harmosearch web services and in addition, its use can improve the system's overall performance. Finally, the use of a local database makes it easier to construct interfaces and to organize the data according to the middle ontology schema.org.

Event data is retrieved from euro muse.net using the Adriamuse events software procedure. This procedure is designed to use the Harmosearch web services to perform periodically the database updating.

To create Adriamuse.events, the following applications were developed:
- a client application, in Java, for the Harmosearch web services, used to retrieve event data from euro muse.net,
- a PHP procedure for moving data into the local database.

Since Museum Identity Records cannot be acquired using the Harmosearch web services, data acquisition is based on a semi-automatic procedure, as set out by the euro muse.net management team. The data is then transferred to the local database.

In addition, to properly represent the interface illustrated below, a PHP procedure was conceived. It connects the Identity data of museums with those related to the event.

Data Presentation: map
Map is an interactive tool which allows access to geographical information. The Map illustrates:
- the museums that have joined both Adriamuse and euro muse.net;
- the icon indicating the museum shows whether the museum is associated with events;
- events organized outside the museum walls, not in the organizer's location.

An event can be associated to a museum using the “location” concept, defined by the Harmonise ontology. Currently, although there have not been events outside the museum, the application can nonetheless fulfill this sort of requirement, as requested by the Adriamuse project, which strives to be able to organize exhibitions located somewhere other than the organizer’s museum. Map is provided by Google Maps, version 3.

Data Presentation: Timeline
Timeline is an interactive tool that allows users to browse information with a time reference.
Timeline shows all events, regardless of their location.
Even a “footloose” event (i.e. an event on the web) can be represented. When the duration of an event is undefined (i.e. a permanent exhibition), it will simply be represented by an icon on the map.

Timeline was created using the widget software TimeGlider, a non-commercial license.

Linking GeoData to Time
A geodatabase allows the direct mapping of events in parallel with a timeline as displayed on the map. The process operates as follows:
- accessing the system:
  > the map is automatically centred on "my city", where the user is;
  > the timeline is automatically centred on "today", the time the user is connected;
  - all the events that include "today" are shown on the map;
  - the timeline displays all the events visible in the map, around my city;
  - panning or zooming the map, both the events shown on the map as well as the events shown in the timeline change;
  - this feature can be disabled by using a specific button.

Museum event details
By selecting an event/museum from the map, and the timeline, a new section opens up. It provides detailed information on the event and on the organizing body: title/name, address, long description, prices, photos, etc.

Social buttons and reviews
The page containing detailed information also has social buttons which can spread viral content on the web as:
- The Facebook Like button, the Twitter button, the Google+ button, the RDF button (to export the events in RDF), the iCal button (to export the events in iCal).

The above mentioned sharing tools help to disseminate the events published as part of the project.

In addition, Reviews express users opinions and can serve to assess the products and services. In our case, for instance, comments relate to an event in which the reviewer has participated in. Reviews help users to better identify pages with good content. Micrdata and schema.org, enable Google to intercept information on reviews and comments within the content of a page. In a web search, this information leads to faster and more accurate access.

Adriamuse.semantic
The page containing the details of an event is written in the HTML5 standard. Semantics are provided by tagging the page with micrdata, according to the schema.org ontology model. In addition, the same data can be produced in RDF (RDF button).

AdriaMuse and euroMuse.net
The content of the web pages can therefore be easily intercepted by the search engines, improving visibility and, in the long run, even rankings.

Schema.org: Microdata and RDF
Schema.org is a middle ontology model which provides a collection of shared vocabularies that webmasters use to mark up their pages in order to be grasped by most search engines as: Google, Microsoft, Yandex and Yahoo! This model, using micrdata, can provide semantic features to the web pages. Micrdata is used to tag information on web pages, Schema.org, in general terms, defines the way a specific resource, such as an event, must be structured.

Conclusions
The first development phase of Adriamuse.com has been accomplished, currently delivered in the beta version. It is now available from the main Adriamuse portal (www.adriamuse.org). The goal of the platform is the dissemination of information on the events that are organized by cultural institutions (Museums) operating within the Adriatic area who in turn become part of Adriamuse and euroMuse.net.

Given the project’s overall architecture and its close ties to Adriamuse.com, euroMuse.net and HarmoSearch, Adriamuse.com may very well improve the visibility of all the events which are currently being disseminated using the euroMuse.net channel. Although it is a personal view, in such case, the three project partners would have to come up with an agreement.

Adriamuse and euroMuse.net can nonetheless be considered two complementary projects which, through a third project, HarmoSearch, could be a good example of rationalization that can be applied to different European project contexts as well.

In the upcoming future, an updated Adriamuse.com version is foreseen, one that takes into account the growing number of events presented through this platform. A good presentation method should envisage not only the provider’s needs (the museum) but also the user’s expectations (the tourist). The recommended techniques and technology systems should meet both their needs. In such a way, the cultural offer presented through adriamuse.com can be appreciated, based on the user’s expectations and on their personal profile.

This new and important line of research should be followed throughout this project and even implemented in future ones.